

**APPLICATIONS OF TRAUMA-INFORMED CURRICULUM IN THE  
ARTROOM TO PROMOTE ADOLESCENT IDENTITY DEVELOPMENT**

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### Abstract

The purpose of this study was to explore the effects of trauma-informed care, specifically the application of a “identity-safe environment” in order to promote identity development in adolescents. Of specific interest to the researcher were the theories of adolescent development and techniques that serve to improve adolescent learning and help to build stronger student-teacher relationships. Through action research, a curriculum that focused on improving adolescent development in the artroom, was implemented over an eight-week period in the context of an after school program. The participants were high school students ages 14-15 years who are, to the researcher’s knowledge, classified as general education. Students participated in a series of lessons centered around the theme of identity. Data was collected through observational field notes, audio recordings, reflective responses, and artwork. The data was coded by themes of identity, evaluation of self-confidence, and over-all improvement of identity as evaluated by the student and researcher. This study concluded that through the creation of an identity-safe environment, teachers can build stronger relationships with their students, and help adolescent learners to successfully build their identities.

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## CHAPTER I: INTRODUCTION

### Background to the Problem

Adolescents can be challenging to teach because they are growing in many ways. The most important is discovering their identities, making themselves into who they will be for the rest of their lives. I believe that there is an under-utilized set of tools that teachers could employ to make this developmental process more effective. Trauma-informed teaching techniques provide the tools and skills that will make this developmental process safer and more beneficial for the students.

### Problem Statement and Research Questions

The primary focus of this study is the benefits of utilizing trauma-informed techniques in the general education classroom. These techniques support adolescent students by creating a safe space for them to explore and develop their identities. Teaching adolescents poses an unique challenge, that educators face on a daily basis. I believe that the principles of trauma-informed care (here in after known as TIC) applied in the classroom will benefit developing adolescents, and teachers alike.

Areas of this study span across both art education and art therapy. These topics include: the six key principals of TIC, adolescent development, and development of “identity-safe environments”. The use of TIC can greatly benefit those who have experienced trauma, but at the root of these techniques is a basic foundation on which teachers can build a better classroom environment. Overlap in research has shown that the “safe zone” as prescribed by TIC, can be employed by adolescents to foster their development, as it provides them ample space to develop their identities and progress into adulthood. This study explored the effect(s) of TIC, in the form of a safe zone,

with a population of general education adolescents to better understand the possible applications of larger-scale implementation.

An education system which relies heavily on the use of standardized testing to measure students' academic success might easily overlook or underestimate the advantages of applying the techniques proposed in this study due to the additional time needed to learn and implement TIC techniques effectively. Through the techniques proposed in this study, I shall to make meaningful connections between students' well-being and their academic success.

Through my research on this topic, I have come to understand the level of professional training and education required to treat, research and evaluate individuals who have experienced trauma. My place in this field is not as a treatment or diagnostic professional, but rather as an art educator who cares about her students who may have undergone trauma. I believe this research opportunity helped me build a base of knowledge and practice that allows me to best serve that population of students.

First-hand experience with trauma shapes how we interact with the world around us. For example, I have survived a house fire that claimed the life of my cat, my parents living in separate houses, and a particularly emotionally abusive relationship. In light of these experiences, I developed an interest in the impact of trauma on learning. I believe my enrollment in an art based high school benefited my personal development, due to the fact that art schools are more conducive to one's creative development than a standard school.

I posit that the principles of TIC can be applied to the general art education classroom to the benefit of developing adolescents. Bath (2008) describes the three

pillars of TIC as: safety, in the form of building trust; developing positive relationships; and learning how to regulate their emotions and impulses. Similarly, Substance Abuse and Mental Health Services Administration (here in after known as SAMHSA) defines six key principals in their trauma-informed approach which also reflects the importance of safety and making meaningful connections. After working directly with adolescents during my student teaching experience, I understand the relationship of these pillars to the complex set of issues facing adolescent educators.

Adolescents' exploration of their role in the world affects how they respond to authority in a variety of ways. They experience metaphorical growing pains as they try to figure out how they fit into their peer groups, how to develop their adult identity, and how those roles fit into the world around them (Hamman & Hendricks 2005). These growing pains can pose a challenge to educators as they can inhibit the ability to build successful student-teacher relationships.

I wanted to explore the applications of TIC in the art classroom to improve my skills as an art educator. The techniques outlined in this study are designed to be sensitive to individuals who have experienced trauma, however, they can be applied to a variety of individuals. It is important that we, as educators, strive to meet adolescents' learning needs through first acknowledging their developmental needs. I believe that fostering a strong student-teacher relationship through the use of identity-safe spaces can greatly aid adolescent students explore their artistic voice, and to help better build their identity.

*With the above in mind, I ask the following research question(s):*

- *Given that the formation of identity is the primary focus during adolescent development, and Hamman & Hendricks (2005) say that educators can create*



*“identity-safe environment” by constructing a setting with educational opportunities that fit the developmental needs of adolescent learners while “providing effective instruction”, in what ways can the use of trauma-informed teaching techniques help create a “safe zone” for adolescents to grow their identity and self-worth through their artistic development and mastery in a high school artroom?*

- *Furthermore how can developing this more nurturing environment help to build stronger student-teacher relationship?*

### **Theoretical Framework**

Initially, the purpose of this study was to examine the effects of trauma on learning. Upon further investigation, it became clear that a trauma-centered approach would not be a viable option. In the early stages of research I was investigating the principles and techniques associated with TIC and when the focus of the research changed, it became clear that I had found a connection that few, if any, had researched. The techniques and principles associated with TIC seem to mirror the theories of adolescent development, especially the concept of safety. Since there are several places where the principles of TIC overlap adolescent development, safety stood out as the biggest correlation. The searches that I have conducted thus far have not yielded any resources that specifically address the application of TIC in the classroom. I found myself presented with a gap in knowledge and practice surrounding adolescent development that I now want to investigate further.

### **Significance of the Study**

The purpose of my study is to show how the proper application of trauma-informed teaching can help to create identity-safe environment through the application of motivation and proper instruction in order to develop the mastery of high school level art as well as developing a more beneficial student-teacher relationship. This will also assist any teacher seeking to benefit their students' development, be they traumatized or not. This study stresses the importance of helping students come to terms with their own identity while also giving their teacher effective ways to motivate their students to perform in the classroom. There could be a huge impact on student-teacher relationships by bridging the gap between teachers and students. Secondly increasing the teachers' awareness of how best to assist the development of adolescents' emerging identities in more positive ways.

### **Limitations of the Study**

The limited time frame, an unchangeable variable must be taken into consideration while evaluating the results study. It is likely that some of the students will not show as much growth, no growth at all, or may be hesitant to open up about their development. This result is to be expected and is one of the factors to be considered when choosing a diverse sampling of participants. Constant consideration to the effectiveness of data collection methods used allowed for the possibility of other forms of data results throughout this study.

### **Definition of Key Terms**

Identity-Safe Environment/Safe Zone: As defined by Hamman & Hendricks (2005), two major components that determine a safe zone are: A teaching approach that is consistent

with “providing educational opportunities and settings that are developmentally responsive to adolescent learners” and providing those learners with “effective instruction”.

Trauma-Informed Care (TIC): According to SAMHSA (2014), the trauma-informed approach is defined as an approach that adheres to six key principals which are: safety, trustworthiness and transparency, peer support, collaboration and mutuality, empowerment, voice and choice, cultural, historical, and gender issues. SAMHSA also notes that the trauma-informed approach “can be implemented in any type of service setting or organization...”.

**Assumptions to be debated:**

- Given that several definitions of what is considered an “identity-safe environment” exist, and it is assumed that these definitions are similar but varied, the final definition of an “identity-safe environment” will be debated because I will need to define the parameters of the environment in which I plan on studying my selected participants.
- Given that adolescents struggle with self-worth and confidence, and it is assumed to be directly tied to effective identity development, this developmental struggle will be debated because adolescents’ positive self-worth and confidence can affect their academic performance.
- Given that teachers may not be able to obtain training in TIC and it is assumed this is caused by limitations or bias from the school and/or school district, this bias will

be debated because the benefit of employing these techniques greatly outweighs the cost to instate them.

**Assumptions not to be debated:**

- Given that identity development happens during adolescence and it is assumed that identity development is a primary developmental need during this period, this aspect of adolescence will not be debated because this period is essential for the transition into adulthood; Erikson (1968) says “The function of the identity search is to discover the standards for adulthood and to select from those standards what is truly important.”
- Given that adolescents can be perceived as defiant and it is assumed that defiance will be disruptive to the classroom, this will sometimes show as adolescents acting out in various ways, this will not be debated because it is seen as a normal part of their development; Hamman & Hendricks (2005) say “Teachers are called on to see the broader significance of adolescents’ actions that for some may appear obnoxious, irresponsible, or disengaged.”
- Given that the adolescents’ search for identity exists and it is assumed everybody needs to have their identity to be a successful adult, this search will not be debated because some searches take longer than others; Erikson (1968) says “The function of the identity search is to discover the standards for adulthood and to select from those standards what is truly important.”
- Given that lack of student motivation can exist and it is assumed it is due to lack of interest or lack of student engagement, this lack of motivation will not be debated because there are many ways to keep them engaged; Kay (2016) says “Strategies

that helped students engage were the use of humor, or colorful and interesting art materials and supplies...and class discussions about their thoughts and feelings about their art work.”

- Given that I am making use of the “safe zone” and it is assumed that there are multiple definitions in the TIC discourse that reflect this need during adolescent development, this pedagogy will not be debated because developing adolescents are vulnerable and Erikson (1968) tells us that they need to feel safe enough to be able to “try on” different identities in order to mature into adulthood.

### **Summary**

From my previous experience working with adolescents, the need to improve upon how we as educators meet both their learning needs and developmental needs is clear. The research shows that adolescents need to feel safe not only for the sake of their identity development but also to help them build meaningful relationships. TIC can provide the safety and understanding that adolescents need during this period of their development.

## CHAPTER II: LITERATURE REVIEW

### Introduction

The theory of applying TIC<sup>1</sup> to a classroom setting has not yet been explored, and so my literature spans several rather expansive topics to bring together these two previously unrelated fields. I have compiled a selection of sources to illustrate the concepts I am investigating. The selection of sources is limited to current, available research, and it should be understood that these theories may evolve as more information becomes available. Thus at this time I am presenting the best compilation of texts that relates to my research up to this point.

In this literature review I will be discussing adolescent development, specifically how adolescents develop their identity through adult role models and peer relationships. This investigation utilizes the artroom, a space that provides structure and support through artmaking, as a safe zone for their evolution during this period. This research shows that TIC, as defined by SAMHSA, can service the needs of adolescent learners through the creation of an identity-safe environment, as well as help art teachers to better connect with their developing students.

### Adolescent Development & Identity Formation

Erikson (1968) discusses how during infancy we develop a sense of trust which then evolves during adolescence into faith; adolescents are looking for “men and ideas to have faith in” (p.128). Adolescents seek guidance during this developmental phase from the adults around them who prove themselves trustworthy. Thus, teachers are vital adult role models. Aware of this role, a teacher can harness Nakkula’s (2004) “reciprocal

1 As defined in Chapter 1 Key Definitions of Key Term by Hamman & Hendricks (2005)

transformation” (p. 16) to demonstrate a vested interest in the student, so that the student may have faith in the teacher, the beginning step towards creating a safer classroom environment.

Students may resist the standard classroom environment. This traditional setting serves to create structure in childhood. As they enter this phase in adolescent development, however, they are trying to develop a level of autonomy. During this period students need to feel like “autonomous agents” (Hamman & Hendricks, 2005), meaning they need to feel independent in order to begin building their identity, and in turn their adult selves. Teachers are an integral part of adolescent identity development; they serve to identify and promote students’ strengths and views of self so adolescents can begin compiling relevant adult roles they may adopt (Hamman & Hendricks, 2005).

Identity is an amorphous aspect of human development, because it is difficult to characterize a “successful” identity and even more difficult to measure a student’s progress towards identity achievement. Erikson (1968) defines an “optimal sense of identity” as a “feeling of being at home in one’s body” with a “sense of ‘knowing where one is going’” (p. 165). Kroger (2004) better summarizes the process as a culmination of self-identifications collected throughout childhood that are retained “in accordance with his or her interests, talents, and values” while discarding the rest (p. 20).

### **Artistic Development**

Teachers are presented with a fantastic opportunity to help adolescents succeed both academically and developmentally. Lowenfeld and Brittain explain, that the secondary curriculum can be so well structured that it does not give students the space they need to do their “soul-searching” (p.353). By focusing “on the needs and desires of the

students themselves” (Lowenfeld & Brittain, 1987, p.354), art teachers can open up a dialogue about self-discovery in the artroom to help adolescent students begin thinking about their wants and needs. An art teacher’s focus should be to tap into their students’ life experiences and use it to inform their curriculum, but also to inform their teaching (Lowenfeld & Brittain, 1987, pp.354, 386).

### **Confidence Through Artmaking**

At the secondary level, students become very self-critical, and motivation can begin to wane if students feel they are not achieving in the ways they see as “correct”. Art teachers can help boost students’ motivation by tapping into their interests and creating an environment that serves to encourage them, rather than to criticize. Lowenfeld and Brittain (1987) explain that “One of the goals should be to provide an environment where these thoughts and this expression, however it is produced, can be treated with sensitivity and respect” (p.378).

It is crucial for adolescent development that teachers create a space that supports all types of learners and where there is ample peer support and understanding. Adolescents are very aware of and swayed by the opinions of their peers, which can impede motivation and learning. Teachers can take advantage of peers’ strong influence, by creating an atmosphere that promotes creativity in all forms (Lowenfeld & Brittain, 1987, p.381) and encourages positive peer interactions.

### **Improved Student-Teacher Relationships**

Little has been reported on techniques to boost student-teacher relationship in general education students; however, the work Hamman and Hendricks (2005) has become a driving force for this study. Based on Erikson’s theories, Hamman and



Hendricks discuss the challenges teachers face with developing adolescents, not the least of which is their identity. Research has shown teachers can support the growth and developmental needs of adolescent learners by creating a safe space. Hamman and Hendricks (2005) say that this “safe zone” includes “having tolerances for adolescents’ displays as well as having a commitment to effective instruction that fosters real engagement with content.”

Hamman and Hendricks write that a safe zone can be created through an environment that is sensitive to adolescents’ developmental needs and through effective instruction. Theories presented by Erikson and Lowenfeld allude to the need for both. A sensitive environment gives adolescents room to grow and discover themselves. Effective instruction fosters academic achievement, increased motivation, and self-confidence. Through this boosted confidence, adolescents are engaged in learning and become active participants in their own development at a time where they are exploring adult roles for themselves (Hamman & Hendricks, 2005). Nakkula (2003) also explains that the need for students to be active learners “is the key to identity development in schools, as elsewhere” (p.15).

### **Trauma-Informed Care**

The research has shown that there is a common link between the needs of adolescent learners and benefits of a space or environment that is sensitive and supportive, but there is little available to define the parameters of that space. This gap is where the principles of TIC can inform teacher’s actions in order to successfully implement a safe space. There are six key principles which SAMHSA (2014) defines as: safety, trustworthiness

and transparency, peer support, collaboration and mutuality, empowerment, voice and choice, cultural, historical, and gender issues.

Of these key principles, this study will focus primarily on safety, as it is the main crux of an identity-safe environment. SAMHSA (2014) describes this element as a “physical setting” that “is safe and [allows] interpersonal interactions [to] promote a sense of safety” (p.11). Research shows developing adolescents need a space in which they feel safe to explore their identity; however, safety has a reciprocal relationship with trust, another key principle of TIC.

Trust in the context of TIC is defined as “operations and decisions [that] are conducted with transparency with the goal of building and maintaining trust with clients” (SAMHSA, 2014, p.11). The art teacher can implement this principle in order to build a stronger relationship with their students, especially with adolescents who look to the adult figures in their life for support and above all, consistency. Building a basis of trust and transparency with adolescents allows them to feel safe, and they become more willing to share.

The last principle that will be discussed specifically in this literature review is peer support. Within the context of TIC, the term “peer” is used to identify individuals who have experienced trauma. Individuals who have experienced trauma may connect with their peers and use shared experiences to bond and promote healing. Though TIC recognizes a particular individual when using the term “peer”, the principle still holds true in the artroom, because adolescents are influenced by their classmates. Peer support, as it applies to the artroom, is important to the creation of a safe-zone; it promotes confidence-building through positive peer interactions.

**Summary**

This study utilizes three key principles, safety, peer support, and trustworthiness/transparency, as prescribed by TIC to create a safe and supportive environment for adolescent learners. The creation of this identity-safe environment is intended to foster improved student-teacher relationships by meeting the developmental needs of adolescents through artistic expression. Through their artistic development, adolescent learners can begin building their identities. By being informed about this process, students can evaluate the ideas and people with whom they associate and make more educated decisions in evaluating the importance of those aspects in the formation of their identity.

## CHAPTER III: METHODOLOGY

### Design of Study

#### Setting

I will be conducting my study at the Charter High School for Architecture and Design (here in after known as CHAD), an urban charter high school located in the city of Philadelphia. Founded in 1999 by the Philadelphia Chapter of the American Institute of Architects (here in after known as AIA) as its Legacy 2000 project, CHAD now hosts around 600 high school students.

While a key card is required to enter the lobby and operate the elevator, the floors are accessed by the students via stairwells located at either end of the building. The second floor of the building is square, with the cafeteria located at its center. Once students have passed through metal detectors and into the cafeteria, the students are able to move freely between floors to go to the various classes. The classroom I used is located directly across from the cafeteria, thus, the area outside of the room can get noisy. Thankfully, after dismissal the hallways clear, and the remainder of the afternoon is generally quite, so I do not anticipate many distractions.

The classroom, which is longer than it is wide, is equipped to seat 24 students at six tables arranged in two rows of three running the length of the room. The teacher's desk is located at the front of the room while the 3D printer and large plotter are in the back. The students have access to general art supplies including paper, pencils, paint, as well as the 3D printer and row of computers that line the long side of the classroom.

### **Participants**

The participants in this study were five high school freshmen, ages 14-15 years, that volunteered to be part of a temporary after school program that met twice a week. The majority of the participants were inner city youth of diverse ethnic backgrounds, which is indicative of the main demographic of the school. I had previously taught all the students while student-teaching at CHAD. My prior relationship with the participants was considered while evaluating the effects on the student-teacher relationship in this study.

### **Researcher Role**

My role as teacher was to create a “safe space” or “safe zone” for my students. Bath (2008) describes “consistency, reliability, predictability, availability, honesty, and transparency” as the attributes that I should display in order to facilitate a healthier development of their identities. My role as researcher was both passive and active at times, since I was the one creating this identity-safe environment. As the facilitator, I gave them the necessary freedom in order to develop on their own identities through artmaking.

### **Research Procedures**

I conducted a series of lessons that centered around the theme of identity. Each lesson had a protocol outlining the procedures for presenting the lesson, developmental rationale, and lesson-related questions. I used the components of a problem-centered interview to construct questions to ask the students during each lesson. In addition, I conducted one-on-one unstructured interviews with each student in response to their mid-point questionnaires. The shortened introductory discussion leading into the

lessons and minimal formal closures at the end lessons were due to the truncated class time in order to maximize artmaking opportunities. Otherwise, the program was structured to mimic a normal classroom, so that the techniques applied could be applied by any instructor in any classroom with minimal modifications.

### **Ethical Considerations**

Students and their parents completed and returned consent forms allowing them to participate in the study/after school program. As this program was a completely voluntary there were no incentives for the students to participate; no grades or administrative procedures were utilized to ensure student participation. Students desired to be a part of the program as opposed to being convinced to participate. Snacks, however, were used as an incentive to encourage the students to return weekly.

Since their actual names were not to be used in the final study, and given that a major factor in adolescent development is autonomy, students chose their own pseudonym. To prevent the creation of a persona or separate identity pseudonyms were chosen at the end of this study. Observations were noted and cataloged based on the audio recordings to avoid influencing student behavior, and was kept confidential during the program.

All hard copy data collected during the study was kept in a locked drawer off-site and electronic data was password protected. The only data that remained on-site was the students' artwork to prevent damaging the work while transporting it to and from the site. The artwork was returned to the students upon completion of the study.

### **Research Methods**

I view the problem of identity development in adolescents as a present, and relevant issue facing educators. As an educator, I have experienced firsthand the troubles associated with this stage of social development. Furthermore, as an art educator, I have a special set of skills at my disposal for the intervention and assessment of quality development through artistic expression. First, the art classroom lends itself to creating an identity-safe environment where adolescents can try on different adult roles. Second, activities that are exclusive to the art room can be used to facilitate the discussion of identity and promote social interaction, such as group critiques and art criticism. Finally, art is a non-verbal way of expressing emotions and thoughts on more complicated topics; the evaluation of artistic development can be indicative of successful identity development or at the very least can aid in conversations about identity.

### **Type of Study**

I conducted a descriptive case study of my participants. The larger study consisted of smaller case studies pertaining to the participants and documented their participation in each lesson. Since the nature of identity development is amorphous and specific to the individuals, this study accounted for how each participant's development will look different from their peers. The individual case studies demonstrated each student's progression by constantly comparing their artwork and reflective data back to their previous work. The use of the constant comparative method sought to demonstrate the growth of each participant regardless of how small that growth may appear. The study also considered the effects of peer interactions. Therefore, data was collected from individual participants and cross-examined with the work of the other participants.

**Visual Data**

The primary form of visual data collected in this study was participant observation. In this study I played two major roles, the researcher and the instructor. As the acting educator, I engaged with the students in lessons and group discussion while recording the outcome of these interactions. The record of these interactions was collected in the form of audio recordings, questionnaires, anecdotal transcripts, and reflective worksheets.

A secondary form of visual data was students' artwork, used in conjunction with written reflective pieces. Each lesson was planned around the central theme of identity, but was left open-ended so that students could interpret the objective in their own way. The themes that emerged from each piece of artwork was documented, and constantly compared to the students' previous work, while simultaneously being compared to the other students' work to reveal additional commonalities.

**Verbal Data**

Group discussion was employed in the artroom daily in the form of class critique and when introducing or concluding a lesson. These verbal interactions were opportunities to assess content knowledge, social development, and social interactions. As adolescents are trying to build their ideal self, their peer interactions very often affect their decision-making. How students interact during art-centered discussions, the format of which is loose and based on opinions and observation, can be a good indicator of their social milestones of identity development. Verbal interactions between the students and the researcher, along with anecdotes volunteered by the students, constituted a majority of the data collected for this study.



The application of problem-centered interviews satisfied the need for an interview protocol but also provided quick, simple reference data with the added use of questionnaires. This method focused on a primary concern, which is the successful development of identity in a group of adolescents through artmaking. The use of questionnaires was useful for supplementary data that was easy to compare. Each lesson had a protocol that acted as a script for the lesson, complete with a series of questions that led the students along in their visualization of the project. Questions asked through-out the lessons were based on the principles of the problem-centered interview. In addition, questionnaires were used to collect self-reported data.

Observational field notes had been the method by which I intended to create the narratives for each student. I created a form where I could document the student interactions as well as receptiveness to the lessons. Lessons were audio recorded for quality assurance, and though I did not intend to fully transcribe the audio, I did document notable moments that occurred. The students' comfort level should be noticeable in their tone of voice and also how they speak to their peers and myself. These notes sought to capture the students' mood and motivation as well as their receptiveness to the lesson.

Additionally, the students completed a comprehensive questionnaire at the beginning and mid-point of the study. This questionnaire was intended to document the students' confidence and comfort level within their normal school environment in comparison to the environment created for this study. In order to create a more complete image of each student, their academic teachers were asked to complete a short questionnaire that outlined the student's performance, attitude towards school, and any

alternative instructional measures the teacher was already employing with the student. As students tend to be more receptive to the art room, it was important that I created a snapshot of the student as they appear outside of the art room.

### **Data Collection**

#### **Context of the Study**

As an art educator, I have a strong bond with the art room, and it seems that a lot of students have a similar connection both with the space and the act of artmaking. For some students who are tactile learners, the active manipulation of art supplies make them more at ease. Other students, like myself, find that art is an escape from the rigid structure of their academic classes. I believe this attraction to art class has a strong correlation with the autonomy that students are granted in the art room. It is, therefore, a logical place to employ experimental teaching techniques, because students are, for the most part, already receptive to new things.

I have a connection to the students and staff at CHAD and so creating an after-school program was a natural addition to the curriculum. Though the program was open to any student, I planned to reach out to some of the students I had while I was student teaching at this location. While I understand that this selective sampling may appear to color my results, the intention was to collect a group of students who would not only enjoy the projects, but who are also reliable and dedicated to the study.

#### **Literature Sources**

I was not able to locate any data collection methods that were specific to the context of this study, or even to the individual topics being discussed in this study. As a result, I compiled concepts from different methods to create the protocols needed to collect data.

The interviews that were conducted throughout the study were integrated into each lesson which resulted in more group interaction rather than traditional one-on-one interviews. I used the components of a problem-centered interview outlined by Flick (2002) as an interview protocol “incorporating questions and narrative stimuli” in order to “collect biographical data with regard to a certain problem” (p. 86). This format lends itself to the kinds of questions and dialogue that I outlined in my lesson plan protocols. Mills’s (2014) “Student Anecdotal Record” was adapted as a document for observational notes. Mills also provided the framework for the pre-study questionnaires that I created.

### **Methods of Data Collection**

This study is presented as a collection of smaller narratives compiled from a small group of participants. Identity development is a hard variable to quantify; therefore, I used my observational tools and lesson plans to compare each student to themselves as well as comparing the group as a whole. The aspects of identity development I chose to measure were: the students’ confidence in themselves through their artistic mastery, positive peer interactions, and various comfort levels indicating the students’ feeling of safety. Students who were confident in their abilities were less likely to be defensive when discussing their artwork, which in turn led to positive peer and teacher interactions. These positive interactions can, in the long term, also lead to creating successful identity development by promoting positivity and enabling boosts in confidence. This cyclical relationship was complemented by the students’ comfort level, both with themselves and in a given environment.

My goal was to collect as much written data as possible to limit the subjectivity of the evidence. The “Student Anecdotal Record” form that I adapted from Mills (2014) was intended to serve as my observational field notes. The form, which was used for each individual student, has a space for their name and grade at the top, and below there are several identical sections each containing the date, a brief Likert (1932) scale measuring the student’s performance, their confidence with the medium, and confidence in their abilities. Finally, each of the sections had a space for written observations and anecdotes, which are relevant to the study.

Since I intended to limit the amount of subjective data, observational data was supplemented with a series of reflective worksheets and questionnaires. These written pieces provided the students’ self-reported data, so that I could compare their opinions and attitudes at various stages of the study. I could then create a complete picture of the students’ receptiveness to the study. At the onset of the study I had the students complete a questionnaire, which asks them to reflect on their performance in school specifically in the art/design room, how they interact with both their peers and teachers, and finally how they view their teachers. Most importantly, this entry questionnaire asked the student what they define a “safe place/zone”, so that I could gauge not only how the students perceive the art room, but how I can improve the environment to promote the students’ development.

Prior to beginning my research, I asked the students’ academic teachers to complete a questionnaire that evaluated the students within the context of their academic settings. This questionnaire gave some insight on how best to communicate with and, more importantly, how to connect with the students. Initially, I wanted to have the same

teachers submit a reflection to see if they had noticed any notable change in the students' personality or behaviors. I found, however, that this idea was not practical because some of the teachers' responses were not comprehensive enough to reflect minor changes in the students behavior nor were those teachers prompt in returning paperwork.

As both teacher and researcher, I experienced constant opportunity for reflection. Each lesson had a reflective component, either in the form of a reflective prompt or a graphic organizer/worksheet. I did not want to create a singular, reflective activity. Although it might have made my data more consistent, a repetitive form would become boring, or, worse, annoying to the students. These reflective activities were cross-examined with the students' work as well as other students' responses. Their artwork is the most honest representation of their reaction to the lessons and environment, so I collected and documented their work throughout the study.

### **Limitations**

As mentioned previously, time was the biggest limitation in this study. Identity development takes place over a period of several years or more, therefore, it must be noted that the results of this study, of only eight weeks may appear minimal or even non-existent. More introverted students could be less likely to open up within the limited time frame. I planned to counteract the latter by encouraging students with whom I have already built a rapport to participate in this study. While this selective sampling may appear to create a bias, it was intended to mimic the conditions indicative of student-teacher relationships that occur over an academic year. Though I was looking for students who already knew me, I did not exclude any student willing to

participate as they could be a good control to compare to the students with whom I already have a relationship.

## **Data Analysis**

### **Organization of Data**

It is important to note that the students completed the same projects, contingent upon their attendance, and I was looking for emerging patterns throughout the group. The collected data was organized by project. I focused on each student's artwork and receptiveness to the lesson and material separately due to the specific nature of these individual case studies. Separate files were kept for each participant which was comprised of documentation of their performance and attitudes during each lesson, themes that emerge from their work, and their feedback.

### **Coding of Data**

Lessons encompassed a common theme of identity. While compiling the works, I was receptive to other potential commonalities, be it imagery, color, or any other common themes. In order to avoid missing valuable evidence, I did not outline these possible themes since the student work would reveal them. Verbal data was coded to determine if students demonstrated any of the three key principals of TIC<sup>2</sup> that this study sought to record and to note if those students showed growth in their identity.

### **Methods of Analysis**

The primary data analysis technique was constant comparative method, used to constantly compare the students' work and reflective activities to previous information provided by that student and compare their work to other students'. The primary goal was to compare the students to themselves to measure progress over the course of the

study. Throughout the study, I sought enlightening correlations between students in hopes of developing other theories and improving lesson delivery.

### **Timeline for the Study**

#### **Mid-December 2016**

I used the time between semesters to create the various lesson protocols as I continued my research on adolescent identity development. During this time I made adjustments based on feedback given by my instructors.

#### **January 2017**

Permission and consent forms were distributed to teachers, and I finalized the lesson plans and schedule. Based on the suggestion made by CHAD's Director of Academics, I entrusted the two history teachers with the task of recruiting students for the study, since they collectively had access to the entire freshman class.

#### **February Through March 2017**

The nine-week study was conducted from the beginning of February through to the first week of April, during which I constantly gathered and analyzed the data. Throughout the study I asked the students not only for feedback on the lessons but also feedback on the effectiveness of the identity-safe environment that I sought to build. This constant feedback helped me to deliver effective instruction and adjust the lessons accordingly.

#### **April 2017**

Though I was constantly analyzing data, when the study had completed I finalized my coding and analysis in order to write Chapter 4. Participating teachers were asked to complete a post-study questionnaire and provide any final feedback and the students

participated in a final group discussion about their time in the study. Artwork was returned after it has been fully documented and coded.

### **May Through June 2017**

Between the spring and summer semesters I completed the draft of the final chapter, which outlines the complete analysis, findings, and implications for the field, in preparation for the completion of my thesis, publication, and final presentation.



## **CHAPTER IV: RESULTS OF DATA COLLECTION & FINDINGS**

### **Introduction and Overview of Data Layout**

This eight-week study took place from February to April 2017 at CHAD, a charter high school located in the city of Philadelphia. Five high school freshman participated in the study, which took the form of an after school program meeting twice a week for the duration of the study. Students were guided through a series of lessons that were based on the theme of identity. Lessons were structured to mimic a standard art classroom, though it must be noted that due to the limitations of the setting and small number of participants, it was not possible to fully replicate a standard classroom. All names have been chosen by the students to protect their identities.

This chapter begins with a vignette of each student which states their: age, gender, evaluations from their academic teachers, data reported on the participant's pre-study questionnaire, and an evaluation from the researcher derived from experience as the participant's art teacher in the Fall of 2016. Lessons and subsequent questionnaire data are laid out chronologically. The "Thematic Record" is a checklist used to show whether each student demonstrated qualities of the three key principals of TIC3 and instances of positive identity development. Finally, the chapter concludes with students' responses from the post-study discussion.

### **Participants / Pre-study Questionnaires**

**Tabbris.** Tabbris is a 15 year old trans-gender male student who is described by teachers as "positive" and "open to new knowledge." Teachers reported that Tabbris has great learning potential, particularly in literacy, but unanimously agree that his

frequent absences are the one thing that impedes his progress. On his pre-study questionnaire, Tabbris claims to maintain a moderate to high confidence level, both in himself and in his artistic abilities and has a good rapport with his teachers. In my experience, Tabbris is most at home in the art room and uses art as a medium through which he can express himself.

**Vladimir.** Vladimir is a 15 year old male student who is described by teachers as “extremely studious” and “high performing.” Teachers consistently reported that Vladimir is a driven student who is greatly invested in school and takes pride in his work. On his pre-study questionnaire, Vladimir claims moderate confidence in himself, but reports great confidence in his abilities and an excellent rapport with his teachers. Though quiet, I have seen Vladimir apply himself in the artroom and excel at every medium with which he was tasked.

**Shawn.** Shawn is a 15 year old male student who is described by teachers as “a quick learner” and someone who has “potential to be a great writer.” Teachers report that Shawn experiences trouble academically due to frequent absences, but they note that there has been a marked improvement in his performance prior to the start of this study. On his pre-study questionnaire, Shawn claims high confidence in himself, however he claims only average confidence in his artistic abilities and average rapport with his teachers. In my experience, Shawn’s boisterous personality can easily be misinterpreted by teachers, but he truly expresses himself unapologetically.

**Isabella.** Isabella is a 15 year old female student who is described by teachers as “an excellent writer, reader, and artist” and “attentive and respectful.” Teachers report that Isabella is advanced compared to her peers and that she welcomes any opportunity

to voice her interests and opinions. On her pre-study questionnaire, Isabella claims only average confidence in herself, moderate confidence in her artistic abilities, and good rapport with her teachers. In my experience, Isabella enjoys art and excels at a variety of mediums needing little to no additional motivation.

**Claire.** Claire is a 14 year old female student who is described by teachers as an “excellent student” with a “great ‘never give up’ attitude and a kind demeanor.”

Teachers report that Claire responds well to instruction that is supplemented with examples and that she is never afraid to try. On her pre-study questionnaire, Claire claims high confidence in herself, moderate confidence in her artistic abilities, and an excellent rapport with her teachers. My experience is that Claire is willing to try new things, and even if she does not achieve them as well as she wanted to and she readily learns from those experiences.

### **Lesson 1: “Essence of You”**

#### **Description of Lesson**

In the first lesson, students were asked to consider some of the words they would use to describe themselves, some of the words their teachers might use to describe them, and how those words make them feel. Students then took a moment to visualize their family members and other important people in their life. Then they considered how they would represent those people visually through shape and color. Various canvases were available to the students so that they could select the size that they preferred. They were then tasked with creating an abstract painting that depicted some aspect of themselves or themselves as a whole.

### Data Collected

**Observations.** Throughout the lesson, students took the opportunity to discuss current issues within the school, which, at times, became a little gossipy; I took those opportunities to encourage the students to consider alternative viewpoints and to think critically about how their development affects their actions. When asked about what colors she would use to describe her family, Claire stated that she would use pink for her mother because “she’s lovely.” Claire then said she would use a “swirl of colors” for her two-year-old sister who makes her “feel all of the feelings.”

I noticed a change in the group during the second week when Shawn and Isabella were introduced. Vladimir, who is a quiet student according to his teachers, had been very vocal during the first class of the lesson when Claire was the only other student. During the second class which now included Shawn and Isabella, Vladimir did not speak at all. When asked about his silence later, Vladimir

Lesson # 1 : “Essence of You” (Abstract Painting)			
	2/15	2/22	2/23
Tabbris		X	X
Vladimir	X	X	
Shawn		X	X
Isabella		X	X
Claire	X		
X - Present (full class) \ - Present (partial class)			

*Figure 1: Attendance, Lesson 1*

admitted that he is shy around new people. Attendance, as shown in *Figure 1*, limited the amount of data I was able to collect during the lesson. Claire, in particular, was only able to attend the first class of this lesson, and so there is a lack resulting data that pertains to her.

**Thematic Record.**

*Figure 2: Thematic Record for Tabbris, Lesson 1*

Identity	
	Does the student demonstrate self-reflection?
×	Does the student demonstrate self awareness? “[I have] no filter, and [I’m] impulsive”
	Is the student’s opinion/stance not easily swayed by peers?
Safety	
×	Does the student volunteer responses to questions willingly?
×	Does the student express opinions willingly?
×	Does the student contribute personal thoughts and ideas within a group dialogue that are not necessarily project related?
Peer Support	
	Does the student demonstrate positive/supportive language towards peers?
	Does the student offer constructive criticism to peers?
	Does the student demonstrate consideration of peers’ viewpoints?
Trustworthiness / Transparency	
	Does the student communicate issues to the teacher?
	Does the student confide in the teacher?
×	Is the student receptive to feedback from the teacher? [Thoughtfully considered feedback about completing lesson reflection]
	Does the student ask for help when it is needed?

*Figure 3: Thematic Record for Vladimir, Lesson 1*

Identity	
×	Does the student demonstrate self-reflection? “I would probably maybe paint a mountain, because its like, I try and reach a goal and it gets better, and I might draw a body of water below it to sort of reflect on the actions”
×	Does the student demonstrate self awareness? “[I would describe myself as] quiet, and very open to new ideas. I’m interested in new things....I’m also pretty curious.”
	Is the student’s opinion/stance not easily swayed by peers?
Safety	
×	Does the student volunteer responses to questions willingly?
	Does the student express opinions willingly?
	Does the student contribute personal thoughts and ideas within a group dialogue that are not necessarily project related?

Peer Support	
×	Does the student demonstrate positive/supportive language towards peers? “I would say [Claire] is very interesting.”
	Does the student offer constructive criticism to peers?
	Does the student demonstrate consideration of peers’ viewpoints?
Trustworthiness / Transparency	
	Does the student communicate issues to the teacher?
	Does the student confide in the teacher?
	Is the student receptive to feedback from the teacher?
	Does the student ask for help when it is needed?

Figure 4: Thematic Record for Shawn, Lesson 1

Identity	
×	Does the student demonstrate self-reflection? “You have to worry about yourself, before you worry about what other people think [about you]”
×	Does the student demonstrate self awareness? “I like to stretch my mind and see what I can push myself to do--I push myself to do anything”
×	Is the student’s opinion/stance not easily swayed by peers? “I go to school, go home, people be like “Come to this party” I will not be at your party.....You gotta stop cause these cops will shoot you right here, right now, and not care and they will just get a suspension and be back on work once your casket goes in the grave, cause they really don’t care to be honest.”
Safety	
×	Does the student volunteer responses to questions willingly?
×	Does the student express opinions willingly?
×	Does the student contribute personal thoughts and ideas within a group dialogue that are not necessarily project related? “[My mom] and her husband are going through basically a big, or like, animosity or whatever, because he doesn’t like the fact that shes the breadwinner in the relationship. Its just like, hes being so petty about it, and I don’t feel like that because you should be happy for your wife.”
Peer Support	
×	Does the student demonstrate positive/supportive language towards peers? “That is so adorable!! Can I have that when you’re done?” [In reference to Tabbris’s painting]
	Does the student offer constructive criticism to peers?
×	Does the student demonstrate consideration of peers’ viewpoints?

	“Cause so many people destroyed the meaning of the word ‘daddy’... they destroyed so many meanings of almost everything I know.” [in reference to Isabella’s use and subsequently being made fun of for how she refers to her father]
Trustworthiness / Transparency	
	Does the student communicate issues to the teacher?
	Does the student confide in the teacher?
	Is the student receptive to feedback from the teacher?
	Does the student ask for help when it is needed?

Figure 5: Thematic Record for Isabella, Lesson 1

Identity	
	Does the student demonstrate self-reflection?
×	Does the student demonstrate self awareness? “[I’m] hot-headed and I got no filter”
×	Is the student’s opinion/stance not easily swayed by peers? “You call me something, okay, I understand that’s how you feel. You don’t like me? Don’t talk to me.”
Safety	
×	Does the student volunteer responses to questions willingly?
×	Does the student express opinions willingly?
×	Does the student contribute personal thoughts and ideas within a group dialogue that are not necessarily project related? “I hope I look that good when I’m fat.”
Peer Support	
×	Does the student demonstrate positive/supportive language towards peers? “Damn, you got talent! Why you ain’t tell me about this hidden talent?” [to Tabbris]
	Does the student offer constructive criticism to peers?
×	Does the student demonstrate consideration of peers’ viewpoints? “You know, its cool cause my dad supports Donald Trump and I saw like--its okay.” [In support of Vladimir’s political views]
Trustworthiness / Transparency	
	Does the student communicate issues to the teacher?
	Does the student confide in the teacher?
×	Is the student receptive to feedback from the teacher? [Thoughtfully considered feedback about completing lesson reflection]
	Does the student ask for help when it is needed?

Figure 6: Thematic Record for Claire, Lesson 1

Identity	
×	Does the student demonstrate self-reflection? “I’d say [I’m] a wanderer.”
×	Does the student demonstrate self awareness? “I would say I’m pretty curious too, and...not energetic but, I guess excited? [I’m] Enthusiastic.”
	Is the student’s opinion/stance not easily swayed by peers?
Safety	
	Does the student volunteer responses to questions willingly?
	Does the student express opinions willingly?
×	Does the student contribute personal thoughts and ideas within a group dialogue that are not necessarily project related? “My baby sister, though, I would make her a different color--I would make her like a swirl of colors...She makes me feel all of the feelings.”
Peer Support	
	Does the student demonstrate positive/supportive language towards peers?
	Does the student offer constructive criticism to peers?
	Does the student demonstrate consideration of peers’ viewpoints?
Trustworthiness / Transparency	
	Does the student communicate issues to the teacher?
	Does the student confide in the teacher?
	Is the student receptive to feedback from the teacher?
	Does the student ask for help when it is needed?





Figure 7: Vladimir

**Artwork.** Figure 7 shows that Vladimir chose to paint the mountain scene he had described during the visualization activity. In his words the mountain represents his “goals for the future,” and the lake at the base of the mountain offers “reflection of [his] past achievements.” Isabella specifically wanted to practice painting trees, which are clearly visible in Figure 8; she said in her post-lesson reflection that the trees represent

fertility and growth. She also used a crumpled napkin in lieu of a sponge to blend the paint on top of which she splattered a “starry” sky, this was to illustrate the “infinite possibilities [she] can make.”



Figure 8: Isabella

Shawn quickly passed up the paintbrushes and opted to begin painting with his fingers, saying that it felt immature but that immaturity was a good thing to feel sometimes. His use of finger painting was also appropriate in his estimation, because his painting was meant to mimic that of a primitive man's



Figure 9: Shawn



Figure 10: Tabbris

were more reminiscent of watercolor. According to his post-lesson reflection, the portrait, as seen in *Figure 10*, represents him and each of the colors bursting from the figure's head represent a different emotion and his "overall impulsiveness".



Figure 11: Claire

Claire chose to represent "[her] mind and how [she] think[s] & feel[s]." She chose to create an image that was truly abstract. As seen in *Figure 11*, her post-lesson reflection best explains the aspects of her painting: the blue represents "wavering worry, that always hangs over [her]" with the pink spots indicating the "few things that make [her] happy," and the green strokes are her "negative thoughts & horrible things".

**Lesson 2: “Brand Yourself”**

**Description of Lesson**

The second lesson reinforced the students’ knowledge of abstraction that was built in the first lesson. Students were asked to think about how they had just finished representing themselves abstractly, using shape and color, and then were asked to consider the “brand” that is them. The students were asked to use any variety of symbols or shapes to create a logo that represented their identity, while understanding that their logo would only contain a single color. Students had to account for the simplified color palette and think about how that would directly affect their designs. After planning out their logo on paper, students would use the computers to digitally render the image so that their designs could be printed as stickers.

**Data Collected**

**Observations.** When I introduced the computer software that would be used to render their final designs, students had trouble concentrating on the demonstration. Isabella avoided the software because she admitted to having trouble understanding how to use the program. Instead of forcing her to use the computer, I showed her how she could begin manipulating her line drawing into more solid shapes on tracing paper over her original design.

After this demonstration, she recreated her design. Vladimir and Shawn both rendered their

Lesson # 2 : “Brand Yourself” (Logo Design)								
	3/1	3/2	3/8	3/9	3/15	3/16	3/22	3/23
Tabbris	X	X	X	X		No Class	X	X
Vladimir		X	\	X	\			X
Shawn			\		\			X
Isabella	X	X	X		\			X
Claire	X			X				
X - Present (full class) \ - Present (partial class)								

Figure 12: Attendance, Lesson 2

designs on paper, then recreated their designs on the computer. Tabbris admitted that he had too many ideas which caused him to use most of the class periods planning and brainstorming. Ultimately, he did begin creating a logo, though it was not fully completed by the end of the lesson. Claire was only able to create a draft of her logo by the end of the lesson due to inconsistent attendance, as shown in *Figure 12*.

### Thematic Record.

*Figure 13: Thematic Record for Tabbris, Lesson 2*

Identity	
	Does the student demonstrate self-reflection?
×	Does the student demonstrate self awareness? “She told me and in my mind I was like ‘Is you stupid?!’ but what I actually said was ‘Don’t do that!’”
×	Is the student’s opinion/stance not easily swayed by peers? [Strong stance against the manipulation of a fellow peer]
Safety	
×	Does the student volunteer responses to questions willingly?
×	Does the student express opinions willingly?
×	Does the student contribute personal thoughts and ideas within a group dialogue that are not necessarily project related? “Without him realizing it himself without our help, he’s most likely still gonna go back to her, cause he didn’t change his mindset on his own. There’s a difference between us being like ‘Hey yo, she’s bad for you’ and stuff like that and there’s a difference between, like, he realizes ‘I’m worth much more than this crap’”
Peer Support	
	Does the student demonstrate positive/supportive language towards peers?
	Does the student offer constructive criticism to peers?
	Does the student demonstrate consideration of peers’ viewpoints?
Trustworthiness / Transparency	
	Does the student communicate issues to the teacher?
×	Does the student confide in the teacher? [Expressed concerns about another teacher]
×	Is the student receptive to feedback from the teacher? [Thoughtfully considered feedback on their logo]
×	Does the student ask for help when it is needed? [Sought help in finalizing logo design]

Figure 14: Thematic Record for Vladimir, Lesson 2

Identity	
	Does the student demonstrate self-reflection?
	Does the student demonstrate self awareness?
	Is the student's opinion/stance not easily swayed by peers?
Safety	
×	Does the student volunteer responses to questions willingly?
	Does the student express opinions willingly?
	Does the student contribute personal thoughts and ideas within a group dialogue that are not necessarily project related?
Peer Support	
	Does the student demonstrate positive/supportive language towards peers?
	Does the student offer constructive criticism to peers?
	Does the student demonstrate consideration of peers' viewpoints?
Trustworthiness / Transparency	
	Does the student communicate issues to the teacher?
	Does the student confide in the teacher?
×	Is the student receptive to feedback from the teacher? [Thoughtfully considered feedback on their logo]
×	Does the student ask for help when it is needed? [Sought help when using the computer software]

Figure 15: Thematic Record for Shawn, Lesson 2

Identity	
	Does the student demonstrate self-reflection?
	Does the student demonstrate self awareness?
	Is the student's opinion/stance not easily swayed by peers?
Safety	
×	Does the student volunteer responses to questions willingly?
×	Does the student express opinions willingly?
×	Does the student contribute personal thoughts and ideas within a group dialogue that are not necessarily project related? [Expressed concerns about another teacher]
Peer Support	
	Does the student demonstrate positive/supportive language towards peers?
	Does the student offer constructive criticism to peers?
×	Does the student demonstrate consideration of peers' viewpoints? [In response to shared teacher with whom they are experiencing issues]

Trustworthiness / Transparency	
	Does the student communicate issues to the teacher?
	Does the student confide in the teacher?
×	Is the student receptive to feedback from the teacher? [Thoughtfully considered feedback on their logo]
	Does the student ask for help when it is needed?

Figure 16: Thematic Record for Isabella, Lesson 2

Identity	
	Does the student demonstrate self-reflection?
×	Does the student demonstrate self awareness? “I said it, I said it I’m not mature enough.”
×	Is the student’s opinion/stance not easily swayed by peers? “I’m not stupid...she’s loony!”
Safety	
×	Does the student volunteer responses to questions willingly?
×	Does the student express opinions willingly?
×	Does the student contribute personal thoughts and ideas within a group dialogue that are not necessarily project related? “She manipulated him, see now the only reason I recognize it is because my mom can do that...My mom can turn somebody who has common sense to somebody who always like ‘Oh you wanna do that? Oh okay, oh, please don’t yell at me!’. I don’t know how she does it, I just know she does it.”
Peer Support	
	Does the student demonstrate positive/supportive language towards peers?
	Does the student offer constructive criticism to peers?
	Does the student demonstrate consideration of peers’ viewpoints?
Trustworthiness / Transparency	
×	Does the student communicate issues to the teacher? [Expressed concern about fellow peer]
×	Does the student confide in the teacher? [Expressed concerns about another teacher]
×	Is the student receptive to feedback from the teacher? [Thoughtfully considered feedback on their logo]
	Does the student ask for help when it is needed?

Figure 17: Thematic Record for Claire, Lesson 2

Identity	
	Does the student demonstrate self-reflection?
	Does the student demonstrate self awareness?
×	Is the student's opinion/stance not easily swayed by peers? [In defense of fellow peer]
Safety	
	Does the student volunteer responses to questions willingly?
	Does the student express opinions willingly?
	Does the student contribute personal thoughts and ideas within a group dialogue that are not necessarily project related?
Peer Support	
	Does the student demonstrate positive/supportive language towards peers?
	Does the student offer constructive criticism to peers?
	Does the student demonstrate consideration of peers' viewpoints?
Trustworthiness / Transparency	
	Does the student communicate issues to the teacher?
	Does the student confide in the teacher?
×	Is the student receptive to feedback from the teacher? [Thoughtfully considered feedback on their logo]
	Does the student ask for help when it is needed?

**Artwork.** Vladimir worked silently on his design, rarely asking for assistance.

Once on the computer, he began to change his original design from a simple paintbrush

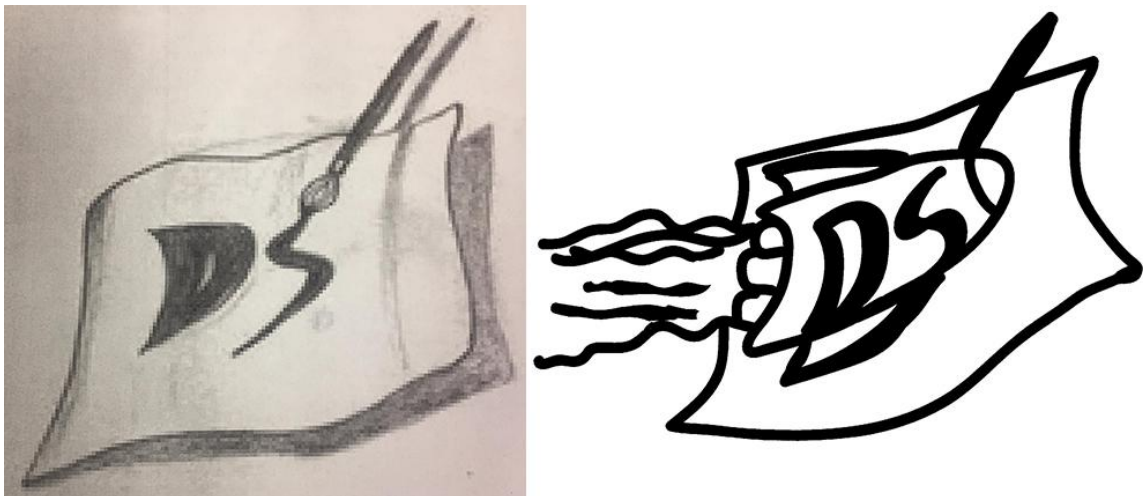
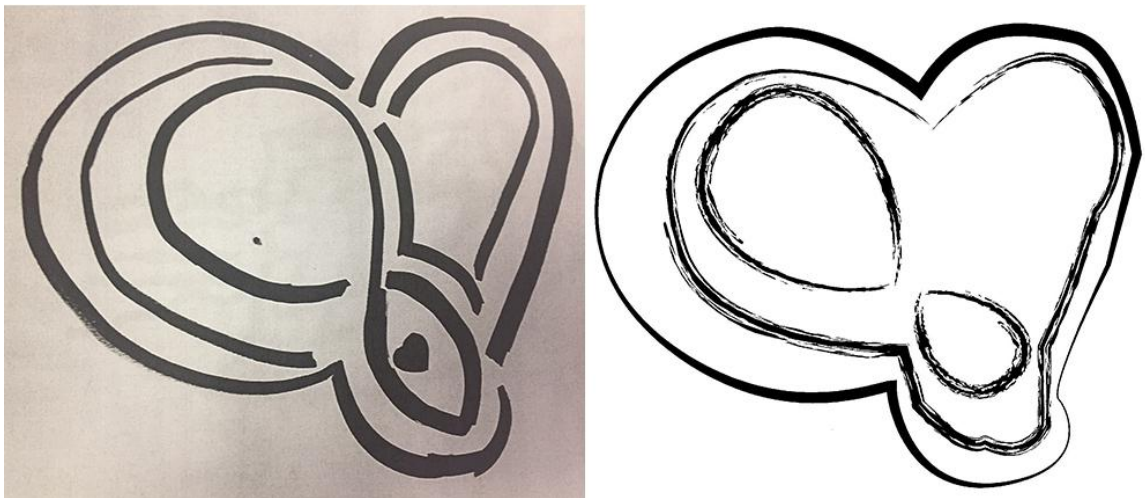


Figure 18: Vladimir's draft (left) and final design (right)



painting his initials on a piece of paper to a rocket ship branded with his initials, as seen in *Figure 18*. He said that the rocket ship “was accidentally made when experimenting with the shapes” and that it represents his creativity because it “shows how [he] can create something using simple shapes.” Shawn changed his design while working digitally as well, experimenting with different line styles and weights which ended up changing his overall design as seen in *Figure 19*.



*Figure 19: Shawn's draft (left) and final design (right)*

Isabella changed her design from a line-based drawing to one that is more shape-based after I gave her feedback on the original design. Shown in *Figure 20*, Isabella's logo, in her words, shows: a unicorn horn representing her unknown traits, mermaid tail so that she can swim away from stress, princess' tiara indicating that she is her father's “princess,” fairy wings because “fairies always stick together,” and finally, cat ears and a heart symbolizing her “loving nature.”





Figure 20: Isabella's draft (left) and final design (right)

I suggested to Tabbris that, because the text in his design was getting lost, that he try a version of his logo that was just text so that he focus on typography. Shown in *Figure 21*, Tabbris chose to use the word “impulsive” because he believes it is relatable to most people that “at some point in our lives, we’ve done what people would consider impulsive”.

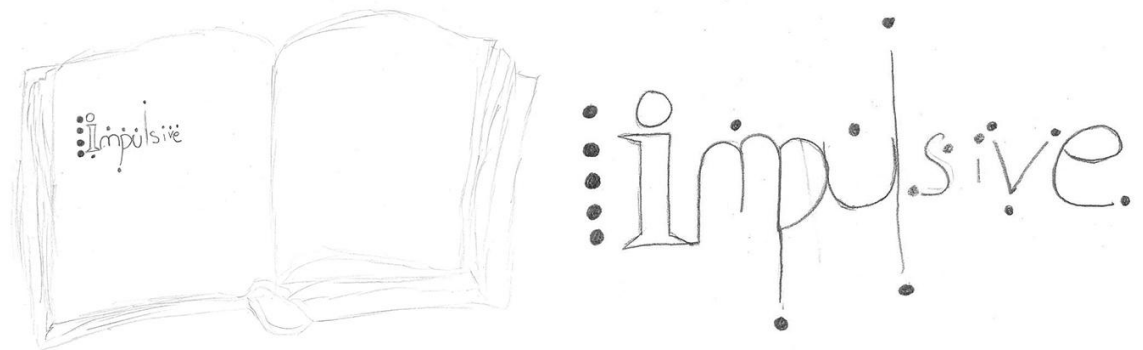
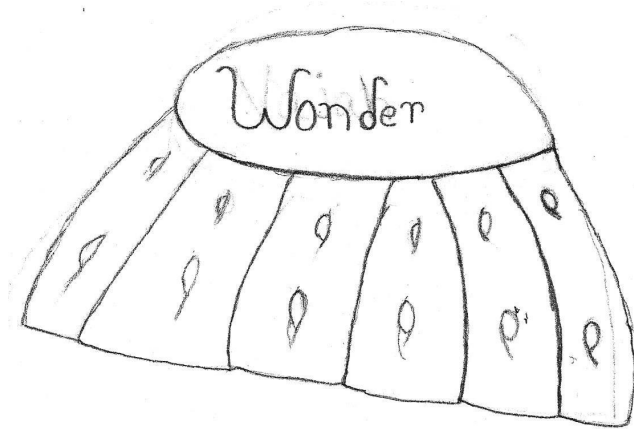


Figure 21: Tabbris's draft (left) and final design (right)

Claire’s design, shown in *Figure 22*, is a work in progress, as she did not have enough time to finish it.



*Figure 22: Claire’s draft*

### “Wishes”: Mid-Study Questionnaire

#### Description

This questionnaire was used originally to facilitate a group conversation about the students’ worries and issues they have with classmates and teachers that they may not have otherwise discussed. Initially I had the students anonymously write their responses to the prompts on slips of paper; the slips would then be drawn at random by each student and discussed within the group. Due to inconsistent attendance, however, there was not a class period that enough of the students attended at the same time to allow the activity to run smoothly. Instead I created a questionnaire where they could better elaborate on their responses and from which I could pull data.

#### Student Responses

*Figure 23: Select student responses to Wishes questionnaire*

Student	Prompt	Response
Tabbris	I wish my classmates knew	“how much I hate being called a ‘girl’”
	I wish my classmates would	“share more stuff about themselves”

	I wish I could be more	“amazing”
Vladimir	I wish my teachers knew	“more about me”
	I wish my classmates would	“share their ideas with me”
	I wish I wasn’t worried about	“messing up”
Shawn	I wish my teachers knew	“I wasn’t so disrespectful and [that I don’t have] a bad attitude”
	I wish my classmates wouldn’t	“judge a book by [it’s] cover”
	I wish I could be more	“productive”
Isabella	I wish my classmates would	“be more accepting of each other”
	I wish I could be more	“confident”
	I wish I wasn’t worried about	“pleasing my parents”
Claire	I wish my teachers knew	“that putting me in groups [won’t] help me be more social”
	I wish my classmates would	“be more open-minded about certain things, and respect my views”
	I wish I wasn’t worried about	“everything that happens in the world”

### The “I Don’t Care” Problem

I noticed that under a large number of the students’ responses, they selected “I don’t care” as their reasoning. Concerned with this apparent apathy, I conducted a series of unstructured interviews to investigate further. Several of the students explained that the actions of their classmates that bother them are inconsequential, and though they wish they would or would not do those things, the students said they do not let it get to them. One response came from Vladimir, who clarified that he wished his classmates, meaning the other study participants, would attend more often because “it’s better with more people, the more, the better.”

On his questionnaire, Tabbris expressed that he wished his classmates knew how much he hated being called a “girl”, but had checked the box for “I don’t care.” When I asked about this response during his interview, he clarified that he knew that this mistake would be something that he would likely have to deal with for the rest of his life. Understanding that, as a transgender individual, people will occasionally use the wrong pronouns, Tabbris refuses to let it truly bother him.

The other commonality among the students’ responses had to do with their teachers. Students said that they felt their teachers did not care about them on a personal level and that because they felt that their teacher did not care, they did not necessarily feel comfortable confiding in them or approaching them about issues they were having.

### **Lesson 3: “What I Want the World to Know About Me”**

#### **Description of Lesson**

In the final lesson, I wanted to respond to the students’ concerns about feeling unnoticed or misunderstood, either by their peers or by their teachers. The theme for their final project was “What I want the world to know about me,” so they could have a chance to explore the aspects about their personality that they wish people knew about or could see. Students were able to choose which medium they wanted to use for their piece. This lesson started a couple of weeks before spring break, and consequently the end of the study, so the students were given permission to seek supplies from their design teachers in order to complete their projects on their own.

#### **Data Collected**

**Observations.** Student attendance dwindled towards the end of the study, which greatly affected the data availability. According to students, this drop was due in part to familial obligations, such as babysitting younger siblings or conflicting schedules with other after school clubs. Students said that the drop in attendance was not caused by students’ lack of interest. The few students who did attend the last couple of classes, prior to the final class meeting, worked near silently on their projects, limiting the availability of verbal data with which to complete their thematic records. Due to the limited attendance and limited time during this lesson, students did not have completed work for me to document. I did encourage them to continue working on their pieces on their own.

Lesson # 3 : “What I Want the World to Know” (Open-Medium)				
	3/29	3/30	4/5	4/6
Tabbris	X	X	X	X
Vladimir	\		\	X
Shawn	\			X
Isabella	\			X
Claire	\			X
X - Present (full class) \ - Present (partial class)				

Figure 24: Attendance, Lesson 3

### Post-Study Reflection

#### Student Responses

*Question: What it is that you think I’m doing, that you wish other teachers did?*

Figure 25: Student responses to post-study prompt

Tabbris	“ You’re doing everything right!!”
Vladimir	“You help us try and discover our talents and see what we could really do, and you help us follow our heart, like, see what we really want to do and you kind of guide us through life and out us through different tasks to see what we’re best at and what our goals are, to be what we want to be in life.”
Shawn	“You have conversations with us, and its just like because no other teacher does that, like any other teacher would just be like “Shawn, detention” because they don’t understand me and my thinking, like the

	way I talk and stuff but you, you understand us and you get us and stuff and that what a teacher is supposed to be, and that's what I've learned. A teacher isn't just a job title in giving a student a education its being there for the student, helping them out when school hours are done, being there for that person and helping them lead a successful life and you letting me come here and be myself and talk and chat and you know conversate with you and stuff and still learn more than just my normal education I get in school.”
Isabella	“Ever since we started this program and you came back, and you really started seeing into this weirdo head of mine, my voices calmed down and I can actually, like, separate them and they don't yell at me as much.”
Claire	“You help us to believe in ourselves more, to like, kind of, know what we want to do, maybe? In the next four years, you inspire us to actually go out and want to try new things, and do new things, and meet new people, so I think that is one of the things that makes you a teacher.”

### Data Analysis

#### Identity-Safe Environment

The thematic record was created in order to quantify verbal data; each category on the record correlates with a principle or theme that I wanted to monitor during the study. When a student said or did something that showed a manifestation of one of the four categories, they earned a point. *Figure 26* shows the total collected points of each student during the first lesson. This data displays that most of the students demonstrated confidence in their identities and a sense of safety. Vladimir and Claire, though having a strong awareness of their identities, both showed lower sense of safety and little to no peer support or trust. These lower numbers are likely due to extenuating factors. In Claire's case the lower figures were due to irregular attendance.

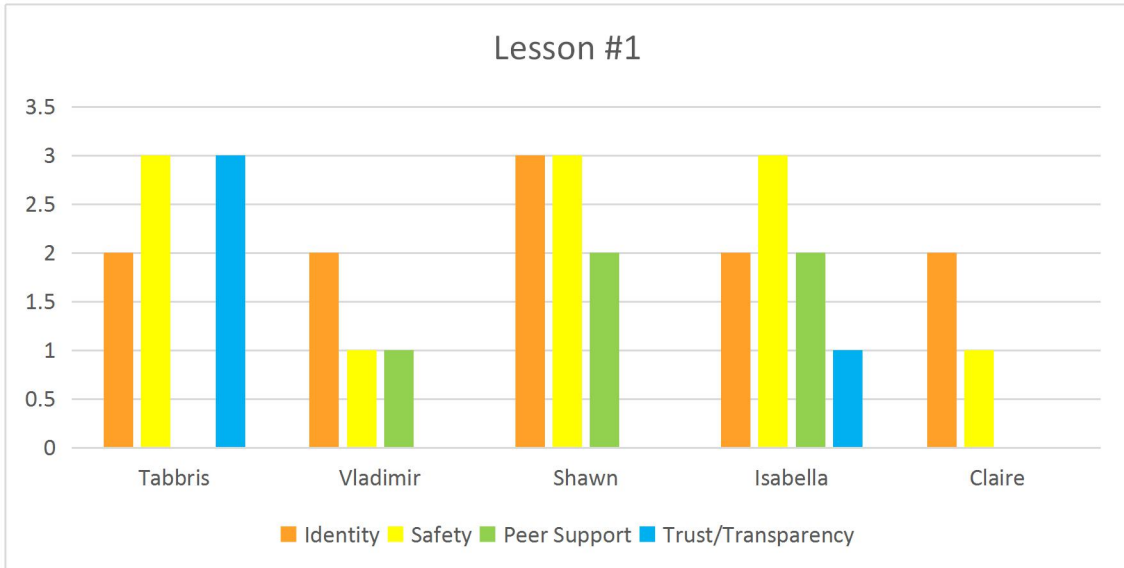


Figure 26: Results of thematic record for each student, Lesson 1

During the second class of the first lesson, Vladimir worked diligently but was near silent the whole period. He later confirmed that this change in behavior from the first class was caused by the addition of three new students and was the cause for his lower numbers.

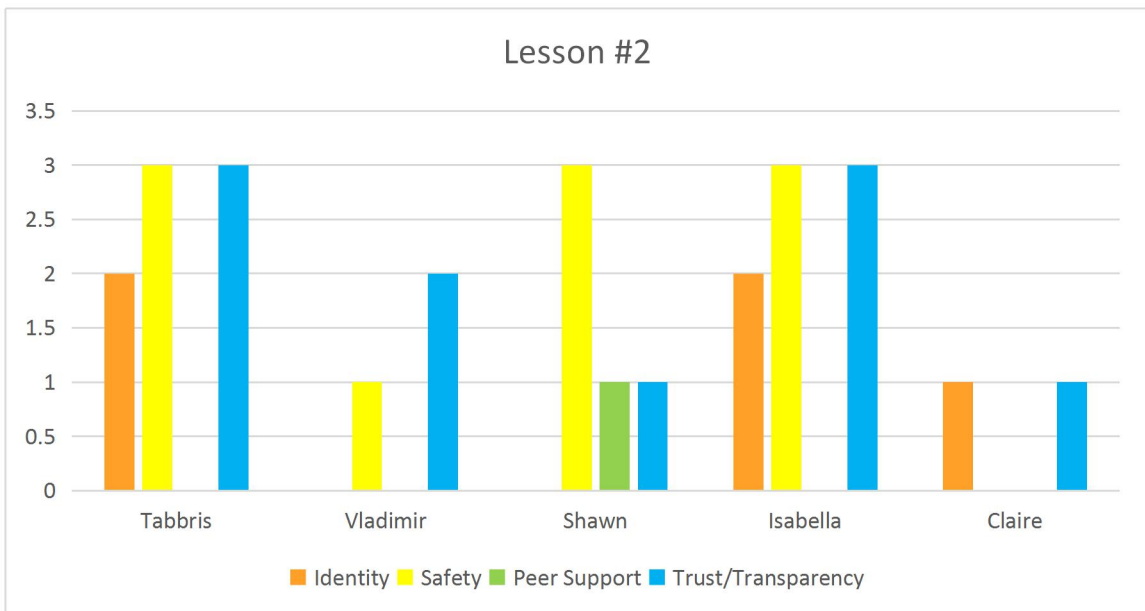


Figure 27: Results of thematic record for each student, Lesson 2

The thematic records for the second lesson, pictured in *Figure 27*, showed that the students' sense of safety was at about the same level as the first lesson. It was evident, however, that there was an increase in the amount of trust. Trustworthiness and transparency on the thematic record, as seen in *Figure 2* through *Figure 6* and *Figure 13* through *Figure 17*, examined the students' willingness to reach out to the teacher.

If I could, I would change these three things about my classroom environment:

1. Teach ~~more~~ staff
- 2.
- 3.

If I could, I would change these three things about my classroom environment:

1. ~~the way we talk to each other~~
2. ~~the way we talk to each other~~ I wish my science class would be like an art class
3. ~~the way we talk to each other~~ I wish my science class would be like an art class

If I could, I would change these three things about my classroom environment:

1. How we treat each other
2. How we need each other
3. ~~the amount of hate we produce~~ The amount of hate we produce,

If I could, I would change these three things about my classroom environment:

1. The disruptive kids in some classrooms
2. Seclusion and the way teachers
3. Behavioral issues too

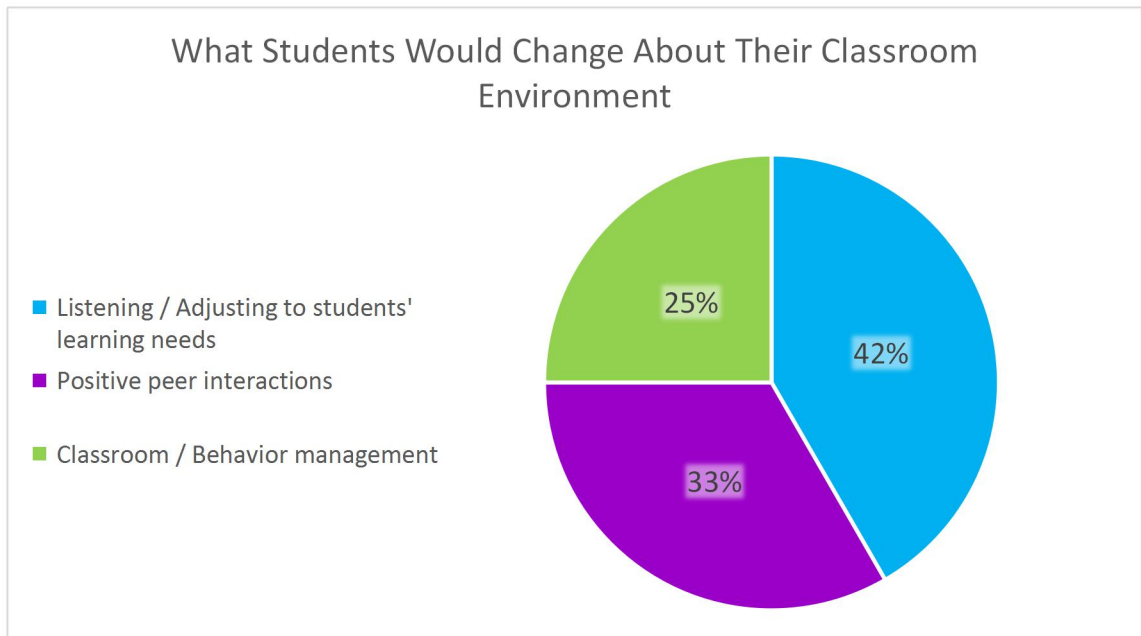
If I could, I would change these three things about my classroom environment:

1. The rowdy students that never fail to annoy me.
2. Unresponsive teachers that don't help at all.
3. The conflict between the students in the class.

Figure 28: Student responses to Wishes questionnaire, coded



During the second lesson the students were more likely to reach out for help when they were confused, seek feedback on their designs, and generally open up about their lives with the instructor.



*Figure 29: Student responses to Wishes questionnaire, graphed*

The mid-study questionnaire asked student to reflect on their current learning environment, and then list modifications they would desire. Their responses were coded to find commonalities (*Figure 28*). Three categories emerged: listening to and adjusting to students' learning needs, peer support, and classroom and behavior management. The majority of students' responses dealt with the way their classes were structured, the complexity of the material, or how certain teachers taught the material. When asked about their responses, students reported that they felt they couldn't talk to their teachers about these issues.

During the interview conducted after the mid-study questionnaire, Vladimir explained that he did not like "messing up" and worked hard to avoid mistakes. In his

reflection after lesson 2, he said that while exploring the computer software, he accidentally created a shape that he then turned into a rocket ship, seen back in Figure 18. According to him, the accidental creation was indicative of his creativity. His response in this situation shows that he felt comfortable enough to experiment and embrace what could have easily been seen as a mistake but instead he created something more unique to him. Similarly, during the first lesson, Shawn quickly chose to use his fingers to create his painting (*Figure 9*), showing that he felt comfortable enough, either with himself or within the environment, to try something new.

The lessons were left open-ended to allow students to explore the media independently while reflecting on and expressing their individual experiences. The students were surprisingly candid about their life experiences during the mid-study questionnaire (*Figure 23*) and subsequent interviews. When responding to the prompt “I wish I could be more\_\_\_\_\_”, students offered very honest, relatable answers such as “I wish I could be more confident.” and “I wish I could be more productive.” These responses displayed an acute self-awareness; the students were able to recognize the areas in which they may need improvement.

**Peer Support.** Tabbris responded to the aforementioned prompt with “I wish I could be more amazing.” His response was most interesting because he demonstrated such mastery of the media during the first lesson that his work warranted responses from two other students. Isabella remarked on Tabbris’s painting (*Figure 5*), exclaiming that he “had talent!” and why had he not told her about said talent? Shawn also commented on Tabbris’ work and asked if he could have the piece when the study was over.

During the mid-study questionnaire (*Figure 23*), students were asked to reflect on their daily interactions with peers outside of the study and to report ways their behaviors could be improved. Shawn stated that he wished his classmates “wouldn’t judge a book by [it’s] cover”, simple request that can resonate with most people, especially with adolescents. Along the same lines, Claire responded that she wished her classmates would “be more open-minded about certain things and respect [her] views.” These student responses indicate that there exists an opportunity to alter the environment to promote more positive interactions and dialogue between adolescent students.

Overall the students were supportive of one another, and were social even though some had never met prior to the study. Vladimir who had become very quiet when Isabella, Shawn, and Tabbris joined on the second week, very quickly warmed up and interacted naturally with the new students. Later in the study, Vladimir admitted to wanting more interactions with his peers, citing that his response “I wish my classmates would share their ideas with me” (*Figure23*) was directed toward his desire for even more meaningful discussion during the study lessons.

**Reflective Teaching.** Due to time constraints and other external factors, lessons used during this study were altered. In the beginning, lessons were in a more standardized format that could be used in an actual classroom setting. By the end I utilized a more relaxed format that did not rely on asking probing questions or require students to attend every session. Student feedback was considered week to week in order to alter the lessons to the students’ needs. This study took place under an ideal set of factors that are not necessarily present in a regular art classroom, and so it provided

the chance to create or alter curriculum to fit the students, rather than molding the students to match the curriculum.

At the end of the study students were prompted to consider how the learning experience they have on a daily basis differ from that of the study. Afterwards they were asked to discuss those differences. The responses, a selection of which can be seen in *Figure 25*, revealed that they did not respond to the adjustments made to the lessons as was expected. Instead, the students' responses revolved around the way I, as the instructor, interacted with them. Vladimir said that he felt that I helped them "through different tasks to see we're [they're] best at". Claire elaborated with "you inspire us to actually go out and want to try new things."

### **Student-Teacher Relationship**

A meaningful connection between students and teacher was apparent before the final discussion in the way students responded to the lessons. Vladimir, a student who reported a preference to solving problems on his own rather than seeking help, did ask for clarification while using the computer software in the second lesson. While working on his logo, Tabbris got stuck and was unsure how to proceed with his design. I commended his manipulation of the lettering and suggested that he try focusing solely on the typography. He agreed and was pleased with the results as seen in *Figure 21*. Similarly, Isabella worked to improve her design after I gave her some suggestions.

Ultimately, the students confided that there were a variety of thing that they wish their teachers knew about them, but they chose not to express their concerns because they didn't have a meaningful connection with any of the teachers. On their wishes questionnaire (*Figure 25*), Vladimir and Shawn admitted more general desires such as "I

wish my teachers knew more about me” and “I wish my teachers knew that I wasn’t so disrespectful and [that I don’t have] a bad attitude.” Claire, however, expressed a more specific concern with “I wish my teachers knew that putting me in groups [won’t] help me to be more social.”

## **Findings**

### **Identity-Safe Environment**

This study has shown that creating a safe space for students can be easily implemented by any classroom teacher because doing so does not require manipulation of the physical aspects of the classroom. The artroom already naturally provides students with opportunities to explore their identities through their artistic voice. On the other hand, as adolescents develop artistically, they are prone to a desire for perfection and often become frustrated when their artwork does not reflect this ideal. To counter frustration, art educators can begin to establish an identity-safe environment by promoting exploration through materials. Adolescent students can greatly benefit from projects, with or without an abstract element, that encourage them to embrace mistakes or that allow them to experiment. Experimentation should also, circumstances permitting, encourage students to explore a variety of themes which are meaningful and relevant to their experiences. Building thematic lessons that further students to consider or reflect on aspects of their life experiences gives them the chance to consciously explore their identities.

**Peer Support.** While permitting students to experiment with themes and materials, it is important to promote positive peer interactions. Developing adolescent students can be self-conscious about their artwork and consequently become sensitive to negative

peer contact. Art educators should institute practices that expect students to consider the effects of their words and actions. This framework should show students how to give and receive constructive criticism and how to be considerate when speaking to each other. Cultivating a space in which students feel comfortable interacting with one another boosts social development and, in turn, students' identity development.

**Reflective Teaching.** Although art educators already reflect on their teaching practices, it is even more important when implementing the techniques discussed in this study because success requires cooperative effort from both teacher and student. Art educators need to be receptive to the fluctuating needs of their students in order to best respond to those needs. Increased awareness of students' needs during this developmental phase can improve the students' connection with the material they are learning.

### **Student-Teacher Relationship**

The primary goal of this study was to demonstrate the connections between trauma-informed teaching and improved student-teacher relationships. The results of this study, however, show that students respond to the material better if they have already established a good relationship with the teacher. Building a meaningful rapport with their students is not always a priority for all educators, but the results of this study suggest that students are more engaged when they have made a meaningful connection with their instructor. Student-centered instruction grants art educators an advantage when trying to make deeper connections with their students, as developing adolescents can use open-ended prompts to express their individual voices. The students in this

study felt that their teachers did not care about them as individuals and, as a result, did not adequately acknowledge or respond to their learning needs.

## CHAPTER V: CONCLUSIONS

### Implications for the Field

**Art Education.** The art classroom is a unique space that provides students with an environment that encourages open dialogue and critical thinking that extends beyond the academic realm into real world applications. Art educators are already spurring students to employ creative problem-solving and to develop their artistic voices, but I believe that this fostering environment can be taken further to really help students develop their identities. With the creation of an identity-safe space, teachers can assist developing adolescent students to explore their identities through artistic expression while encouraging those students to communicate with one another in a supportive manner. Building community and self-confidence among adolescent students can help support them through their academics as well as in future career endeavors.

**Further Research.** Due to a number of limitations, the results of this study are not fully realized but should be considered as the beginning to a larger conversation. I recognized the opportunity to apply a set of techniques, originally designed for individuals who have experienced trauma, that could greatly benefit teachers and students alike in any classroom. In my quest to develop as an art educator, I fully intend to continue this research on a larger scale and apply these principles in my future classroom. I encourage educators to take from this study the importance of meaningful connections with their students and to explore its applications in their own classrooms.

### Conclusion

As stated previously, the students of this study expressed concerns about the environment in which they are expected to learn but are hindered from doing so because



of very real and reasonable circumstances. The underlying problem is the inability of the students to communicate those concerns with their teachers. Students who participated in this study were above average students who were commended highly by their teachers; hence they are not the kind of students who would be easily dismissed. If students of this caliber cannot express their worries to their teachers, then students who are less ambitious even less likely communicate their needs. In my experience teaching at this location, I know teachers are often occupied with disciplining the trouble students and in turn accidentally ignore those who are better behaved. Hopefully by making better connections, students will be more likely to communicate issues they are having inside or outside of the classroom. Making meaningful connections with our students is the easiest way to differentiate instruction as it spurs educators to listen and respond to each student's needs.

At the end of the day, students just want to feel like they matter and that they are not inconsequential, because in some cases, students' most reliable adult role model is their teacher. It is important to consider that adolescent students are in a transitional period of their development, and often need the additional support and consideration to help them thrive. Through the use of trauma-informed care and its applications as prescribed in this study, I hope to encourage teachers of all subjects to consider ways in which they can develop teaching techniques that connect with their adolescent students. By making meaningful connections and accounting for developmental needs, teachers can help instill a sense of value of learning in their students while helping them to excel.

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## APPENDIX A

**RESEARCH SITE SUPPORT FORM**

Alison Saeger

CHAD (Charter High School for Architecture & Design)

105 S 7<sup>th</sup> St

Philadelphia, PA 19106

January 2, 2017

To Whom It May Concern:

I, Alison Saeger, give permission to Lindsay Waibel to conduct an action research study at CHAD during the spring 2017 semester in order to fulfill the requirements of her Master's thesis at Moore College of Art and Design. I understand that this project is intended to research adolescent identity development and positive student-teacher relationships in general education students through artistic development.

I understand that Lindsay Waibel will be a teacher-researcher who will be teaching art while gathering data during an after school program. I understand she will be collecting data using various methods including observation/observational field notes, interviews, surveys/questionnaires and conversations with selected teachers.

Sincerely,

Alison Saeger

Director of Academics

**RECRUITMENT LETTER**

January 11, 2017

Dear Parent/Guardian,

I am contacting you to request permission for your child, \_\_\_\_\_ to participate in a research study at CHAD (Charter High School for Architecture & Design). My name is Lindsay Waibel, and I am a Master's candidate in Art Education (with an emphasis in special populations) at Moore College of Art & Design. I am conducting my thesis research at CHAD where I will be examining adolescent identity development and positive student-teacher relationships in general education students through artistic development. You are invited to contact me to ask questions following the review of the attached materials.

This research will be conducted at CHAD at the end of the school day, and will not impact time devoted to other academic subjects or therapies. Your child's identity will be kept confidential, as will the school name as pseudonyms will be used on all data collected. I am not requesting any access to personal student records such as IEPs or behavior programs. The research study will take place over 2 months, with students participating in 1-2 sessions per week for 60-90 minutes per session, where sessions will be audio recorded solely for quality assurance. All participating students will have the opportunity to create a series of artworks whose theme centers around identity and interpersonal relationships, and respond to reflective prompts. Again, students will be audio-recorded only; no photographs or video of your child will be taken only student artwork will be photographed and all audio and digital data will be destroyed upon conclusion of the thesis.

Attached you will find CONSENT, PERMISSION SLIP, RESEARCH DESCRIPTION, and PARTICIPANT'S RIGHTS forms which further detail the research study. Should you have any questions at all, please do not hesitate to contact me at [LWaibel@moore.edu](mailto:LWaibel@moore.edu) at any time. If you have no further questions, you may sign and return these forms now. You will have additional time to consider your child's participation with a deadline of January 13, 2017. Thank you for your time and consideration in this matter.

January 2, 2017

Dear Parent/Guardian,

We are contacting you to request permission for your child, \_\_\_\_\_, to participate in a special project at CHAD. Lindsay Waibel, a Master's student at Moore College of Art & Design, is conducting a research project examining the benefits of art education and its impact on adolescent identity development. Ms. Waibel is also a former student-teacher at CHAD. This project will be conducted after school, and will not impact time devoted to other academic subjects or therapies. The results of the study will not in any way affect your child's grades or academic endeavors. Your child's identity will be kept anonymous, as will the school name and location. In addition, IEP records will be not be shared with Ms. Waibel. The project will involve six to eight 60-90 minute sessions over the next two months. Participating students will have the opportunity to create a series of artworks whose theme centers around identity and interpersonal relationships, and respond to reflective prompts. Sessions will be audio-recorded only, for the sake of accuracy and quality of observational field notes. No photographs or video of your child will be taken at any time, though their artwork will be documented via photographs throughout the study.

Should you have any questions, please do not hesitate to contact Lauren Stichter at (215) 965-6811 or lstichter@moore.edu. **Should you wish your child to participate, please sign and return this form to the classroom teacher no later than January 13, 2017.** Thank you for your time and consideration in this matter.

-----  
**PLEASE DETACH AND RETURN TO THE CLASSROOM TEACHER NO LATER THAN JANUARY 13, 2017**

I, \_\_\_\_\_ (Guardian Name) do hereby give permission for my child, \_\_\_\_\_ to participate in a special project at CHAD.

\_\_\_\_\_  
 Parent / Guardian Signature

\_\_\_\_\_  
 Date



**PARENTAL CONSENT FORM FOR PARTICIPATION IN RESEARCH**

I give consent for my child \_\_\_\_\_ to participate in the research study examining the application of a “safe zone” to promote adolescent identity development and positive student-teacher relationships in general education students through artistic development, that is being conducted by Lindsay Waibel, a Graduate Student in Art Education at Moore College of Art & Design. I understand that this participation is entirely voluntary; I or my child can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child’s, returned to me, removed from the records, or destroyed.

1. The reason for the research is to examine the the application of a “safe zone” to promote adolescent identity development and positive student-teacher relationships in general education students through artistic development.
2. The procedures are as follows:
  - a. The students will meet with the researcher in a small group;
  - b. All sessions will be for the same fixed interval of time;
  - c. The setting will be a classroom at the school site;
  - d. The student will be seated in chairs around adjoining table(s) with the researcher;
  - e. A digital voice recorder will capture participant’s verbal dialogue throughout the lesson;
  - f. Student artwork will be retained until close of study and then returned to students; digital photographs of student art work in process and completed will be taken;
  - g. Observations and anecdotes will be recorded in the form of field notes.
  - h. Art materials will include: drawing pencils, colored pencils, pastels, oil pastels, markers, acrylic paint, assorted papers for collage, air-dry clay, wire, cardboard.
3. The timeline for the research is as follows:
  - ✓ Early January: Gain permissions
  - ✓ Mid January: Finalize projects/lesson plans
  - ✓ February 6<sup>th</sup> to March 31<sup>st</sup>: Conduct study/gather data
4. No risks are foreseen. My child’s participation is voluntary. Non-participating students will not be penalized in any way. Grades will not be affected if a student forgoes participation.
5. Participant’s identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, locked in a file cabinet off site. Pseudonyms will be used when quotes from individual children are transcribed into data.
6. If there are further questions now or during the research, I can be reached at \_\_\_\_\_ or LWaibel@moore.edu

7. If you have any further questions, you may also reach out to my professor, Amanda Newman-Godfrey at [anewmangodfrey@moore.edu](mailto:anewmangodfrey@moore.edu) or my MA Program Director, Lauren Stichter at [lstichter@moore.edu](mailto:lstichter@moore.edu)

Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: \_\_\_\_\_

Signature of Parent/Guardian: \_\_\_\_\_

Research at Moore College of Art & Design, that involves human participants, is overseen by the Institutional Review Board. Questions regarding your rights as a participant should be addressed to:

Lauren Stichter

Moore College of Art & Design

20<sup>th</sup> and the Parkway, Phila., PA 19103

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### **RESEARCH DESCRIPTION FOR STUDENTS**

**DESCRIPTION OF THE RESEARCH:** Your child is invited to participate in a research study that investigates the application of a “safe zone” to promote adolescent identity development and positive student-teacher relationships in general education students through artistic development. It is hoped valuable information on how to best structure art education for developing adolescents will be revealed throughout the course of this research study. For this study, your child will participate in research sessions over the course of 2 months. These sessions are extra opportunities to engage with and possibly make art beyond his or her existing art class. Participation will in no way impact the regular school schedule, IEP programs, or vocational training. I will not be asking to view any personal information on students such as IEPs, student records, or behavior programs. During all research sessions, students will be audio recorded. These audio recordings will provide information that I will use in writing my thesis and the audio recordings will be destroyed upon the completion of my study. This study will take place at CHAD (Charter High School for Architecture & Design) in a classroom designated for the study and I, Lindsay Waibel, will conduct the research study.

**RISKS AND BENEFITS:** Participation in the study is completely voluntary. There will be no effect on your child’s standing or grades should you or your child decide not to participate in this study. The research has the same amount of risk students will encounter during a usual art or classroom activity. However, your child may be shy engaging with a new person or a new type of activity. If this occurs or if your child feels uncomfortable at any point in this study, special arrangements can be made, and/or you can pull your child out of the study without penalty or repercussions. It is also hoped that I will learn through the study more about how to provide a supportive arts learning environment that will influence adolescent identity development and in turn build stronger student-teacher relationships.

**PAYMENTS:** There will be no payments for you for your child’s participation in this study.

**DATA STORAGE TO PROTECT CONFIDENTIALITY:** Subject’s confidentiality will be preserved. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. The school name will also be changed. Any charts used in my thesis or presentations will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. The audio recordings will be destroyed upon the completion of my thesis. I will reserve the right to use the data and photographs of student artwork but the students’ identity will continue to remain confidential.

**TIME INVOLVEMENT:** Your child’s participation in the study will take approximately 2months.

**HOW WILL RESULTS BE USED:** The results of the study will be used in drawing conclusions from the investigation on how the creation of a “safe zone” can promote identity development in adolescents and in turn promote positive student-teacher realtionships. The study will be reported in the form of a thesis, which serves to fulfill my requirements for a Master’s degree in Art Education (with an emphasis in special populations).

**PARTICIPANT'S RIGHTS FOR STUDENTS**

Principal Investigator: Lindsay Waibel

- ✓ I have read Research Description and I have had the opportunity to contact the researcher with questions about the purposes and procedures regarding this study.
- ✓ My child's participation in research is voluntary. I may refuse to have him/her participate or withdraw from participation at any time without effect on your child's standing or grades.
- ✓ The researcher may withdraw my child from the research at her professional discretion.
- ✓ If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to allow my child to continue to participate, the investigator will provide this information to me.
- ✓ Any information derived from the research project that personally identifies my child will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- ✓ If at any time I have any questions regarding the research or my child's participation, I can contact the investigator, who will answer my questions. The investigator's phone number is [REDACTED].
- ✓ If at any time I have comments, or concerns regarding the conduct of the research or questions about my child's rights as a research subject, I should contact:

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Moore College of Art & Design  
20<sup>th</sup> and the Parkway, Phila., PA 19103  
(215) 965-6811  
lstichter@moore.edu

- ✓ I should receive a copy of the Research Description, Consent, Permission Slip, and this Participant's Rights document.
- ✓ If audio recording is part of this research, (check one)
  - I consent to have my child audio recorded.
  - I do NOT consent to my child being audio recorded.

- ✓ The written, artwork and audio taped materials will be viewed only by the principal investigator and members of the program faculty.

Written, artwork, and audio taped materials, (check one)

- May be viewed in an educational setting outside the research.
- May NOT be viewed in an educational setting outside the research.

My signature means that I agree that my child may participate in this study.

Parent/Guardian signature: \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

Parent/Guardian Name: \_\_\_\_\_

Participant's Name: \_\_\_\_\_

### **RESEARCH DESCRIPTION FOR TEACHERS**

**DESCRIPTION OF THE RESEARCH:** You are invited to participate in a research study that investigates the application of a “safe zone” to promote adolescent identity development and positive student-teacher relationships in general education students through artistic development. It is hoped valuable information on how to best structure art education for developing adolescents will be revealed throughout the course of this research study. For this study, I will ask you to participate in two questionnaires (pre-study and post-study) in which you will be asked general questions about your student(s) participating in the study such as their general performance in your class, alternative teaching techniques you are employing, and their attitude towards learning and adult figures. I will not be asking to view any personal information on students such as IEPs, student records, or behavior programs. This study will take place at CHAD (Charter High School for Architecture & Design) in a classroom designated for the study and I, Lindsay Waibel, will conduct the research study.

**RISKS AND BENEFITS:** Participation in the study is completely voluntary. There will be no effects or risks to you should you decide not to participate in this study. The questionnaires will be the same for teachers involved in the study. Therefore, you will not be singled out if you choose not to participate in the study. If you become uncomfortable at any time during the study, you may address your concerns verbally or in writing. If this occurs at any point in this study, special arrangements can be made, and/or you can remove yourself from the study without penalty or repercussions. The benefits from the study include positively affecting students’ participation in art in school, both in terms of enhancing their expressive language through conversation about art and their artistic practice skills through making art. It is also hoped that I will learn through the study more about how to provide a supportive arts learning environment that will influence adolescent identity development and in turn build stronger student-teacher relationships.

**PAYMENTS:** There will be no payments for your participation in this study.

**DATA STORAGE TO PROTECT CONFIDENTIALITY:** Subject’s confidentiality will be preserved. I am the sole researcher of this study. For the collation, analysis and reporting of all data, all of the participants will be assigned a pseudonym to prevent individuals from being identified. The school name will also be changed. Any charts used in my thesis or presentations, will be coded. All the data that I collect for this research project will be kept in a locked file cabinet in my home. I will reserve the right to use the data and photographs of student artwork in the future, but the students’ identity will continue to remain confidential.

**TIME INVOLVEMENT:** Your participation in the study will take approximately 15-20 minutes per questionnaire.

**HOW WILL RESULTS BE USED:** The study will be reported in the form of a thesis, which serves to fulfill my requirements for a Master’s degree in Art Education (with an emphasis in special populations).

I authorize the teacher-researcher, Ms. Lindsay Waibel, to use the information as outlined above and that any reproduction/publication of this information will be strictly for educational and/or research purposes.

TEACHER CONSENT

January 11, 2017

Dear Participant:

I am a Graduate Student in Art Education at Moore College of Art & Design. I will be conducting research for my MA thesis from 2/6/17 - 3/31/17.

The purpose of this study is to investigate the application of a “safe zone” to promote adolescent identity development and positive student-teacher relationships in general education students through artistic development.

Participating in this study is voluntary, and you can refuse to participate. During the course of the study you will meet with me when times are convenient with you. You will not receive payment for participating in this study.

This study poses very little risk to you. Though I will disguise your identity in the final thesis, there is a possibility that details of your story will make you identifiable. This possibility could result in the public disclosure of various aspects of your life. In order to minimize this risk, I will change your name and any other obvious identifying information in the final thesis. Throughout the study, I will also discuss with you what details you feel comfortable having included in any final products. Additionally, you are permitted to withdraw from the study at any time. If you withdraw, all existing interview recordings and transcripts will be destroyed immediately.

If you have any questions or concerns about the study, or if you are dissatisfied at any time, you can contact me at [REDACTED] or LWaibel@moore.edu or the Graduate Program Director in Art Education Lauren Stichter, at (215) 667-6811 or lstichter@moore.edu. You are encouraged to ask questions at any time about the study and its procedures, or your rights as a participant.

Sincerely,  
Lindsay Waibel

\*\*\*\*\*

**Statement of Consent:** I have read the above information and have received answers to my questions. I give my consent to participate in this study.

Printed name of Participant \_\_\_\_\_

Signature of Participant \_\_\_\_\_ Date: \_\_\_ / \_\_\_ / \_\_\_

**PARTICIPANT'S RIGHTS FOR TEACHERS**

Principal Investigator: Lindsay Waibel

- ✓ I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.
- ✓ My participation in research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future employment or other entitlements.
- ✓ The researcher may withdraw me from the research at her professional discretion.
- ✓ If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.
- ✓ Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- ✓ If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is [REDACTED].
- ✓ If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact:

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- ✓ I should receive a copy of the Research Description, Consent Form and this Participant's Rights document.
- ✓ If audio recording is part of this research, (check one)
  - I consent to be audio recorded.
  - I do NOT consent to being audio recorded.
- ✓ The written and audio taped materials will be viewed only by the principal investigator and members of the program faculty.



Written and audio taped materials, (check one)

May be viewed in an educational setting outside the research.

May NOT be viewed in an educational setting outside the research.

My signature means that I agree to participate in this study.

Participant's signature: \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

Participant's Name: \_\_\_\_\_

APPENDIX B

***Student Pre-Study Questionnaire***

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Please rate yourself in the categories below as honestly as possible:

	Poor	Fair	Average	Good	Excellent
Your overall performance in school.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Your confidence in art/design class.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Your confidence in your artistic abilities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Your confidence in yourself overall.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Your attitude toward school/learning.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Your overall attitude towards adult figures.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Your willingness to try new things.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

If you answered “Poor” or “Fair” to any of the categories above, what do you think could be done (by you or a teacher) to improve that rating? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

List your three ***weakest*** mediums (art materials with which you are *least comfortable* or think you are not as good at) with ***#1 being the weakest***:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Why do you think that these mediums/materials are your weakest? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

List your three ***strongest*** mediums (art materials with which you are *most comfortable* or think you are really good at) with ***#1 being the strongest***:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Why do you think that these mediums/materials are your strongest? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

***Student Pre-Study Questionnaire***

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Please answer the questions below as honestly as possible:

<b><i>Peer Interactions</i></b>	Never	Rarely	Sometimes	Often	Always
In my peer group, I'm the leader/trendsetter.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
When talking to me, my peers talk down to me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
When talking to my peers, I talk down to them.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I enjoy helping my peers when they are stuck.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I will try new things even if my friends will not.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I act differently around my peers than when I'm around my family or alone.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
If my peer(s) don't like a teacher, then I won't like that teacher even if I don't know the teacher.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

<b><i>Confidence</i></b>	Never	Rarely	Sometimes	Often	Always
I let the opinions of my peers influence my decisions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I let the opinions of adults influence my decisions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I let the opinions of strangers influence my decisions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am confident in my artistic abilities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I enjoy talking about my art.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I'm true to myself, regardless of what others think.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I like to try new things.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

<b><i>Communication</i></b>	Never	Rarely	Sometimes	Often	Always
I am willing to seek for help from a peer if I'm stuck.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am willing to seek help from an adult if I'm stuck.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I argue with adult figures, just to argue.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
If I don't understand an assignment, I will try to figure it out on my own, instead of asking for help.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
If I don't understand an assignment, I will get upset or shut down, instead of asking for help.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
If I'm confused, I won't ask for help because I'm afraid of being made fun of.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

***Student Pre-Study Questionnaire***

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Please rate your teachers in the categories below as honestly as possible:

	Poor	Fair	Average	Good	Excellent
Teacher’s willingness to listen to your point of view.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Teacher’s sensitivity to your learning style.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Teacher’s confidence in your abilities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Teacher’s attitude towards you.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Teacher’s attitude towards other students.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Teacher’s openness to suggestions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

If you answered “Poor” or “Fair” to any of the categories above, what do you think could be done (by you or the teacher) to improve that rating? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Why (or why not) would you describe the art/design room is a safe place where you can be yourself? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

List somethings that teachers can do (or are already doing) to make their classroom safe:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Please include any other information that might be helpful for the teacher/researcher to know:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

***Teacher Pre-Study Questionnaire***

Teacher Name: \_\_\_\_\_ Subject: \_\_\_\_\_

Student Name: \_\_\_\_\_

Please rate the student in the categories below to the best of your ability:

	Poor	Fair	Average	Good	Excellent
Student's overall performance in class.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Student's confidence in this subject.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Student's confidence in him/herself & their abilities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Student's attitude toward school/learning.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Student's overall attitude towards adult figures.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Student's willingness to try new things.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Describe the student's learning style:

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List alternative teaching techniques that you employ for this student (if any):

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Please include any other information that might be helpful for the teacher/researcher to know:

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*Student Anecdotal Record Form*

Student Name: \_\_\_\_\_ Grade: \_\_\_\_\_

Date: \_\_\_\_\_

	Poor	Fair	Average	Good	Excellent
Student's overall performance in lesson.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Student's confidence in this medium/lesson.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Student's confidence in him/herself & their abilities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Observations:

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Date: \_\_\_\_\_

	Poor	Fair	Average	Good	Excellent
Student's overall performance in lesson.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Student's confidence in this medium/lesson.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Student's confidence in him/herself & their abilities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Observations:

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*Wishes Questionnaire*

Name: \_\_\_\_\_ Date: \_\_\_\_\_

1. I wish my teachers knew \_\_\_\_\_  
\_\_\_\_\_

- They don't because:  I'm afraid to speak up.  
 I'm worried my peers will make fun of me.  
 I don't care.  
 Other \_\_\_\_\_

2. I wish my classmates knew \_\_\_\_\_  
\_\_\_\_\_

- They don't because:  I'm afraid to speak up.  
 I'm worried my peers will make fun of me.  
 I don't care.  
 Other \_\_\_\_\_

3. I wish my classmates would \_\_\_\_\_  
\_\_\_\_\_

- They don't because:  I'm afraid to speak up.  
 I'm worried my peers will make fun of me.  
 I don't care.  
 Other \_\_\_\_\_

4. I wish my classmates wouldn't \_\_\_\_\_  
\_\_\_\_\_

- They do because:  I'm afraid to speak up.  
 I'm worried my peers will make fun of me.  
 I don't care.  
 Other \_\_\_\_\_

5. In class I wish I felt comfortable talking about \_\_\_\_\_  
\_\_\_\_\_

- I don't because:  I'm afraid to speak up.  
 I'm worried my peers will make fun of me.  
 I don't care.  
 Other \_\_\_\_\_

6. I wish my teachers would help me by doing \_\_\_\_\_  
\_\_\_\_\_

- They don't because:  I'm afraid to speak up.  
 I'm worried my peers will make fun of me.  
 I don't care.  
 Other \_\_\_\_\_

*Wishes Questionnaire*

7. I wish my classmates would help me by doing \_\_\_\_\_

- They don't because:  I'm afraid to speak up.  
 I'm worried my peers will make fun of me.  
 I don't care.  
 Other \_\_\_\_\_

8. I wish I could be more \_\_\_\_\_

- I'm not because:  I'm afraid to speak up.  
 I'm worried my peers will make fun of me.  
 I don't care.  
 Other \_\_\_\_\_

9. I wish I wasn't worried about \_\_\_\_\_

- I am because:  I'm afraid to speak up.  
 I'm worried my peers will make fun of me.  
 I don't care.  
 Other \_\_\_\_\_

10. I wish I could talk to my teacher(s) about \_\_\_\_\_

- I don't because:  I'm afraid to speak up.  
 I'm worried my peers will make fun of me.  
 I don't care.  
 Other \_\_\_\_\_

If I could, I would change these three things about my classroom environment:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

I think Ms. Waibel could improve the classroom environment by doing:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



### **Lesson Protocol**

Students will be guided through a series of lessons whose themes will center around identity development. These lessons are designed to encourage the students to try new things, work collaboratively, and gain confidence through artistic expression and mastery. Throughout these lessons students will be prompted to reflect on their work and development with questionnaires, worksheets, and/or general discussion. Through the use of the visual language and the skills mastered in their first semester of design courses, students will create artworks based on theme of identity. The art making sessions could continue beyond one session as long as the student feels they want to continue, and it is anticipated multiple sessions will be needed to complete some of the projects. Positive reinforcement will be provided throughout the lesson, and is defined as the researcher verbally noticing how students have made choices about material use, providing verbal encouragement, and engaging in supportive dialogue throughout the lesson. Students will also be allowed to ask the researcher questions. Following the completion of a series of artworks, students will again be given the chance to reflect on and discuss both their work and the work of their peers.

The steps for the art lessons will be as follows:

- 2) The conditions will be as follows:
  - a. The group will meet with the researcher in a small group;
  - b. All sessions will be for the same fixed interval of time;
  - c. The setting will be a classroom at the school site;
  - d. The student will be seated in chairs around adjoining table(s) with the researcher;
  - e. A digital voice recorder will capture participant's verbal dialogue throughout the lesson;
  - f. Student artwork will be retained until close of study and then returned to students; digital photographs of student art work in process and completed will be taken;
  - g. Observations, important events, and anecdotes will be recorded on the "Student Anecdotal Record Form"
  - h. Art materials will include: drawing pencils, colored pencils, pastels, oil pastels, markers, acrylic paint, assorted papers for collage, air-dry clay, wire, cardboard.
- 3) The researcher will greet the students and begin every lesson as defined below, and be repeated at the start of each session to help students recall ideas and stay on task.
- 4) The students will first engage in a dialogue with the researcher as described below, then spend the balance of the time period making art.
- 5) At the close of the lesson, students will be asked to engage in a brief dialogue to share their reflections on their artworks, either in process or complete.

### **Activity**

The creation of an abstract painting that symbolizes aspects of the students' personality and/or identity. The students will create these large scale paintings while being asked a

series of questions that prompt their reflection on their peer relationships as well as how they view themselves as compared to those peers.

### **Materials**

Acrylic paint, large sheets of brown paper (roll), brushes, sponges, etc

### **Objective**

Through the exploration of the properties of acrylic paint and painting tools (brushes, sponges, etc), students will create large scale abstract paintings based on themes or ideas surrounding their personality and identity.

### **Developmental Rationale**

Adolescent students often focus their artwork on personal meaning making, and often go through a rediscovery phase in which they expand their visual repertoire. They enjoy connecting ideas from their own life, issues temporal to their daily lives, and memories of past experiences to the expressive properties of art materials. Sometimes these students can become wrapped up in the need to create “perfect” imagery and thus can easily become discouraged when they feel that their artistic abilities fall short of their ideals. This project allows even those students who think that they are not “good artists” to play with a medium unburdened by the expectation of perfection. The emphasis on the idea of “play” is key in this lesson as the freedom of the theme(s) and materials allow the students to become very expressive in their artmaking, but also outwardly. The hope is to encourage students to come “out of their shell” in a way that makes future dialogue smoother and/or more enlightening.

### **Association**

(RR): I want you to reflect on your daily interactions and attitudes, and think about how they are shaped by the people around you so that you can make educated decisions about how to define yourself.

(Q): What are some words that you would use to describe yourself? What is one word that the person sitting next to you would use to describe you?

(Q): What are some words your teachers might use to describe you? How do you feel about some of these words?

### **Visualization**

(RR): Today we are going to play with paint to try and express some of those words/feelings/ideas. I want you to try to visualize yourself in color and movement, first, then try and transfer that imagery onto these large pieces of paper. Don't be afraid to layer colors as the ideas or images in your mind change. Also don't be afraid to use your whole body when you paint since you have a lot of area to cover. You are putting the idea of “you” on paper.

(Q): How might you use the lines, shapes, colors, forms and textures to express your ideas? Feelings? Memories?

(Q): How might you use one material to express your family or friends and how they relate to you?

### **Recap**

(RR): You have all mentioned some interesting ideas to express in your artworks, and how you might use the materials we explored to convey those ideas such as [identify some points the students mentioned].

### **Transition**

(RR): We are going to get started using the art materials, and you will have the this session to complete the painting. I know its not a lot of time, but I want you to move quickly so that you don't over analyze your choices. Let it be intuitive.

(Q): Where are you going to begin? Which idea will you choose to explore first?

(RR): If you feel comfortable, I encourage you to ask a friend to add a little bit of themselves to your painting. Ask them to paint a representation of how you make them feel. You can always ask me questions, and both during and after the art lesson, you will have a chance to share your ideas with your classmates. Let's begin by gathering the materials you want to use, and get started.

### **Closure**

(RR): You have all worked very hard today creating your artworks. You have tried new skills, and made your ideas, thoughts, feelings, and memories take shape visually.

(Q): What was one success you experienced today? One challenge?

(Q): How will you continue to work on your artwork? What new things might you try next time we meet?

(Q): How does your artwork express similar or different ideas from those you saw your peers express?

(RR): You have done a great job today, and I look forward to seeing what you try next. Let's gather our art materials back together, and put everything away to dry.

### **Lesson Protocol**

Students will be guided through a series of lessons whose themes will center around identity development. These lessons are designed to encourage the students to try new things, work collaboratively, and gain confidence through artistic expression and mastery. Throughout these lessons students will be prompted to reflect on their work and development with questionnaires, worksheets, and/or general discussion. Through the use of the visual language and the skills mastered in their first semester of design courses, students will create artworks based on theme of identity. The art making sessions could continue beyond one session as long as the student feels they want to continue, and it is anticipated multiple sessions will be needed to complete some of the projects. Positive reinforcement will be provided throughout the lesson, and is defined as the researcher verbally noticing how students have made choices about material use, providing verbal encouragement, and engaging in supportive dialogue throughout the lesson. Students will also be allowed to ask the researcher questions. Following the completion of a series of artworks, students will again be given the chance to reflect on and discuss both their work and the work of their peers.

The steps for the art lessons will be as follows:

- 6) The conditions will be as follows:
  - a. The group will meet with the researcher in a small group;
  - b. All sessions will be for the same fixed interval of time;
  - c. The setting will be a classroom at the school site;
  - d. The student will be seated in chairs around adjoining table(s) with the researcher;
  - e. A digital voice recorder will capture participant's verbal dialogue throughout the lesson;
  - f. Student artwork will be retained until close of study and then returned to students; digital photographs of student art work in process and completed will be taken;
  - g. Art materials will include: drawing pencils, colored pencils, pastels, oil pastels, markers, acrylic paint, watercolor paint, assorted papers for collage, and access to computers with Adobe Creative Suite.
- 7) The researcher will greet the students and begin every lesson as defined below, and be repeated at the start of each session to help students recall ideas and stay on task.
- 8) The students will first engage in a dialogue with the researcher as described below, then spend the balance of the time period making art.
- 9) At the close of the project, students will be asked to engage in a brief dialogue to share their reflections on their artworks, either in process or complete.

### **Activity**

Using pencil and paper, students will create logo-like designs that use line and shape that represent aspects of their identity and personality. These logos will then be uploaded onto the computer so that the students can use Adobe Illustrator to trace their designs. Once digitized, the logos will be printed as stickers that the students can then stick on their binders or backpacks.

**Materials**

Pencils, paper, tracing paper, computer, Adobe Illustrator, etc

**Objective**

Through the exploration of the properties of graphic design (line, shape, pattern, etc), students will create logos based on themes or ideas surrounding their personality and identity.

**Developmental Rationale**

Adolescent students often focus their artwork on personal meaning making, and often go through a rediscovery phase in which they expand their visual repertoire. Students have just completed a lesson where they used color and shape to visually represent aspects of their personality and so are already thinking of these things in a visual way. The previous project asked student to think and create in a more general way, now progressing into this lesson, students will be asked to narrow their focus and to use only the most relevant shapes to convey their message. Additionally, students will be designing their logo in a single color, and therefore will have to consider the silhouettes of the shape they choose and how best to manipulate those shape in order to create an image that is still readable.

**Association**

(RR): The last time we met you finished working on your abstract paintings and you reflected on the shape and color choices you made in those paintings. Now I want you to keep that idea in mind as we move into our next project. I want you to brand yourself, and by that I mean you are going to consider the “brand” that is *you* and think about what the logo for that brand might look like.

(Q): What shapes might you use to represent yourself?

(Q): What imagery might you want to carry over from your painting, if any?

**Visualization**

(RR): Unlike your paintings, now I want you to work with only one color in mind.

(Q): How might the limited palette affect what shapes you choose?

(RR): I will give you a very brief demo of how to use Adobe Illustrator, which I will recap with each of you individually when you get to this step, but this way I’ll be able to give you an idea of how your logos should start to look.

**Recap**

(RR): Think about the shapes you want to use to represent your identity, your “brand”. Think about how you can merge those shapes together to create a new image and in turn your logo.

**Transition**

(RR): Once you have created the outline of your logo, I want you to start filling it in pencil, if you start to lose too much detail, think about how you can cut into the image to keep the detail. Remember that this logo will only be one color and so you have to make sure the shapes are still readable.

**Closure**

(Note: Due to the abbreviated class periods and irregular schedules of the students, there will not be a formal closure at the end of each class, but instead the closure listed below will take place at the end of the project.)

(RR): I know this lesson was a little trickier because how had to draw with shapes in mind rather than the outlines of those shapes, but you all did a great job regardless.

(Q): What were some of the things that changed about your logos as you continued to work on them?

(Q): What was one success you experienced? One challenge?

(RR): Those of who you didn’t get the chance to digitize your logo, I will still take a copy of your piece as it is currently.

### **Lesson Protocol**

Students will be guided through a series of lessons whose themes will center around identity development. These lessons are designed to encourage the students to try new things, work collaboratively, and gain confidence through artistic expression and mastery. Throughout these lessons students will be prompted to reflect on their work and development with questionnaires, worksheets, and/or general discussion. Through the use of the visual language and the skills mastered in their first semester of design courses, students will create artworks based on theme of identity. The art making sessions could continue beyond one session as long as the student feels they want to continue, and it is anticipated multiple sessions will be needed to complete some of the projects. Positive reinforcement will be provided throughout the lesson, and is defined as the researcher verbally noticing how students have made choices about material use, providing verbal encouragement, and engaging in supportive dialogue throughout the lesson. Students will also be allowed to ask the researcher questions. Following the completion of a series of artworks, students will again be given the chance to reflect on and discuss both their work and the work of their peers.

The steps for the art lessons will be as follows:

10) The conditions will be as follows:

- a. The group will meet with the researcher in a small group;
- b. All sessions will be for the same fixed interval of time;
- c. The setting will be a classroom at the school site;
- d. The student will be seated in chairs around adjoining table(s) with the researcher;
- e. A digital voice recorder will capture participant's verbal dialogue throughout the lesson;
- f. Student artwork will be retained until close of study and then returned to students; digital photographs of student art work in process and completed will be taken;
- g. Art materials will include: drawing pencils, colored pencils, pastels, oil pastels, markers, acrylic paint, watercolor paint, assorted papers for collage, and access to computers with Adobe Creative Suite.

11) The researcher will greet the students and begin every lesson as defined below, and be repeated at the start of each session to help students recall ideas and stay on task.

12) The students will first engage in a dialogue with the researcher as described below, then spend the balance of the time period making art.

13) At the close of the project, students will be asked to engage in a brief dialogue to share their reflections on their artworks, either in process or complete.

### **Activity**

Using pencil and paper, students will create logo-like designs that use line and shape that represent aspects of their identity and personality. These logos will then be uploaded onto the computer so that the students can use Adobe Illustrator to trace their designs. Once digitized, the logos will be printed as stickers that the students can then stick on their binders or backpacks.

**Materials**

Pencils, paper, tracing paper, computer, Adobe Illustrator, etc

**Objective**

Through the exploration of the properties of the medium of their choice (watercolor, 3D modeling, colored pencil, acrylic paint, etc), students will create artworks that convey aspects about their identity or personality that they want to outwardly project.

**Developmental Rationale**

Adolescent students often focus their artwork on personal meaning making, and often go through a rediscovery phase in which they expand their visual repertoire. After having explored a few different mediums, students will be allowed to choose the media used to complete this project. Students have expressed feeling like there are a number of things their classmates and teachers do not know about them, but that they wished those people did know. While developing their artistic skills, students will be asked to consider their artistic voice and outward identity during this project to convey a given message about themselves.

**Association/Visualization**

(RR): In reading the responses of your mid-study questionnaires, and talking to each of you individually, I noticed that you have a number of things about your personalities and quirks that you wished your classmates and teachers knew about. So for our last lesson I want you to consider the aspects of you that you want to make visible that is currently invisible. You can use any medium available, either with supplies and resources from this classroom or from home, to complete your pieces. Ultimately I want you to consider the message that you are conveying through your pieces and how you want the viewer to perceive that message.

(Q): What is something about yourself or your personality that you want to outwardly convey?

(Q): How might your choice of medium help convey that message?

**Recap**

(RR): Using the medium of your choice, I want you to convey a message to your viewer about you, specifically something about you that you want people to know that they don't already know about you.

**Transition**

(RR): As you work, how has your message changed, or how has your medium affected the message you chose to express?



**Closure**

(Note: Due to limited time during the study and irregular schedules of the students, there was no formal closure to this lesson. Instead students were encouraged to continue working on their pieces after the conclusion of this study.)