# Effects of Visual Journaling on Adolescents

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**Abstract**

High school students need Social Emotional learning integrated into classrooms, but what that looks like is not well defined for art educators. When one tries to look, most research points to art therapy strategies which leave art educators feeling ill-equipped to implement in their classrooms. This study explored the implementation of visual journaling, an art therapy technique, in a high school classroom to see what the role the educator took on, the stress effect on students as a group and individually, and if it simultaneously had any academic benefits. The researcher gauged the effectiveness of the visual journaling therapeutically by measuring student stress before and after the activity, showing that it did in fact reduce stress in most students. This varied for students based on their individualized approach where some students appreciated prompts as starters while others wanted more open-ended choices. The researcher also weighed the academic benefits of the activity, showing that students felt more creative in other classroom art projects from their use of their visual journals. The visual-journaling technique shows to be effective as a social emotional strategy in the art classroom.

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# CHAPTER 1: INTRODUCTION

Millions of students are exposed to trauma each year (Perry, 2013). The effects of trauma impact student brains and how they handle stress. In response, a call for social-emotional learning has emerged on the national level for all students. This need has initiated the design of many curriculums and resources for schools, but few of those resources are directed towards use in extra-curricular classrooms like art.

As a researcher who experienced childhood trauma, I was drawn to the arts as an expressive outlet in school. While art naturally has therapeutic qualities about it, my art education was not specifically targeted to help me process my trauma. I struggled with an overactive stress response system which regularly impacted my studies and attendance. If my art classes had capitalized on the therapeutic qualities of art and structured the lessons to promote regulation, I might have learned some essential life skills earlier. This is what drives my desire to implement trauma-responsive art education in my classroom.

When seeking out trauma-informed resources for the art classroom, most of the available content is from the art therapy profession. Art educators are not art therapists, but there is overlap that spans both professions. One strategy that art therapists use that can also be implemented in an art classroom is visual journaling.

This study measures the effectiveness of visual journaling as an academic strategy that also has a trauma-informed approach. While visual journaling has been researched thoroughly as an art therapy strategy, the goal is to add to that body of literature through the lens of its impact on neurotypical students in a small Kansas high school.

**Background of Problem**

Adolescents of the 21st century carry emotional weight and stressors that can be overwhelming. These stressors are exemplified by intense emotions, pressure on academic success, and what Popenoe (2020) identifies as declining family structures. Between absent parents and overpopulated schools, not all youth are effectively supported to develop into well-adjusted young adults. They lack the skills to self-regulate, reduce stress, and increase calm. Without these skills, students struggle to access their learning brain while they are at school. It should come as no surprise that our youth need more guidance to manage stress and process emotions.

Art educators have proudly boasted for years about how the arts can help to close this gap. It is widely accepted that art programs help kids who struggle emotionally and academically in schools. The arts create a natural space for mindfulness and creativity. However, there are still many youths who get insufficient support and need more opportunities for their own social/emotional growth beyond what the average art classroom is providing. These are the children with trauma. These dysregulated students typically exhibit behavior problems, or these students may be dissociative, receding from the social world. These students need more intentional interventions to help them regulate, reduce stress, and feel calm.

This growing need has directed many districts towards a trauma-informed educational approach. Cotlowitz (2020) highlights that by understanding how trauma can impact students, “educators can be better equipped to facilitate safe, positive and predictable learning experiences in the classroom” (p. 3). The trauma-informed approach

puts relationships first by building a culture of respect and empathy. Teachers emphasize relationships with students and are trained to be cognizant of toxic stress and triggers for students. What then does a trauma-informed approach look like in an art classroom? The trauma-informed approach in a classroom reflects many aspects of art therapy.

The problem with this is that art educators are not art therapists and the line between those professions is undefined. Heise and Kay (2021) identify the difference in how "art teachers focus on teaching while art therapists focus on diagnosis and treatment. While what [teachers] do may have therapeutic benefits, we are not practicing art therapy" (p. 1). While many of the activities that art therapists and art educators do may look similar in practice, there is a core difference in purpose. However, I suggest that visual journaling is a strategy that can serve both purposes as being academic and benefit students social-emotionally.

**Statement of Research Problem**

I propose that by using visual journaling, a frequent strategy from art therapy, art educators can help students in the classroom without crossing that professional boundary. Visual journaling is one of many methods that an art therapist might use with their patients. Similar to academic sketchbook assignments that a student might do in art class, visual journaling is a more intentional therapeutic process of drawing and writing to express thoughts and feelings. Through visual journaling, adolescent students can increase calm, relaxation, and confidence while reducing tension, worry, and stress. Not only will regular visual journaling promote these social emotional benefits of the individual, but they will also encourage relationships between peers and the educator.

There is a need for additional research on how visual journaling can benefit students in a classroom setting. The inability to access trauma-informed visual arts resources is due to the lack of the clearly defined difference of what is art education and what is art therapy. Although art educators can individually implement some art therapy strategies into their own content, there is a need for research-based resources for art educators that are not currently available.

## Purpose of the study

This study aims to measure the effectiveness of visual journaling as a tool in the art classroom, and add to the minimal body of literature of resources available for art teachers who are looking for trauma-informed strategies to implement in their classrooms. The primary purpose is to see the changes in stress that students reported from practicing visual journaling while monitoring the academic benefits. The secondary purpose is to see if visual journaling also prompts relationships with peers and the educator.

## Definition of Terms

### *Trauma-Informed Approach*

A school-wide climate that focuses on strategies that support children who have experienced adverse childhood experiences or trauma.

### *State Standards*

A set of learning goals developed at the state level to guide what students should learn at each grade level and course. This is not a curriculum.

***Visual Journaling***

The act of combining images and words to creatively express one's thoughts and feelings. A kind of record that can explore thoughts, concepts and ideas in a visual and verbal way.

***Toxic Stress***

A heightened response to stress due to prolonged exposure to adversity which can cause serious and lasting effects to the body and mind.

***Adverse Childhood Experiences***

These are potentially traumatic events that occur during the first 18 years of life that can have a lasting impact on a person's well-being. These events can include emotional and physical abuse, caregiver mental illness, neglect, and violence in the household.

***Social Emotional Learning***

Social Emotional Learning is the process of developing skills needed to be self-aware, have self-control, and demonstrate the interpersonal skills needed for work, school, and life success. These skills are needed to help individuals academically, professionally, and socially as they cope with everyday challenges.

***Trauma***

Trauma is the emotional response that a person has to a distressing experience such as abuse, neglect, car accident, or natural disaster. This emotional response impairs a person's ability to cope in a healthy way.

***Curriculum***

An outline of content to study in a course for education.

***Extracurricular***

Activities that are pursued outside of the academic realm in an education setting.

***Therapeutic***

An action or state of being that is calming or healing in nature.

***Trauma-Responsive***

When knowing parties respond to emotional crisis in a manner that is intentionally aware of the fragility of a person's neuro-state and not just reacting to the outward expressions. The institution searches all aspects of its programs and policies to make them relationship centered.

***Neurotypical***

An individual whose brain has developed under ideal conditions without any disabilities or onset of trauma effects.

***Self-Regulate***

When one intentionally seeks to calm one's own nervous system and become present in the moment to control their own thoughts and emotions.

***Motivation***

The drive that keeps one moving forward towards a goal.

***Art Therapy***

Prescribed interaction between a patient and an art-therapist to use drawing and different art materials to help ones understand and processing of their memories and emotions. It encourages self-expression.

***Mindfulness***

When one is actively present in the moment and space in time to focus on their thoughts, emotion, and state of being.

***Creativity***

The use of imagination in exploring new solutions while taking risks especially in artwork.

***Dysregulation***

When one's stress response system has disrupted a persons control over their emotions, thoughts, and actions.

***Dissociative***

An uncontrolled response to turn inward as a self-preservation act in the face of adversity.

***Interventions***

Steps taken to improve a situation by assisting someone. In education, and intervention would be used to develop positive behavioral habits.

**Assumptions**

Given that social/emotional education is being pushed at a national level, it is assumed that it is in the best interest of students and staff. A key approach to addressing

social and emotional learning is through a trauma-informed lens. As such it is essential to practice trauma-informed approaches when modeling social/emotional learning.

Given that students move from teacher to teacher at the high school level, it is assumed that tailored resources would benefit educators of different content areas such as art. It is everyone's responsibility to care for our youth, and resources can be made available to help people in different roles to understand how to best make that positive impact.

**Justification**

By having content specific resources available for art educators, they can be better equipped to teach with a trauma-informed approach without needing extensive training. Art educators already understand that the arts have a therapeutic value, but new or inexperienced educators with no background in trauma need a starting point. Those who do have experience don't know what role is appropriate as an educator implementing therapeutic practices. The purpose of this study is to determine if visual journaling will be an effective and appropriate strategy for art educators to use in the classroom.

**Limitations**

The time frame of this study presents some limitations. Throughout the length of this project, students may lack the motivation to continue reporting thoroughly as they are surveyed twice a class period every Monday. When viewing the results of this study, one must consider how student attendance can impact data collection. When students are absent, they leave holes and incomplete data. Those who are present may have their results skewed from interactions within the classroom beyond just the visual journaling.

In addition to peer interactions impacting stress results, the variation of different activities can also impact the stress results. Some visual journaling prompts and techniques may yield better results than others.

The sample size of students is small and the demographic is almost entirely white. Results are so specific to this exact group, making it difficult to duplicate the results. With further funding, this study could have compared results of this class to another similar group or even had an art therapist present for some of the visual journaling.

# CHAPTER 2: REVIEW OF THE LITERATURE

Due to the lack of training and education in psychotherapies, art educators are not equipped to tackle the complexities of students affected by trauma. However, I propose that there are ways that art teachers can implement therapeutic practices into their classroom without pushing those professional boundaries. While some might say that it is not the teacher's responsibility to address trauma in the classroom, the benefits of having a trauma-informed approach in the art classroom are exhaustive for both the students and the educator. Art Educators are in an advantageous position to use the therapeutic properties of art education to help children cope with and process adversity (Hunter et al., 2018; Johns et al., 2020; Kay, 2020). The following discusses several different art therapy strategies that could be implemented in the classroom under the themes of (1) What is the Teacher's Role (2) Comparing Art Therapy Strategies, (3) Student Abilities' Effect on Stress, and (4) Individualized Approach in the Classroom.

## What is the Teacher's Role

When a student suffers from adverse childhood experiences, those trauma triggers might present themselves as difficult behaviors in the classroom for teachers to manage. By gently addressing those traumas, the teacher can help that student to heal, and in turn start to curb some of those behaviors. Malchiodi (2012) reveals that art is especially effective for addressing trauma because it is "naturally a sensory mode of expression because it involves touch, smell, and other senses within the experience" (p. 21). This is one of the best ways at processing trauma because that is how trauma is stored in the brain, through fragmented memories of the senses. Not everyone is going to attend art

therapy sessions to process their traumas, but there are small steps that can be taken in the art classroom to help students start that healing process.

The overwhelming question then is: where does an art teacher start if they do not have any art therapy training? Educators fear what will happen if they start these deep, expressive lessons and it triggers a student's trauma that increases dysregulation in the classroom. Research suggests that the solution is to partner with an art therapist or refer students as necessary to the school counselor (Dunn-Snow & D'Amelio, 2000; Kay & Wolf, 2017; Allison, 2013). The role of the art teacher is to provide opportunities for students to explore emotions at their own pace, and to be a caring listener along the way. Heise and Kay (2021) remind us that art teachers can utilize the therapeutic properties of art to provide a safe, nurturing space. Wilcox (2017) emphasized that art teachers can "build students' confidence and develop relationships, which help[s] to create a psychologically safe classroom environment" (p. 16). However, the teacher also needs to be aware of when a student needs to be referred to a therapist or counselor to avoid causing harm. Even though some art activities might serve as triggers, the potential benefits of implementing therapeutic activities far outweigh the risks.

**Comparing Art Therapy Strategies**

While that may seem intimidating, the benefits of art creation and the self-reflectiveness of art therapy strategies can be beneficial for all students, especially those with trauma or emotional and behavior problems. Current research explores therapeutic art practices such as art journaling, open studios, group work that encourages empathy, structured and unstructured topics, and more. Current scholarly discussions on

the topic have some different ideas about what practices are best for different outcomes with some mixed results. In wanting to find a strategy that would be most effective in a classroom setting, I reviewed several articles and found that visual journaling and open studios would frequently surface in the material. The difference between visual journaling and open studio is that visual journaling is more focused on feelings and thoughts and done with an art therapist, whereas open studio is completely free choice of topic and medium without any trained therapist. Desmond (2019) affirmed the stress and anxiety reducing benefits of visual journaling in art therapy, while Kim's (2020) study of first-time mothers showed that a casual open studio was more effective for reducing anxiety and stress. This raises the question of whether an art therapy session *with* a therapist or an open studio session *without* a therapist is or more effective in reducing stress and anxiety? This might be dependent on the differences in the audience studied. Additionally, neither of these studies were on neurotypical high school students from Kansas, which begs the question of which would impact that target audience best? Other studies have explored alternative strategies for reducing stress and anxiety and found interesting results.

**Student Abilities' Effect on Stress**

Carsley and Heath (2018) studied the anxiety reduction of mandala coloring vs. free drawing and found that *both* reduced stress, although the results were dependent on the student's ability. If the student was of normal or high abilities, the free draw activity (similar to open studio) was beneficial in reducing stress. However, if the student was low ability, the free draw *caused* stress.

One explanation for this could be that the openness of the free draw activity could be overstimulating and threatening to the participants. While some higher functioning students may look at the task as an opportunity to be expressive, lower abilities students may view the task as too open-ended. Malchiodi (2012) warns us that "draw anything you want" activities can increase feelings of threat and intrusiveness while simultaneously decreasing feelings of safety and trust between the participant and the therapist (p. 48). Understandably then, for some students, having a free draw assignment in their sketchbooks could increase stress and reduce relationship with the educator.

**Individualized Approach in the Classroom**

In comparison, De Petrillo and Winner (2005) found that free expressive drawing would *improve* mood more than a remedial task that is less engaging like drawing shapes (p. 211). So does a task like coloring a mandala or drawing shapes *cause* stress or *reduce* it? What we are finding is that it is different for everyone, but in general the trend is that artistic expression helps, even if it is not with a therapist. We can derive from this that as an art educator, we need to individualize our approach of visual journaling to specific students. One solution might be to have prompt options as a starting point for students, with an open-ended option for higher functioning students. Another commonality in the current discussion is that art creation works best as a therapeutic practice when it is experienced in partnership with talking to people, building relationships. That could be with peers or the educator. This idea of creating in community and building relationships ties back into one of the many roles of the educator, and a core theme of trauma-informed education.

**Summary**

Ultimately, which method is best for adolescents is still up for discussion. The majority of studies done on this topic have been with other groups such as young children, college students, and specialty groups like new mothers. The goal is that the use of several different therapy techniques could help the most adolescent students when implemented correctly. But where does the art educator stand in the middle of all this? The literature has influenced me to believe that there should be standard trauma-informed activities and practices that art educators can use in their classrooms to help students while still teaching art. This led to the exploration of the effects of visual journaling on adolescents. Students were asked to engage in weekly visual journaling and track how that affects their stress levels, relationships with peers and the teacher, preference of prompts, and creativity. In designing this study, my methodology was greatly influenced by Willcox (2017), Riddett-Moore (2009), Ferry (2016), and Carpenter (2014) because their methodologies outline how to collect data and set up the visual journaling exercises.

The careers of art education and art therapy are closely intertwined, but the crossover is intimidating. The goal is to find a common ground between the two where educators can fulfill their duties while also helping students as individuals and growing artists. “Art teachers can give the opportunity to support resilience in children, as art activities that bring pleasure and a measure of safety can also reveal childrens’ potential to adapt, cope, and thrive” (Dunn-Snow & D'Amelio, 2000, p. 52).

# CHAPTER 3: METHODOLOGY

Given the nature of the topic, an action-research approach with a qualitative methodology was more appropriate in collecting data to support my claims. McNiff (2017) defines action research as research that "places the individual 'I' at the center of an enquiry" (p. 21). I took the role of researcher as I implemented the study within my own art classroom. Qualitative research is described as "an unfolding model that occurs in a natural setting that enables the researcher to develop a level of detail from high involvement in the actual experiences" (Williams, 2007, as cited in Creswell, 1994). Comparatively, quantitative research is driven by numbers and data.

## Measures

While quantitative data about student anxiety before and after visual journaling would be beneficial, it does not speak to the intimate, personal root of the topic like interviews and observations do. Just as the visual journaling exercises benefit the students, students are also benefit by the relationships built from one-on-one meaningful discussions with the teacher and the casual conversation between peers. In order to collect data from those discussions, more qualitative methods were needed. Through one-on-one interviews with students, a study of student visual journals, class time observation, field notes, entry/exit surveys, and interviews, I collected the data needed to show a strong correlation between the visual journaling and all of its many benefits. The entry/exit cards have the Spielberger State-Trait Anxiety Inventory test that qualifies as quantitative data. The entry/exit card can be seen in the appendix.

**Participants**

The study was taken at a small district in central Kansas with a student population of about 100 students in the 9-12th grade building. I started by collaborating with my school counselor to select a few neurotypical students who are at-risk or have struggles with anxiety, low self-confidence, or trauma. By selecting a small sample size, this "allowed for depth in study, rather than breadth" (Carpenter, 2014, p. 46). All students are aged 14-18, including both male and female. I also use pseudonyms for names and vague descriptions of the student population I teach.

As per the IBA, no student identity is revealed and no harm came to any students. Only pseudonyms are used. This research was approved by the Human Subjects Committee as "no risk."

**Procedure**

Students created in their visual journals on Mondays during class. I chose Mondays because most people feel especially stressed on this day of the week as they return to work and school. The intention was to set the week off to a positive start through the visual journaling activity. This time was used to create "free choice" projects in their journals, although sometimes there were prompts for students to choose from if the free choice created anxiety for them. These free choice projects explored themes related to students' interests, emotions, and what was going on in their lives. They were encouraged to use images and texts. Students explored mediums of their choice and practiced creativity as they found ways to communicate.

I observed their choice of mediums based on Expressive Therapies Continuum. Carpenter (2014) defines the ETC as "a concept that assigns possible psychological connections with a variety of art media and effects of choosing one or the other" (p. 44). As students created in their visual journals, I took field notes and made observations on peer interactions, engagement, and mood. Specifically, I noted anything the students said or did that: (1) removed shame from undesirably artistic results (2) expressed problem solved (3) boosted confidence (4) created a stronger relationship with teacher (5) showed their level of engagement (6) prompted social interactions between peers (7) media of choice (8) meanings in artwork. I took these notes on a Field Notes template that I've included in the appendix. I interviewed students by asking them to share with me about their artwork and meanings behind it. My role was to listen and encourage, not to critique.

To organize my data, I scanned copies of all my students' entry/exit slips and saved the digital version in a google drive folder while paper clipping and saving the hard copies in a file. I also typed up all of my field notes into a single document for easy access to scroll through and compare data from week to week. Early in the study I used data and feedback loops for decision-making about the prompts and surveys. I made subtle shifts in the prompts and surveys to find what was going to make students most successful, and to keep the students from being "over surveyed." Both versions of the survey are included in the appendices. The variety of prompts are described in the findings section of this report.

To analyze my data, I noted student artwork individually with their survey results to look for themes such as mood or colors, then compared that to students' written feedback and my interviews. Interview questions can be found in the appendix.

# CHAPTER 4: FINDINGS

This nine-week study took place at a rural high school in central Kansas. Students were mixed age and gender ranging from 14-18 years old. The visual journaling exercise was introduced to students on Friday August 27, 2021 and the exercises began on Monday August 30th, 2021 and continued each Monday following that through until November 2021. Each Monday I introduced a new technique or prompt to engage students during their 45-minute class time. Students had freedom to choose their medium of choice and on subject matter.

At the beginning and end of each class, students completed the Spielberger State-Trait Anxiety Inventory test and reported general comments about the experience. I, as the teacher, took notes over observations I made. At the completion of the study, I conducted interviews with students to gather additional information. The data collected and presented below looks at the impact on student stress, comparing the effectiveness and preferences of free choice versus directed prompts, the impact of the activity on relationships, and the value of the activity as therapeutic and academic.

**Table 1**

*Student Population Demographics*

**STUDENT POPULATION**

| DEMOGRAPHICS | Caucasian | African American | Other | Under Classmen (9th-10th grades) | Upper Classmen (11th-12th grades) |
|---|---|---|---|---|---|
| Male | 32% | 0% | 0% | 32% | 0% |
| Female | 63% | 1% | 0% | 47% | 20% |

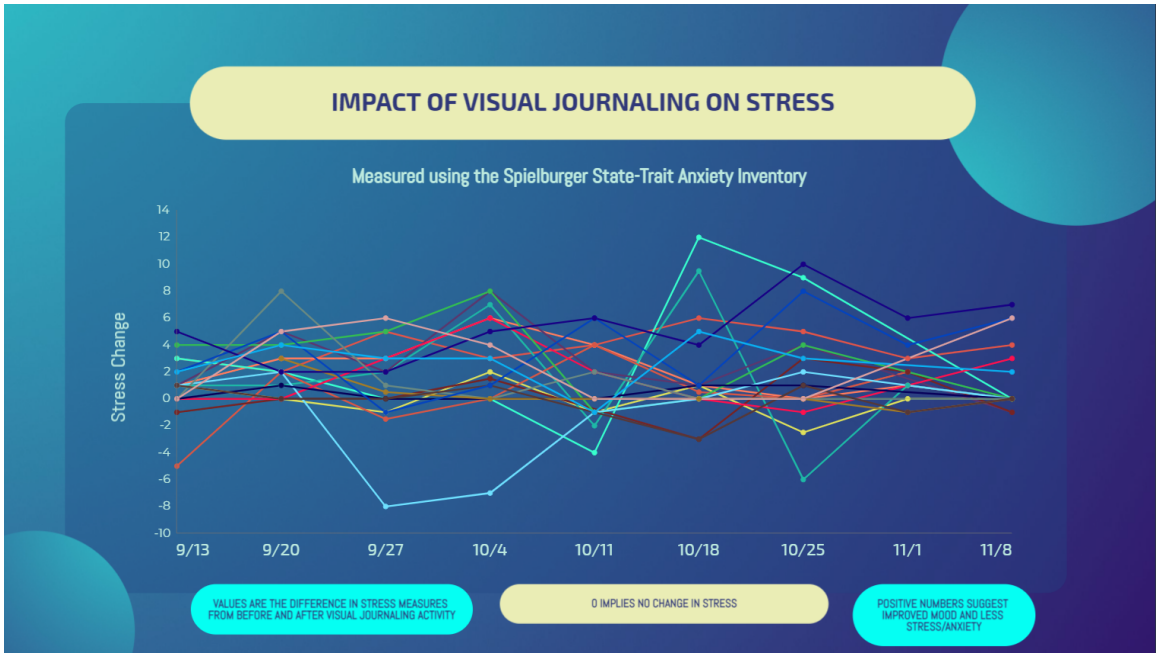
ART CLASSES TYPICALLY HAVE A GREATER FEMALE DEMOGRAPHIC

**Impact on Student Stress**

Throughout the study, special attention was given to monitoring student stress. Students were asked to take a Spielberger State-Trait Anxiety Inventory test of six questions before and after the visual journaling activity. The difference of the values from the beginning and end of class were figured and mapped to illustrate the change in stress levels as impacted by the visual journaling activities. Any value at a 1 or higher signifies that the student showed an improved mood by a reduction of stress. Values at 0 signify that there was no change in stress and values of -1 or below show an increase of stress from the beginning to the end of class. With the exception of a few outliers, the general trend was positive in a reduction of stress from the activity. While some students showed a trend of favorably increasing results throughout the study as the navy-blue line implies, there is no clear indication that visual journaling routinely yields better results each time. More likely these results imply that the amount of stress reduction results of each day has many other variables and are specific to just that day.

**Figure 1**

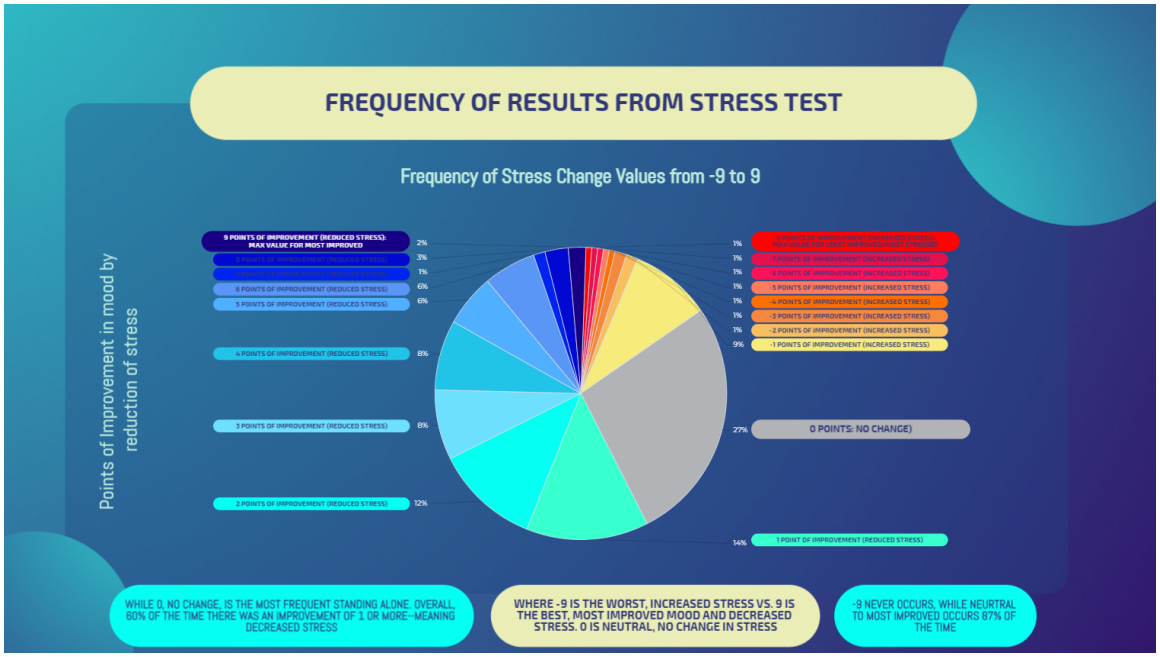
*Impact of Visual Journaling on Stress Over Time*




However, it should be noted that more often than not, the visual journaling did show favorable results in the way of decreased stress. Results show that 60% of the time, students showed at least 1 point of improvement, meaning reduced stress, and 87% of the time the visual journaling activity had no change to reduced stress outcomes. This means that only 13% of the time did students feel increased stress levels after the visual journaling activity, and of those times, student comments suggest that the increased stress was more often a result of other stressors than caused by the visual journaling activity itself. A result of -9 was never reported which would be the maximum amount of increased stress recordable.

**Figure 2**

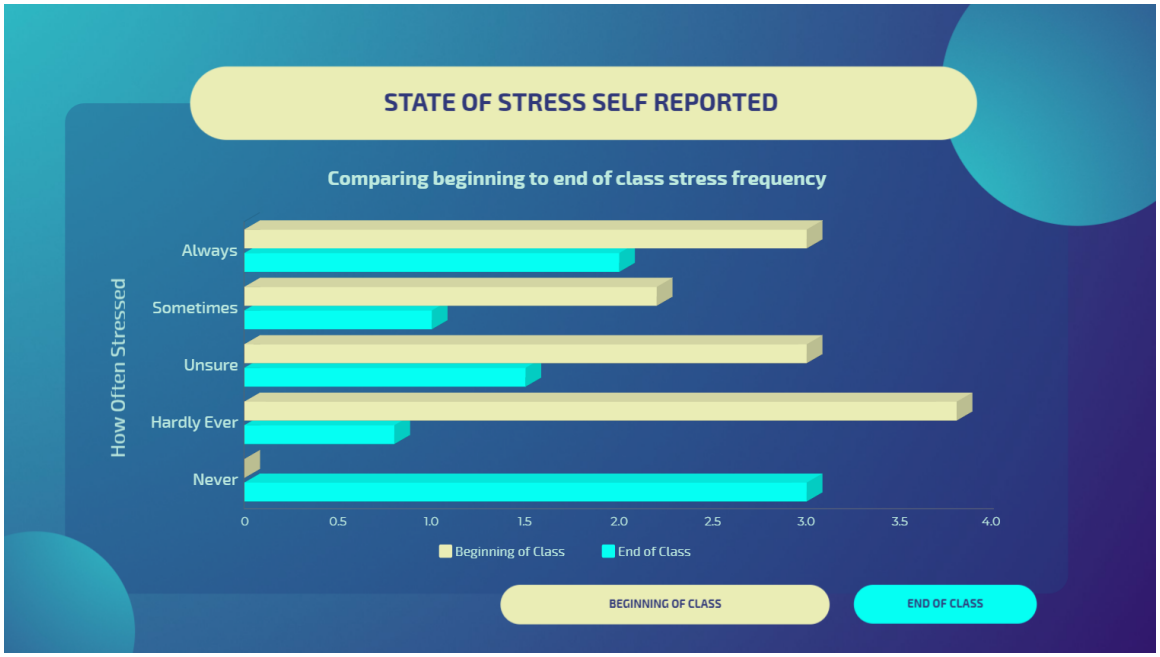
*Frequency of Results from Stress Test*




In interviewing students after the study was over, students were asked how often they felt stressed before and after visual journaling. While students reported that there was always some level of stress going into the activity, students also reported that by the end of class, that stress level had more often decreased by the end of class. The majority of responses reported that they never felt stressed leaving class after the visual journaling activity.

**Figure 3**

*Before & After State of Stress Self Reported*




Students were asked to comment on the experience each time they were surveyed. Several students' comments illustrate the benefits of the activity in reducing stress such as this anonymous comment “I feel that being creative relieves my stress, and helps me express myself.” While this feeling was expressed by the majority of the group, there were some outliers who did feel that the visual journaling increased their stress. This was expressed by one student's comment in the survey stating that the activity that day “made me more upset because I could not think of anything and I did not like how it turned out.” Of the comments that expressed increased stress, the central theme was that the task of coming up with creative ideas on what to do was the trigger for this increase in stress.

As such, these results suggest that the stress relieving effects of visual journaling would be an effective trauma-informed approach to practicing stress reduction to students in an art classroom.

**Effectiveness and Preferences of Free Choice vs. Directed Prompts**

Seeing that some students were feeling increased stress from the visual journaling caused me to reflect on what changes are appropriate. The data suggested that of those who felt increased stress from visual journaling, it was due to a lack of ideas. This feedback set forth the introduction of prompts in addition to new techniques each week.

At the beginning of each class I demonstrate a new skill or technique using materials in unconventional ways. This was meant to spark creativity in students to prompt exploration, however some students still needed a little more guidance. Starting September 20th, 2021, the fourth week, I began introducing prompt options for students to choose from. Students would still have the choice of doing an open studio type free choice option, or they could choose between a more abstract prompt idea or a more concrete prompt. For example, on Sept 27th, 2021, students could choose between the prompts of (1) free choice, (2) spooky, or (3) the abstract theme of fear, which "does not have to be something 'scary', it could just be something you are fearful of like failure, public speaking, or something like that."

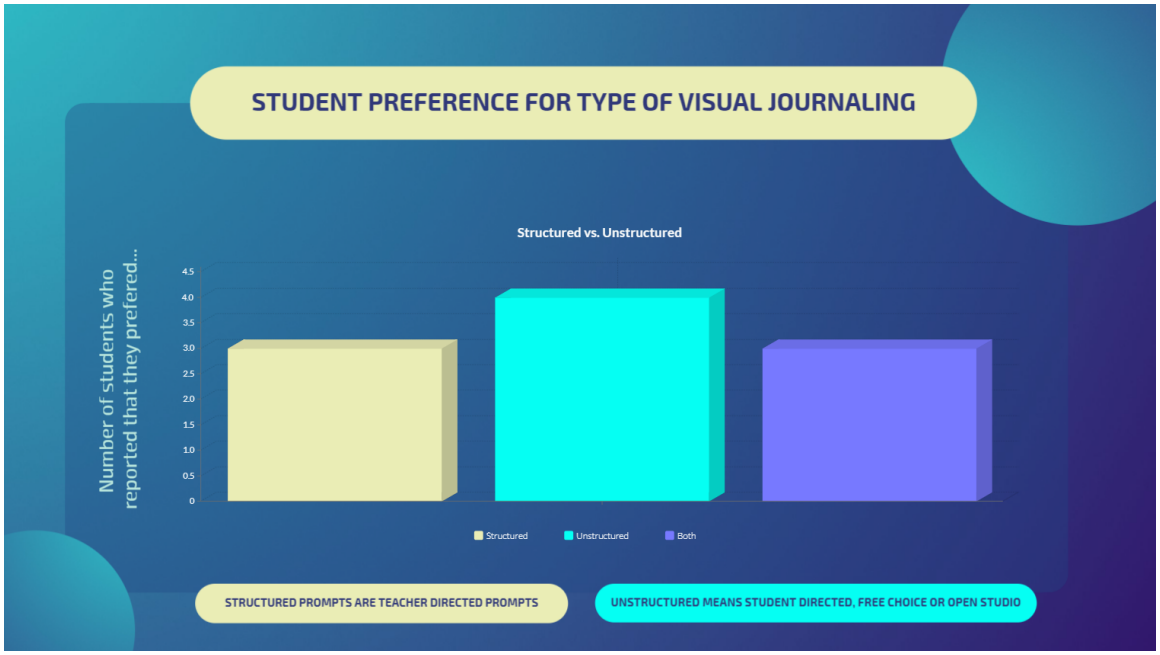
Having the option to follow an unstructured approach such as free choice or a more structured approach like the prompts gave students the freedom to choose what they felt most comfortable with. This seemed to help reduce any lingering stress caused by the visual journaling itself. One student shared that having the prompts "helped me calm

myself down and I wasn't getting stressed out about it like I usually do." The majority of stress reported after the prompts were instilled were mostly a reflection of stress caused by other classes carrying over into visual journaling time.

As Figure 4 shows, students are pretty mixed about which approach they prefer in their visual journaling. It appears that student preference of structured or unstructured is specific to the individual. Those who preferred the unstructured approach liked the freedom of creativity and expression. One student stated that "there are days when I feel bad and I lean more towards the free choice project because then I get to express myself more. I think it really just depends on the day. [On dysregulated days I choose the free choice because] I can just go wherever the brush takes me." Whereas those who prefer the structured approach claim to like it better because it provides a starting point and more direction. Another student shared that " if I don't feel creative then I just go with the prompt. With the structured [approach] I feel like I have control of it, like I know what I need to do."

**Figure 4**

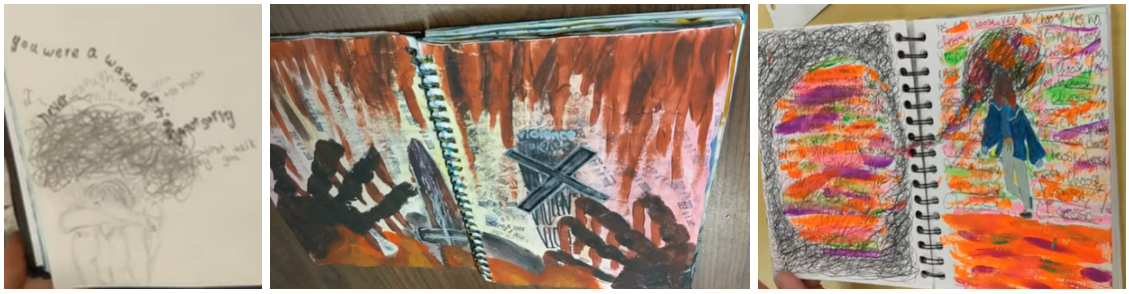
*Student Preference for Type of Visual Journaling*




The Expressive Therapies Continuum refers to the unstructured approach as an art task that is "developed by the artist in a spontaneous and free expression" (Dunn-Snow & D'Amelio 2000, p. 51). In the classroom I referred to the unstructured approach as free choice or open-studio interchangeably. Many students relished the freedom of the unstructured approach, including this student who expressed that they "really like the more creative part of it. Instead of [the teacher] just giving us a set of instructions, we can just do whatever we want." Unstructured visual journaling typically resulted in more expressive subjects that processed emotions. One student shared that her visual journal was "based on emotion and I tried something new. I feel more aware of my emotions." The following are student examples that express depression, fear, and shame, all through free choice of the student.

**Figure 5**

*Student Visual Journaling Example of Unstructured Drawings*



On the other hand, Dunn-Snow and D'Amelio (2000) refer to the Expressive Therapies Continuum's structured approach as a task that is teacher directed. This would be the prompt options that students could choose from for their visual journaling. For students who struggled with coming up with ideas to start with, doing prompts felt like a safe option to get them started. This helped to relieve the stress associated with the blank page. Of those structured prompts given, some had better outcomes than others.

In addition to comparing whether the structured or unstructured approach was more effective, one must consider which of the structured approaches yielded the best results. The following is a collection of the prompts given and the various results that each yielded: (1) New uses for old mediums such as painting with markers or drawing with string (2) Neurographica, (3) Integrating mindful music, (4) Abstract prompts such as 'something you want peace about' or 'something that you fear,' and (5) Past/ Future Hands.

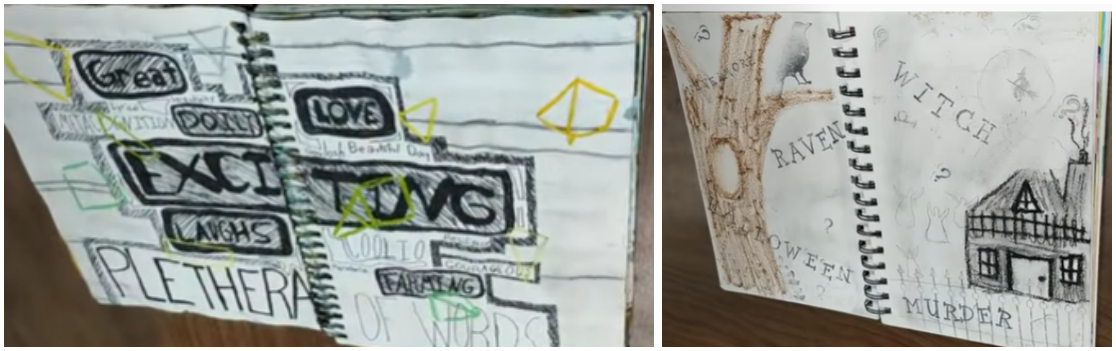
***New Uses for Old Mediums***

Part of visual journaling is experimenting with different and techniques and mediums. This was quoted most frequently as the reason for looking forward to visual

journaling on Mondays. One student represented this clearly by sharing that she "likes that I can use any medium that I want to and that I can do whatever I want in my art." However, I wanted to encourage students to try using their materials in unconventional ways. On different days I demonstrated examples of this. I demonstrated how to layer and bleed tissue paper. Another occasion I instructed students on sewing and gluing string into the sketchbook to create raised lines. Students enjoyed incorporating stamps on another day.

**Figure 6**

*Student Visual Journaling Example of Unconventional Use of Materials*




Several students were especially drawn to the technique of using water to paint over water-based markers for blending. One comment that hints as to why it was a student favorite explains that "I use markers and water the most. I think I just like the control of it. It's not surprising, but it also adds a new element to it when you add the water. It's safe." While it is unclear how significant of an impact the variety of materials made on the students, the theme of exploring materials does come up most frequently in student survey comments.

**Figure 7**

*Student Visual Journaling Example of Marker Bleed*


***Neurographica***

Neurographica is a type of drawing that encourages the artist to create an abstract scribble drawing while thinking about things that provide hope. Based on the physiological method created by Pavel Piscarev in 2014, neurographica strives to channel fears into something more calming and peaceful by focusing on something that is challenging you while you draw. Students start by making swirling, wavy, bending lines across the paper, then smoothing out the areas that cross. This can be done in black and white, or color may be added. One student recognized the benefits she felt, she explained that "for my neurographic I wished to feel better because I felt feverish and I hated it, but I'm better now and the activity was stress relieving. I also like how it's turning out." Another student boasted that "I did the neurographica. I remember when I started it, I was upset although I don't remember why. But as I was doing it, it was really calming and I loved doing the colors." Only a few students reported not liking the activity, stating that "it felt like all I was doing was scribbling."

**Figure 8**

*Student Visual Journaling Example of Neurographica*


Of all of the prompts students received over the span of the study, this one was freely repeated the most. Many students even used the neurographica design as a background or starting point to branch out from and explore other creative ideas. When comparing the results of the Spielberger State-Trait Anxiety Inventory test, students showed the second most favorable results on this day with a class cumulative score of 52.5 points of improvement by reducing stress. For comparison, the class average score of points improved throughout the whole study was 28 points. The only day that students' self-reported higher scores was on the first day that students were given prompt options.

Another variable that may have impacted this result was the addition of music in the background.

### *Integrating Mindful Music*

Listening to soft music is a well-known mindfulness practice. Playing soft, calming music was first integrated on the day with the neurographica activity. After this, many students claimed that the music had the greatest impact on their improved mood. This is evidenced by one student's comment that “the music was really relaxing and it helped me feel really relaxed and mindful.” While another student shared that “I like when we play the music because then everyone is so focused and it’s quiet.” This is a huge difference from the atmosphere of other visual journaling days which at least two students described as chaotic. One student expressed that “Sometimes it can be really chaotic with everyone in the room.” The goal was for visual journaling alone to create a calm, focused atmosphere, however the research suggests that the days with mindful music likely achieved that result more readily.

### *Abstract Prompts*

The best scoring day that students reported the greatest reduction in stress was the first day that students were given the option of prompts to choose from. Prior to this day, many students had suggested that trying to come up with what to draw was an instigator of stress. Malchiodi (2012) reminds us that for students with trauma, “draw anything you want” requests can be perceived as threatening and be counterproductive in creating a safe, trusting environment (p. 48). Moving forward, I decided to implement some prompt options to give students a starting point. Students were given a more concrete prompt

idea such as “Fall” and a more abstract prompt theme such as “what has been stressing you out or on your mind lately?” They could also continue to do free choice if they chose. Students' reduced stress scores jumped from 19 points the previous week to the all-time highest score of 54 points with the implementation of prompts. Students went from commenting that “It made me realize it is hard to come up with something new,” to boasting that “I really enjoy fall, and drawing about it makes me happy.”

The following week’s prompt asked students to draw something spooky or something else that causes fear such as public speaking or failure. This prompt actually had the opposite effect, creating some stress in students as they processed fears in their visual journals. One student explained that “I feel more creative and mindful because I did a sketchbook of things that scare me. So, I'm a little more tense and stressed. But next Monday I'm going to work on *defeating my fears*." The overall class score dropped dramatically to 14 points. I realized that I would have to be more intentional about selecting prompt options that would result in *reduced* stress, not increasing it.

Moving forward, prompts were selected for their promotion of peace, gratefulness, and hope. The prompts of “Reflect on something you want peace about, something you are hopeful for” was paired with an art therapy strategy of drawing hands.

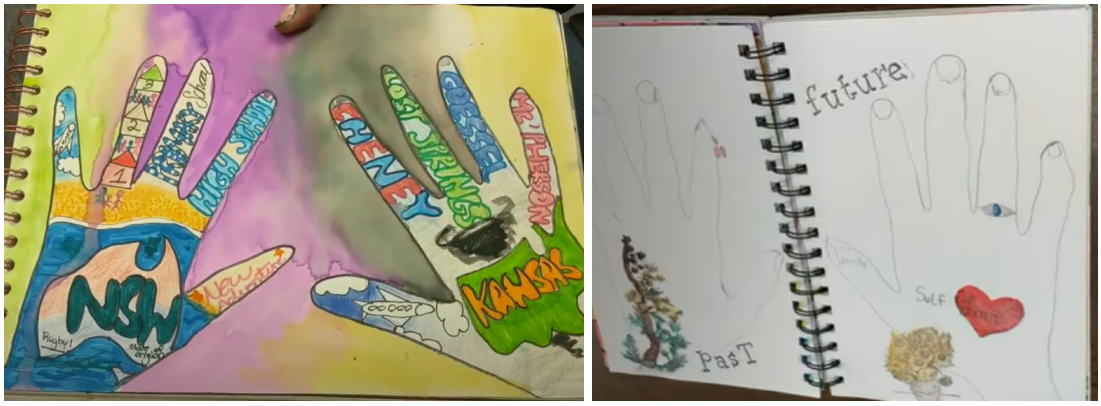
***Past/Future Hands***

Drawing past and future hands is an art therapy technique. Students are instructed to trace both of their hands on the paper. On one hand they are encouraged to draw pieces of their past, and on the other hand students draw their hopes for the future. While I was worried about the exercise triggering trauma in some students, it really had a positive

impact on the class as a whole. One student shared that "I was just reflecting on my past and future, and I had a lot of fun drawing out, and remembering things from the past." I observed that students began to really open up about their pasts both in their drawings and in their conversations with their peers. I was very intentional about being a supportive listener on this day especially as I watched for students with trauma who may need some extra help processing their past.

**Figure 9**

*Student Visual Journaling Example of Past/Future Hands*




As such, these results imply that multiple different approaches to visual journaling can be effective and it is really specific to the individual as to which approach works best for them. In comparing them, the results show that one approach is not more effective than the other.

**Role of the Teacher and Relationships**

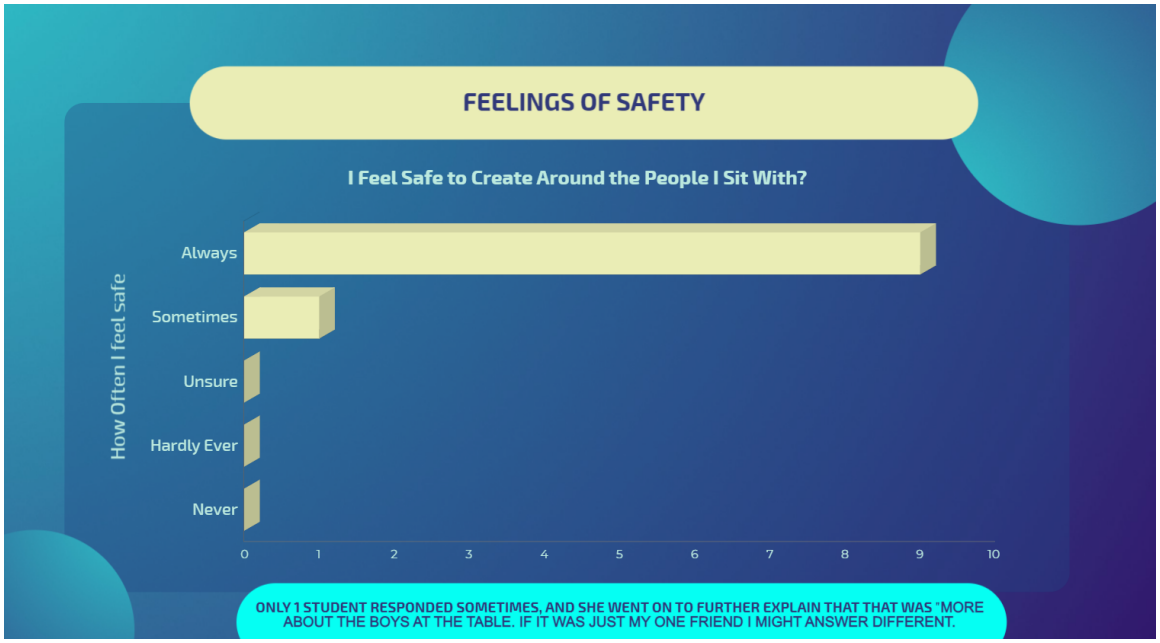
In beginning this study, I was quite nervous about my role as an art educator without any counselor training, especially since I was hoping that the visual journaling would help student to be able to process past trauma. Fortunately, I did not experience

any occasions where a student was triggered by the assignment. If there had been, I would have listened to them share or suggested that they seek out the school counselor. While some students did seem to open up to me more, when I saw more readily was students opening up to each other.

All students shared that they Always or Sometimes talk with their peers while they work in their visual journal. Although most students reported that the topic of conversation was mostly random, many still indicated that they felt like they could and sometimes would talk about their artwork with their peers. When asked what they talk about, one student remembered talking about "How other classes and homework are going, and other random stuff. We kind of talked about our art a little bit. Sometimes what we are talking about influences what I put in my journal. Like my black hole picture." Those who would talk about their artwork were typically seeking out or offering help for the artwork. 90% of the students interviewed said that they always felt safe talking about their artwork with their peers. This is essential since healing happens in community with others as students explore difficult topics in their visual journals.

**Figure 10**

*Feeling of Safety Around Peers*




When unpacking things of great meaning, it is important to do so within a safe environment and in connection with others. Interestingly, when students were asked about their favorite entries, it did not appear that *what* they drew held the most importance, but more the *meanings* and *expressions* within the drawings. When asked why she chose a specific piece as her favorite, one student explained that "it is the most expressive about how sometimes you feel like you have to hide emotions. It expresses some of the things that run through my mind sometimes, like anxiety things. It helps to be able to visualize it and control it and see what is actually happening." This student felt safe enough with the teacher, her peers, and within her environment to be able to fully express and process those difficult feelings like anxiety.

Another interesting point that the data represented was how much safer students felt on days when I was present as the trusted adult in the room. On days when I was absent and a sub led the visual journaling activity, scores plummeted showing increased stress in students. While the average score for students on days I was present was 28 points of improvement in stress reduction, on the day I was gone, students scored a -2, showing that the class as a whole increased in stress from the activity.

**The Value of Visual Journaling as Therapeutic AND Academic**

Between the results showing decreased stress and increased connection with their peers, it is clear that the visual journaling activity proved valuable for its therapeutic qualities. However, did the visual journaling stand on its own for having any academic benefits too, solidifying its effectiveness in a school setting? Most art classrooms would encourage drawing in a sketchbook to improve technical drawing skills. This goal was also met as students created in their visual journals. In fact, the activities are so similar, that one student shared how she could "calm down and destress when I'm drawing and doing stuff, just in my sketchbook."

Beyond just practicing technical drawing stills, an art educator encourages students to practice creativity in their artwork. Of the nine students who responded to "How has visual journaling impacted your regular art classroom work," two shared that they have taken to visual journaling at home during their free time, and four indicated that they feel more creative from the exercises. One student went on to share that "I would say that it has opened my mind more with creative thinking."

Another valuable takeaway from the visual journaling activity that has a positive impact on their academic art projects was the increased ability to push through mistakes and problem solve in their artwork. One student showed this growth in her comment that "I think this is helping me with our other projects as well. Like when I was doing the swan painting, I was having a lot of trouble with the water, but after all these days of free journaling I decided to just keep going and trusted the process. I have learned to trust the process more and that it doesn't have to look good immediately, there is development in art, so that has definitely helped me with patience. Just having a lot more faith in the process and trusting it and just letting whatever happens happen. Whatever will be, will be." Some other strategies that students learned that exemplify growth in problem solving include: stepping away from the art and coming back to it later, covering an area up, and having faith in the process over the product.

# CHAPTER 5: CONCLUSION

As millions of children experience childhood trauma, it is inevitable that they will bring that baggage with them to school. It is essential that educators look for opportunities to implement trauma-informed strategies in the classroom to help these students as they work through their struggles. One strategy that proves to be effective in the high school art classroom is visual journaling.

Visual journaling has shown to reduce stress in students while also providing academic benefits in the art classroom. The effectiveness of different visual journaling approaches was specific to the student and having options seemed the best way to help students without causing undue stress. Unlike Carsley and Heath's (2018) study that suggests that student abilities had an impact on the stress reducing effectiveness of the activity, this research seems to suggest that it is more likely that the students' trauma had a greater impact on the activity's effectiveness than their academic abilities had. This is shown by how students with more trauma were the ones who had increased anxiety about the open ended nature of the free choice option. Whether the student had high or low abilities academically, it did not impact whether they were able to come up with creative ideas or not. It was the students who have experienced trauma who were stuck in their lower brains more often and got stressed out by the activity instead of being able to reach their learning brains to access those creative ideas. This created stress. Because of this, it is important that visual journaling prompts have both structure and unstructured approaches that span a range from concrete, to abstract, to completely open-ended to appease the preferences and levels of each student in a classroom setting.

Having these choices is what makes this a trauma-informed approach for students. The key to structured vs unstructured may not be in whether they are guided or not, but whether they feel comfortable with their task at hand and have choices to work within. Some kids might need more parameters to feel safe, while others may feel more creative with a blank page and endless possibilities. Either way, so long as they are able to explore and be expressive, that is what's important. No matter *what* they are making, it is the ACT of visual journaling that holds the benefits. In asking students about their favorite pieces, their responses never picked a piece because it was technically correct or beautiful, their favorite piece was their favorite because it held a deeper meaning and connection to them.

While exploring these deeper topics in their artwork may feel uncomfortable to an art educator with no therapy experience, it is still vital to the students' health. Giving students this outlet in an art classroom is still appropriate because it has therapeutic and academic benefits, and as an educator, you still have the school counselor to lean on if students get too triggered by the activity. The real role of the art teacher throughout is to foster relationships, build confidence, and listen to students. It is a great opportunity to ask questions and get to know students, building that relationship outside of asking about school topics. Those relationships are essential in the healing process for students with trauma. One student explains this in her comment, "I feel better being able to express myself. Sometimes I do not feel heard, but through art I feel heard and seen." Through visual journaling with high school students, you give them the opportunity to feel seen, and in turn students will be better prepared to learn in the classroom.

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# APPENDICES

## Daily Entry/Exit Survey:

### *Survey A*

Name: _____ Date: _____

**Spielberger State-Trait Anxiety Inventory (STAI: Y-6 item)**
A number of statements which people have used to describe themselves are given below. Read each statement and then circle the most appropriate number to the right of the statement to indicate how you feel right now, at this moment. There are no right or wrong answers. Do not spend too much time on any one statement but give the answer which seems to describe your present feelings best.

**Not at all -1 Somewhat-2 Moderately-3 Very much-4**

| | Beginning of Class | End of Class |
|---|---|---|
| I feel calm | 1 2 3 4 | 1 2 3 4 |
| I am tense | 1 2 3 4 | 1 2 3 4 |
| I feel upset | 1 2 3 4 | 1 2 3 4 |
| I am relaxed | 1 2 3 4 | 1 2 3 4 |
| I feel content | 1 2 3 4 | 1 2 3 4 |
| I am worried | 1 2 3 4 | 1 2 3 4 |

Marteau, T. M., & Bekker, H. (1992). The development of a six-item short-form of the state scale of the Spielberger State-Trait Anxiety Inventory (STAI).British Journal of Clinical Psychology. 1992;31:301-306.

What materials did you use today?
_____

Circle all of the following that best describes how you feel now (after you have created art in your visual journal.)

| | |
|---|---|
| More self-regulated | Less self-regulated |
| Reduced stress | Increased Stress |
| Increased confidence | Less confidence |
| More mindful | Less mindful |
| Increased creativity | Less Creative |

Please explain how, be specific:
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

### *Survey B*

Name: _____ Date: _____

**Spielberger State-Trait Anxiety Inventory (STAI: Y-6 item)**
A number of statements which people have used to describe themselves are given below. Read each statement and then circle the most appropriate number to the right of the statement to indicate how you feel right now, at this moment. There are no right or wrong answers. Do not spend too much time on any one statement but give the answer which seems to describe your present feelings best.

**Not at all -1 Somewhat-2 Moderately-3 Very much-4**

| | Beginning of Class | End of Class |
|---|---|---|
| I feel calm | 1 2 3 4 | 1 2 3 4 |
| I am tense | 1 2 3 4 | 1 2 3 4 |
| I feel upset | 1 2 3 4 | 1 2 3 4 |
| I am relaxed | 1 2 3 4 | 1 2 3 4 |
| I feel content | 1 2 3 4 | 1 2 3 4 |
| I am worried | 1 2 3 4 | 1 2 3 4 |

Marteau, T. M., & Bekker, H. (1992). The development of a six-item short-form of the state scale of the Spielberger State-Trait Anxiety Inventory (STAI).British Journal of Clinical Psychology. 1992;31:301-306.

What materials did you use today?
_____

**Self Regulated:** More Same Less
What made you feel unregulated before (or in) class?
_____
_____

**Stressed:** More Same Less
What caused you stress (either before or in class)
_____
_____

**Self Confident:** More Same Less
What part of your art made you feel more or less confident?
_____
_____

**Mindful:** More Same Less
Where do you feel this? Head, chest, feet, tummy?
_____
_____

**Creative:** More Same Less
What part of your art made you feel more or less creative?
_____
_____

Other comments or things I should know?
_____
_____
_____
_____

**Interview Questions:**

| |
|---|
| **Do you look forward to Mondays in art class? Why?**<br><br>**What part of working in your visual journal do you like (or not like)? What do you like (or not) about it?**<br><br>Follow up questions to dig deeper in the root of why. |
| **Do you usually come to class pretty regulated on Mondays? Do you usually leave pretty regulated? If no to either, why?**<br><br>**Do you usually come to class pretty stressed on Mondays? Do you usually leave pretty stressed? If yes to either, why?**<br><br>**How is your confidence level when you leave usually? Why do you think that is?**<br><br>**How does this impact you mindfully? Does it make you feel more or less mindful, and where do you feel that at?**<br><br>**How creative do you feel when you leave usually? Why do you think that is?** |
| Open sketchbook, flip through:<br>**What materials do you use the most?**<br><br>"The Expressive Therapies Continuum is a concept developed by art therapists that includes theoretical constructs about possible psychological components inherent in various art media, ie: the psychological effects of using one kind of media over another."<br>There are 3 categories, the first is fluid vs. restrictive media. Fluid materials are thought to evoke an emotional experience. Fluid mediums include finger paint, watercolor, acrylic, chalk, oil pastel. Sometimes adding fluid materials to an already emotional day isn't productive or therapeutic: "When someone is already teary, I don't add water to the process." More restrictive media include crayons, markers, pencils.<br>**Which materials do you tend to use when you are feeling emotional? (restrictive?)** |

| |
|---|
| **What other materials do you use when you are less emotional and more content? (fluid?)**<br><br>**How does your choice of medium reflect your mood on certain days?** Any specific examples in the sketchbooks of an emotional day vs. a regulated day? |
| The second Expressive Therapies Continuum category is Simple vs. Complex media. "Characterizing art media as simple or complex refers to the number of steps and mental operations required in using an art medium."<br><br>**Looking through your sketchbook, do you feel like you lean towards more simple or complex art, do you use more steps and mental processing or not?"**<br><br>**On days when you felt regulated, content, and happy, did you create art with more complex steps, or more simple art?**<br><br>**On days when you felt emotional or dysregulated, did you create art with more complex steps or more simple art?**<br><br>Show an example in sketchbook of a day when you felt regulated and what kind of art you made. Also an example of the opposite. |
| The third category is structured vs. unstructured media. This refers to "whether the art task is directed by the art teacher or if the art task is developed by the artist in a spontaneous and free expression." An example in our class would be a free choice project (unstructured), vs. the guided neurographical art (structured.)<br><br>**Which do you feel like you lean towards more?**<br><br>**How do you feel when you create unstructured, free choice projects?**<br><br>**How do you feel when you create structured, guided projects?** |
| **How often does your work not turn out like you want it to?**<br><br>**How does that make you feel?**<br><br>**Were you able to make the changes that you wanted to when you weren't happy with it?**<br><br>**How has dealing with that changed over the course of this semester?** For example, |

| |
|---|
| Do you feel like you are solving problems more easily, or moving past issues more freely? Or are you still stuck when you feel like you're failing? **Explain with an example.** |
| **How has creating in your visual journal impacted your regular classroom work? For example:**<br>Do you stay with problems longer to persevere?<br>Do you use techniques from your visual journal in your other projects?<br>Are your compositions stronger from having to fill whole pages?<br>Are you more expressive in your artwork?<br>Do you feel more creative in the art room?<br>Do you feel more confident in the art room?<br>Do you feel less shame when it doesn't go how you want? |
| **Do you chat with your peers while you work on your visual journal? What do you talk about?**<br><br>**Have you been more open or vulnerable with the people around you about your artwork in your visual journal?**<br><br>**Do you feel safe to create openly around the people you sit with?**<br><br>**Do you feel a shared connection, a growth in relationship with the people near you?** |
| **Which is your favorite visual journal and why?**<br><br>**What deeper meaning or connection do you have with that artwork?** |
| **Looking for themes in your art. Are there common emotions, colors, subjects, words, types of lines, etc. that you use throughout your book?**<br><br>**Why do you think they come up so much?**<br><br>**How does that reflect you, your emotions at the time?** |
| **Can you tell me a bit about your story?**<br>This will not be in the research, it will remain private. However, a glimpse into your life can help me find meanings and patterns in your artwork. Whatever you are comfortable with sharing, I know this _____, but could you elaborate to me?<br><br>**Do you put that in your artwork? Why not?** |

**Field Notes Template:** for taking quick notes as I worked the room. This document used pseudonyms.

Field Notes _____(date)

Shows evidence of:

Remove shame from undesirably artistic results.

Ways they Problem solved

Boosted confidence

Stronger relationship with teacher

Level of engagement

Social Interactions between peers

Media of choice

Meanings in artwork

| | |
|---|---|
| Norman | |
| Charlotte | |
| Latisha | |
| Trista | |
| Ripley | |
| Reese | |
| Rhett | |
| Others | |

**Table of Results from Spielberger State-Trait Anxiety Inventory test:** Spreadsheet of points from stress tests. Dark Blue Column is the values before the activity, the turquoise colum is the values after the activity, and the baby blue column is the difference between the two. The baby blue column shows the results as increased (negative values) or decreased stress (positive values.)

| STUDENT | Tissue Paper Bleed | | | String/ Fall Prompt | | | Spooky/ Fear/ Stamps | | | Neurographica/ Music | | | Past/Future Hands | | | Splattering Paint | | | Watercolor Blooms/ Mus | | | Freshmen were Gone | | | Collage | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 9/13 | 9/13 | Score 9/13 | 9/20 | 9/20 | Score 9/20 | 9/27 | 9/27 | Score 9/27 | 10/4 | 10/4 | Score 10/4 | 10/11 | 10/11 | Score 10/11 | 10/18 | 10/18 | Score 10/18 | 10/25 | 10/25 | Score 10/25 | 11/1 | 11/1 | Score 11/1 | 11/8 | 11/8 | Score 11/8 |
| A | 5 | 8 | 3 | 4 | 6 | 2 | 3 | 8 | 5 | 2 | 5 | 3 | 1 | 5 | 4 | 2 | 8 | 6 | -5 | 0 | 5 | 5 | 8 | 3 | 3 | 7 | 4 |
| B | 0 | 1 | 1 | -1 | 0 | 1 | 3 | 5 | 2 | -1 | 6 | 7 | 1 | -1 | -2 | -9 | 0.5 | 9.5 | 5 | -1 | -6 | 5 | 6 | 1 | 3 | 3 | 0 |
| C | 1 | 4 | 3 | 4 | 6 | 2 | 9 | 9 | 0 | 9 | 9 | 0 | 7 | 3 | -4 | -9 | 3 | 12 | 0 | 9 | 9 | | | | 0 | 0 | 0 |
| D | 3 | 2 | -1 | 0 | 0 | 0 | 0 | 0 | 0 | -2.5 | -1 | 1.5 | - | - | | 1 | -2 | -3 | -2 | 1 | 3 | -2 | 0 | 2 | 0 | -1 | -1 |
| E | -4 | -4 | 0 | 2 | 2 | 0 | - | - | | -8 | -2 | 6 | 4 | 6 | 2 | -1 | -1 | 0 | -1 | -2 | -1 | | | | -3 | 0 | 3 |
| F | 3 | 7 | 4 | 3 | 7 | 4 | 0 | 5 | 5 | -2 | 6 | 8 | 4 | 3 | -1 | 3 | 3 | 0 | -1 | 3 | 4 | | | | 0 | 0 | 0 |
| G | 7 | 8 | 1 | 3 | 8 | 5 | 6 | 8 | 2 | -1 | 7 | 8 | 6 | 8 | 2 | 7 | 8 | 1 | 5 | 9 | 4 | | | | 9 | 8 | -1 |
| H | -1 | 0 | 1 | -5 | -3 | 2 | 6 | -2 | -8 | 8 | 1 | -7 | 3 | 2 | -1 | 8 | 8 | 0 | 5 | 7 | 2 | | | | 5 | 5 | 0 |
| I | 6 | 6 | 0 | 7 | 8 | 1 | 8 | 8 | 0 | 6 | 6 | 0 | 5 | 5 | 0 | -3 | -2 | 1 | 5 | 6 | 1 | | | | 5 | 5 | 0 |
| J | 9 | 9 | 0 | 4 | 9 | 5 | 4 | 4 | 0 | 1 | 5 | 4 | -5 | 6 | 11 | 9 | 9 | 0 | 9 | 9 | 0 | | | | 7 | -9 | |
| K | 9 | 9 | 0 | 1 | 9 | 8 | 8 | 9 | 1 | 9 | 9 | 0 | 7 | 9 | 2 | 7 | 7 | 0 | 7 | 7 | 0 | | | | 9 | 9 | 0 |
| L | 2 | -9 | | 6 | 9 | 3 | 3 | 3.5 | 0.5 | 0 | 0 | 0 | 9 | 9 | 0 | 9 | 9 | 0 | 5 | 5 | 0 | 6 | 5 | -1 | 6 | 6 | 0 |
| M | 3 | 4 | 1 | 4 | 4 | 0 | 5 | 5 | 0 | -1 | 0 | 1 | 2 | 1 | -1 | 3 | 0 | -3 | -1 | 0 | 1 | 1 | 0 | -1 | 0 | 0 | 0 |
| N | 2 | 4 | 2 | -3 | 2 | 5 | 4 | 3 | -1 | 4 | 5 | 1 | -3 | 3 | 6 | 5 | 6 | 1 | -3 | 5 | 8 | -7 | -3 | 4 | -3 | 3 | 6 |
| O | 0 | 5 | 5 | -9 | -7 | 2 | 3 | 1 | -2 | -8 | -3 | 5 | 3 | 9 | 6 | 5 | 9 | 4 | -2 | 8 | 10 | 3 | 9 | 6 | -4 | 3 | 7 |
| P | 3 | 5 | 2 | 4 | 8 | 4 | 4 | 7 | 3 | 5 | 8 | 3 | 4 | 3 | -1 | 0 | 5 | 5 | 4 | 7 | 3 | | | | 2 | 4 | 2 |
| Q | 1 | -4 | -5 | 4 | 6 | 2 | 9 | 7.5 | -1.5 | 9 | 9 | 0 | 2 | 6 | 4 | - | - | | 2.5 | 2 | -0.5 | 5.5 | 6 | 0.5 | 9 | 9 | 0 |
| R | 3 | 4 | 1 | -1 | 2 | 3 | -4 | -1 | 3 | -1 | 5 | 6 | -5 | -1 | 4 | -3 | -2 | 1 | -6 | -6 | 0 | -4 | -3 | 1 | -2 | -2 | 0 |
| S | | | | -2 | 3 | 5 | -3 | 3 | 6 | -1 | 3 | 4 | -2 | -2 | 0 | - | - | | 2 | 2 | 0 | | | | -6 | 0 | 6 |
| T | 6 | 7 | 1 | 6 | 6 | 0 | 6 | 5 | -1 | 6 | 8 | 2 | 8 | 7 | -1 | 6 | 7 | 1 | 6.5 | 4 | -2.5 | 8 | 8 | 0 | 7 | 7 | 0 |
| Total | | | 19 | | | 54 | | | 14 | | | 52.5 | | | 30 | | | 35.5 | | | 40 | | | 15.5 | | | 26 |