

Art as an Avenue to Enhance Self-Esteem

by

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Abstract

This qualitative research thesis project centers on single women as parents, living in a sheltered environment with access to individual and group therapy. The study took place for twelve weeks on Saturday mornings from 10:00 a.m. until 12:00 p.m. The group ranged in size from three to six participants, and from 23 to 48 years of age. All women have at least one child under thirteen years of age, and are enrolled in a post-secondary educational or technical program.

The purpose of this qualitative research project is to promote and nurture participants' self-esteem by the use of art as a positive medium. The progressive art lessons began with simple two-dimensional drawings and advanced to three-dimensional concepts. In each process the participants were instructed to integrate something of personal meaning into the art composition.

Data collection was employed by using interviews, weekly self-esteem guides, art compositions, general information, observations and discussion questions to determine subjects' progress and interests. As I reviewed the participants' individual input, I noted many positive strands emerging from the study. The strands validate my hypothesis that participants looked forward to an art experience because it gave them a chance to feel good about themselves and gave them an opportunity to interact with other women of like circumstances while individually building self-esteem and releasing stress. They took pride in their compositions which told stories about what has transpired in their lives. Subjects were enabled to set goals and future plans about their direction in life. The art compositions helped the women recognize their capabilities, projections and dreams which are often only visible through art. The creative process helped develop a strong sense of achievement and self-esteem.

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Dedication

I dedicate this thesis project to all women.

Acknowledgements

I am very grateful for the sustaining support of my thesis committee: Philip Ginnetti, Ph.D, Chairperson/Teacher-Education, Susan Russo, M.F.A., Chairperson/Professor, and Marianne Dove, Ph.D., who gave me direction, encouragement, and a great deal of their time helping me through this 500-hour, thesis project. A special thank you to Sharyn Fees, A.B., English, who has edited and assisted in the production of this thesis project.

I would like to thank the six women who participated in this research project and the director and counselors from the non-profit transitional housing for homeless women with children. Also, I would like to recognize those who donated time, services, money, and supplies: Edie Davidson, Deborah Marucci, Rose Mary Memo, Michael Moseley, Cheryl Nashbar, Tish Traficant, and Delps Plaster, Inc.

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I. Introduction

Introduction and Background for the Thesis Project

This thesis project is representative of my research interests in the development of self-esteem and the worthiness of employing artistic media as a means to enhance self-esteem. Using “Art as an Avenue to Enhance Self-Esteem,” evolved from past personal experiences, art therapy workshops, art therapy open studio sessions, as well as from research studies which indicate that artistic expression can promote and nurture self-esteem.

Obviously, I cannot serve as an art therapist; therefore, this work is written from the perspective of an art educator. However, herein lies the paradox – artistic expression requires development of the self so that artistic expression can manifest. The role and responsibility of the art educator is to guide the unfolding of this process while encouraging the participant to manipulate the media for his/her individual art work. Consequently, the art educator cannot separate art from therapy.

One population that appears likely to benefit from art experiences of this nature is abused women, who often have the sole responsibility of child-rearing. Research reveals that art intervention projects are promising options to employ in conjunction with group and individual counseling. I used art experiences as an avenue of enhancement for self-esteem because it appears these procedures can promote the development of a

positive sense of self-worth which is, “a critical element of empowerment for women” (Guindon, 1990, p. 3).

Statement of Purpose

My thesis project explores art experiences associated with the positive empowerment for elevating the self-esteem of abused females living in non-profit transitional housing for homeless women with children located in a northeastern Ohio city. Selection for the transitional housing program was dependent upon the following criteria:

1. Each participant must be considered homeless as defined by one of the following:
 - a. without shelter
 - b. coming from an interim shelter
 - c. living in unfit or substandard conditions
2. Each participant must have at least one child under 13 years of age.
3. Each participant must be a high school graduate or have obtained her GED.
4. Each participant must be enrolled in a post-secondary program (e.g., university, trade school, or adult vocational program).
5. Each participant must attend weekly individual and group counseling sessions.

Participants in the program were involved in weekly individual and group counseling sessions. This study provided an additional option for the women as an opportunity to enhance their self-esteem. Therefore, subjects of this study self-selected for enrollment in the art experience program.

Participants for Thesis Project

Criteria for participation in the art experience project was firstly, that only positive feedback was acceptable as a critique of another's art work. Secondly, there were no designated outcomes; the focus was the experience with the art materials. Lastly, the third program requirement included the stipulation that once the subjects agreed to participate, it was expected that each participant had a commitment to attend classes as often as possible and to finish as many art projects as possible.

A group of six women out of twelve possible candidates agreed to participate in the research. The representation of the group was as follows:

50% - (3) Caucasian females with 7 total children

age: a.) 25 with 1 child; b.) 25 with 1 child; and c.) 48 with 5
children

50% - (3) African-American females with 6 total children

age: a.) 24 with 2 children; b.) 24 with 1 child; and c.) 29 with 3
children

None of the women had an opportunity to pursue an art experience previously for therapeutic or recreational purposes.

Art Experience as the Focus of the Thesis Project

The overall design of the study focused on an art experience curriculum designed to begin with relatively easy art media, and proceeding to more difficult artistic processes. The curriculum was examined, approved, and supervised by the director and counselors of the transitional housing program. The potential benefits of the art experience program included extending participants' knowledge of different art processes, developing their artistic expression, and enhancing their self-esteem.

The schedule of art experiences included the following: drawing, string art, papier mache', touch drawing, clay sculpture, and jewelry (pewter casting).

Data Collection

Data was collected and analyzed on each of the six participants by using the following sources:

- Participant's General Information Form (see Appendix C1)
- Weekly Self-Esteem Guides with Discussion Questions
(see Appendix C2)
- Weekly Art Compositions (see Appendix D)

- Weekly Direct Observations (see Appendix C3)
- Final Interview: Questionnaire and Personal Information Form
(see Appendix C4 and C5)

The framework for this thesis project focused on an art experience curriculum and the process of producing artistic compositions.

Interrelated research strands include the following documentation:

participants' comments about the program; participants responses to a weekly self-esteem guide; participants' responses to a weekly questionnaire regarding the art experiences; and the researcher's weekly observations and anecdotal records. Data was collected throughout the project which spanned a period of five months: January of 1998 through May of 1998.

II. Review of Related Literature

Development of Sources

This chapter represents the selected literature relative to the thesis project. The opening section provides the mission statement of the American Art Therapy Association which posits that the artistic process is healing and life-enhancing. Following sections serve to describe the components of the creative process and explain why art experiences are healing and serve to address individuals' deficit self-esteem. The final section presents strategies for designing the art experience curriculum.

The American Art Therapy Association's mission statement includes the following passage, "...the creative process involved in the making of art is healing and life-enhancing" (American Art Therapy Association, 1998). Unfortunately, the creative process of imagination and expression are rarely nurtured in art programs (Yesh, 1989). In the words of Pablo Picasso, "Painting isn't an aesthetic operation; it's a form of magic designed as a mediator between this strange hostile world and us..." (Diaz, 1992, p. 22). It is obvious that art encourages the inventor to experience the magic. It does not matter what media one uses or what painting style one has, it only matters what "...takes place during the act of painting" (Diaz, 1992, p. 181). The quality of the art is not as important as the "...artistic result and the personal development..." (Diaz, 1992, p. 181). The act of making art reunites the body with feelings and thoughts.

Artistic processes are a means to communicate information, express emotions, and experience joy. "Taking fun seriously is an important lesson to be resurrected from our memory banks" (Diaz, 1992, p.112). "We are all creative beings; we simply manifest that creativity in varying ways..." (Creative Sources, 1998). "You can express parts of yourself in painting that come from nowhere else. There is an interior part of you that has no words and dreams in color" (Sark, 1997, p. 129). There are many different avenues to the creative process. The steps for creativity in the artistic process vary according to the person, the media, and the mood.

Art experiences also provide many avenues to enhance healing. One strong source is color. For example, "the color red, in all its shades, from deepest crimson to palest pink, represents strength and vitality, and is energizing and stimulating" (Gimbel, 1994, p. 50). The reference, "a red rose is the symbol of emotional and physical love" (Gimbel, 1994, p. 50), implies acceptance of how colors represent feelings. Colors sometimes cause visual distortions. For example, "a red room seems smaller than a blue one..." (Gimbel, 1994, p. 18). Choosing colors for personal apparel, rooms in our homes and offices, as well as the decorative accents, reflects personalities, moods, and emotions (Gimbel, 1994).

Music therapy is another form of creativity that can enhance healing. It is used to reduce stress, to get one's body in touch with one's thoughts, and to help one relax in a healing manner. In conjunction with art

experiences, “music may be used as part of the treatment plan. It can be a powerful support to the work of color treatment...” (Gimbel, 1994, p. 118). “From the time of the ancient Greeks...scientists have written and spoken of the efficacy (or lack thereof) of music as a therapeutic agent” (Canadian Association for Music Therapy, 1998). Music, another creative art form, “is conducive to...” the right brain experience (Edwards, 1989, p. 239). Art creates visual harmony whereas background music produces “...vibratory harmony...” (Gimbel, 1994, p. 118), and healing sounds.

According to Webster’s Dictionary (Webster, 1988), the definition for self-esteem is: *n.* one’s good opinion of one’s dignity or worth. It is our personal evaluation of self. On the other hand, Dr. Joyce Brothers posits that research indicates that women feel “...the single most critical factor in self-esteem is physical appearance,” (Brothers, 1994, p. 73). However, “self-esteem, when all is said and done, comes from within” (Brothers, 1994, p. 82). We can change a self-defeating attitude by replacing it with “A Positive Reinforcement List” directed at boosting self-esteem (Brothers, 1994). Positive encouragement from self and others is one key to enhancing self-esteem.

Negative personal evaluations can be a means of recognizing and re-adjusting low self-esteem. “...If your feelings are unhealthy, you can change your feelings by changing your negative thoughts” (Burns, 1993, p.72). “Negative attitudes such as guilt, hatred, revenge...affect not only mental activity but are soon reflected in your emotions and your physical

body” (Gimbel, 1994, p. 82). Simply stated, positive affirmations develop positive feelings, and good input reaps good output. “Negative beliefs are exactly that: beliefs, not facts.” They are the “enemy within” (Cameron, 1992, p. 31).

There is also the enemy outside of ourselves. Negative social actions may also serve as well to diminish one’s self-esteem. Others’ “callous treatment, whether intentional or not, may “...also erode one’s self-esteem (Testa, 1990, p. 7). On the other hand, positive, “social support following a negative event has a buffering effect” (Testa, 1990, p. 18). When group therapy is facilitated with positive direction it teaches women that, “...being emotionally strong and in control is dependent upon the expectations one chooses for oneself; that requiring other people’s approval means placing one’s self-esteem in someone else’s control; and that one’s unhappiness is caused by allowing others’ judgements to affect one’s sense of worth” (Guindon, 1990, p. 14).

Development of Curricula

The development of criteria for the art experience program was a process of selection by the researcher because there are many different art procedures which can be used to help develop self-esteem. Generally, the use of more than three artistic procedures was applied to all the classes. Most procedures need to be experienced fully to comprehend the extent of active learning. Art is a hands-on process. Attempts to explain

the interaction between negative spaces and positive spaces, which define each other, are not easily understood when presented in written format. Usually in an art experience class this concept can be achieved with relative ease and clarity. For example, contour drawing, a procedure recommended by Betty Edwards, is an art experience that shuts down the left side of the brain and permits the right side of the brain to take over. In doing so, the learner can relate to the contour theory of perception; however, the learner needs to, “practice this perception of negative spaces several times at least...” (Edwards, 1989, p. 104). During the process, “...often images appear that were not consciously intended. Sometimes they are too powerful, too honest, or too intimidating for their creator to confront” (Diaz, 1992, p. 124). This is one of the main reasons the art experience program needs to function within an environment that also provides participants with individual and group counseling services.

Past traditional practices (e.g., xeroxed sheets, prescribed realistic themes) that were used to teach art classes are not the methodology currently used to raise self-esteem or to stimulate creativity. “As young children we naturally paint...” (Gold, 1996). In the process of creating art, when one goes to the body where there are no words, then one becomes enmeshed in the creative process, undergoes transformation, and wisdom flows (Gold, 1998). Touch drawings described as “a simple yet profound process” (Koff-Chapin, 1996, p. 7), permit the artist to express emotions on paper. Freeing the artist within allows for the creative dimension to

take over. The ability to explore topics through the art process which are difficult to verbalize (Degge, 1990), in addition to the ability to express emotions, ideas and feelings, possibly can help identify and solve problems (Yesh, 1989). Everyone needs, "...freedom of expression..." (Diaz, 1992, p. 167). Each step of the process of art demands involvement and the possible positive results are many. Requests for ideas open the mind to the creative process. Selection of a theme requires decision-making. The implementation or action is all necessary to carry out the idea and theme in order to produce an artistic composition.

The smell of clay, the texture of the materials, the personal decisions about theme, design, color, size, and the finish, all engage the artist. The three-dimensional process of art creates the need for entirely new visual perceptions and for further decision-making skills. Sculpture in-the-round must be considered as rotating and therefore visually acceptable from all sides. Through the art process and completed works, the artist will develop mentally, and thus extend the self. Seeing with new eyes will open a new vision of the world (Diaz, 1992).

Art reaches out to people daily through the news media, advertising, catalogues, images, music, and many other forms. Taking time to learn how art speaks to us makes the artist more aware of life. Art, a universal language, permits the artist to speak the unspeakable in symbols or other forms (Degge, 1990). "Seeing is intimate" (Diaz, 1992, p. 79). The artist needs to be aware of how a subject or theme interacts with the world.

Art compositions require reflection and investigation before an individual can begin a project. Diaz creates an artistic setting from which she can build her art by expressing, “Feel the breeze caress your skin. Listen to the music of leaves rustling. Explore the creative resources that are constantly flowing...” (Diaz, 1992, p. 57). Art can be developed from many types of media. Learning how to relate artistically can be a healing process, which could permit a release of emotional intensity through art.

Summary

The goal of the art experience program is aimed at developing a sense of pride and accomplishment. The successful completion of the art compositions should hopefully exceed the participants’ expectations and as a result, raise their level of self-esteem. Each artist incorporates some aspect of self into an art composition. Artists share an identity with their art work. This concept is mirrored in session ten of, *The Self-Esteem Group Counseling Model for Women*, which defines the purpose as: “to develop recognition of one’s uniqueness and to begin building a positive identity based on one’s authentic self” (Guindon, 1990, p. 11). The artistic composition is not the only result to be achieved. The action or participation in the community, the process, and development are all parts of the art experience program.

III. Methods and Procedures

Descriptions of Approval, Site, and Participants

The facility which housed the program was constrained for artistic production because of limited work space, but it was suitable for implementing an open art studio. The group of women who self-selected to participate in the research lived in close proximity to the facility which made attendance to class easier. The ages of the participants spanned 22 years to 48 years of age, and the racial balance was 50 % African-American and 50 % Caucasian. Each of the participants had demonstrated self-esteem deficits as indicated by her life circumstances, self-esteem evaluation survey responses, and verification by counselors.

The Youngstown State University Human Subjects Research Committee reviewed and accepted the research proposal for "Art as an Avenue to Enhance Self-Esteem" (see Appendix A). The selection of a thesis committee was completed in November of 1997, and the art experience program option began in January of 1998.

The introduction to the prospective program and recruitment of participants began at a regular group counseling session, late in December of 1997. At that time, the researcher explained the proposed study and art experience options as well as the criteria required for participation. The procedure for signing consent forms to participate in the study was also addressed.

As previously stated, participants in the program were involved in weekly individual and group counseling sessions. This study provided an additional opportunity for the women to participate in an art experience program as another avenue to advance their personal self-growth and their self-esteem.

One of the criteria required for participation in the art experiences was that only positive feedback was acceptable as a critique of another's art work. Secondly, there were no designated outcomes for the artistic compositions, only the experience with the art materials. Lastly, once subjects agreed to participate, it was expected that each participant had a commitment to attend classes regularly and to complete as many art projects as possible.

It should be noted that all subjects for this study were single parents, who were also currently pursuing post-secondary educational studies and/or vocational training. The purpose, program, and progression of the study were presented by the researcher to the director and counselors at the non-profit transitional housing for homeless women with children. The class size, program requirements, curriculum, and participation expectations were all stipulated. Art tools and materials, monetary funds, and babysitters were procured for implementation of the program.

My thesis project explores the use of art experiences to elevate the self-esteem of abused females living in non-profit transitional housing for homeless women with children located in a northeastern Ohio city. In

order to be selected as a participant in the transitional housing program, the following criteria were required:

1. Each participant must be considered homeless as defined by one of the following:
 - a. literally without shelter
 - b. coming from an interim shelter
 - c. living in unfit or substandard conditions
2. Each participant must have at least one child under 13 years of age.
3. Each participant must be a high school graduate or have obtained their GED.
4. Each participant must be enrolled in a post-secondary program (e.g., university, trade school, or adult vocational program).
5. Each participant must attend weekly individual and group counseling sessions.

The first day of class, each of the participants was required to read, fill out and sign three forms: the Agreement and Informed Consent Form (see Appendix B); the Participant's General Information Form (see Appendix C1); and the Self-Esteem Guide with Discussion Questions (see Appendix C2). The General Information Form was used to collect background data on each of the women and to assess her art interests and experiences. The Self-Esteem Guide and Discussion Questions were used as a baseline

for determining the increase or decrease in self-esteem throughout the art experience program.

Another data collection source is the Self-Esteem Guide and Discussion Questions (see Appendix C2), which was given to the participants at the end of each class. The Self-Esteem Guide was based on Dr. Glenn R. Shiraldi's self-esteem questionnaire (Shiraldi, 1998). This inventory was used for the purpose of establishing a gauge to determine the positive and negative effects of the art class sessions on the women's self-esteem (see Table 2, p.33). The additional discussion questions gave each participant an opportunity to reflect on the experience and evaluate the class. Their responses were analyzed by the researcher to determine what part of the art experience the participants enjoyed and why. This form was completed at the end of each class session. The self-esteem guide information was entered in a table. The discussion responses and researcher's direct observations were recorded by means of a weekly log.

The curriculum design was focused specifically for the research study entitled, "Art as an Avenue to Enhance Self-Esteem." The art classes utilized a variety of media which became progressively more difficult. The lessons were constructed to engage the participants in cooperative learning and hands-on experiences. Music helped to promote a creative learning environment. Personal socialization and interaction were part of each class session which enabled participants to share positive affirmations. The participants were encouraged to support one another,

and the researcher modeled a caring, nurturing style to empower the learners' artistic ability and self-esteem.

There are six lesson plans which describe the processes, materials, and references (see Appendix E) used for instruction for the various media. Some of the media required several weeks of work to complete the art composition.

At the completion of art classes, there were two additional forms which the participants filled out. The first was a request to evaluate the class, make suggestions, and to rank their preferences in the art procedures (see Appendix C4). The second form provided additional personal information gleaned from interviews conducted by the researcher regarding the participants' prior life experiences (see Appendix C5).

Description of Art Experience Media

First Medium: Drawing. Contour drawing deliberately creates cognitive and affective incoherence because the participants are required to draw the image of their hand and then of their face, without looking at the paper, using pencils and mirrors. The successful completion of this assignment does not require any prior artistic skills or talent; therefore, all participants can have a positive art experience. The process enables the right hemisphere of the brain to take over the process of rendering. The results are generally more successful than expected by the participants. The desired outcome is for the participants to realize that anyone can

draw. Though the entire image may not be as representative as the participants would prefer, there usually is enough information to see the forms developing. The contour drawings are aimed at helping the participants to visually experience how, “the two edges come together to form a *single line*...” (Edwards, 1989, p. 83).

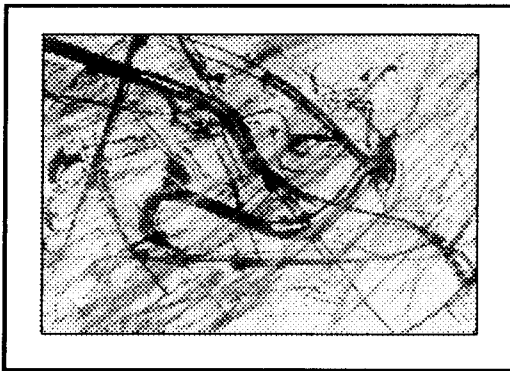
- Handout: Right brain/left brain (Edwards, 1989, p. 34, p. 40).
 - Music: Enya. (1988). Watermark. [Medium of recording: cassette]. New York: Reprise Records.
 - Project Reference: Edwards, B. (1989). Drawing on the right side of the brain. (Rev. ed.). New York: G. P. Putnam’s Sons.
- Other source and image references (Diaz, 1992).

Second Medium: String Art. String art is using cotton string soaked in India ink and then dragging the string across a sheet of paper to develop free-form images. Clouds are an example of images which appear from unexpected formations. Unconscious and powerful images appear and can usually be linked to something personal. Often these images appear accidentally, as the ink soaked cotton strings are dragged across a sheet of paper. This process does not require any prior skill development or artistic talent for the participants to be successful. The participants are further asked to use the available multimedia art materials to enhance images with color.

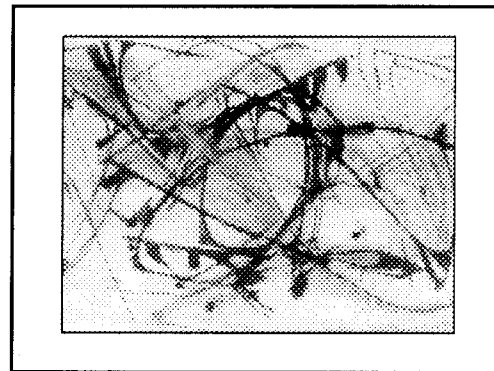
- Handout: Gardner, H. (1996). The seven types of intelligence. [On-line]. Available: <http://www.ed.psu.edu/dept/as-insyswfed/eds/Gardner>.
- Music: Yanni, with the Royal Philharmonic Concert Orchestra. (1994). Yanni live at the Acropolis. [Medium of recording: compact disk]. CA: Private Music.
- Project Reference: Maselli, R. (1998). An open studio pilot program: Art therapy in a health and wellness outreach ministry (Master's thesis, Ursuline College, 1998).

Other source and image references: (Wright, 1995), (Gimbel, 1994), and (Sark, 1997).

STRING – ART SAMPLES



Participant # 2



Participant # 4

Third Medium: Papier Mache. The purpose of this art project, is a three-dimensional experience. The participants must visualize the piece from all sides. The structures start from drawings, but can change during

the development. The color palette and embellishments are personal decisions. Once the participants have decided on a theme or content for the paper mache´ piece, the process can begin with construction of any necessary armatures. The piece can be developed around a balloon, using hanger wire, masking tape, cardboard and/or paper as necessary. Participants are instructed to develop three-dimensional compositions based on their life experiences. Because this process is also open to all forms of expression, all participants can have a successful experience.

- Hand-out: Anonymous. (1998). Fear of transformation.
 - Music: Clannad. (1992). Anan. [Medium of recording: cassette]. New York: Atlantic Recording.
 - Project Reference: MacCormick, A. (1994). Papier mache´ style. London SW4 7NQ: Michael O'Mara Books, Ltd.
- Other source and image references: (Chapelle, 1993), (Jones, 1993), and (Benson, 1993).

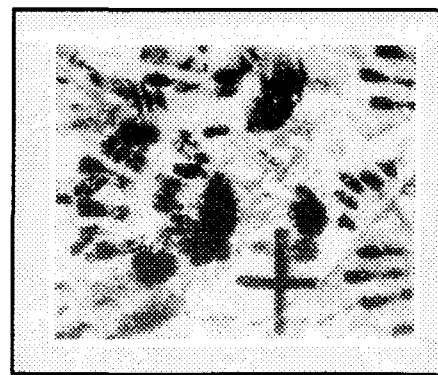
Fourth Medium: Touch Drawing. The purpose of touch drawing is to look for shapes in the negative and positive spaces, and to encourage visual perception. Once the images have been recognized it is suggested that the participants enhance their positive and negative images using chalk, paint, crayons or other available materials. A sheet of glass is brayered (artistic paint roller) with oil paint. A sheet of light weight paper is laid on top of the paint to develop a composition with an undefined

outcome. Touch drawings engage the participants by requiring the use of hands while the participants are mentally visualizing the possibilities of the outcome. The process promotes a successful outcome for all participants. Placing hands on a sheet of paper and drawing on the backside of the paper, using fingers, finger nails or other instruments to bring up the image(s) in reverse, the participants are shutting down the usually dominant left side of their brain. The creative right side of their brain takes over. By means of discussion and critique it becomes obvious that each of the participants has a different perspective on the same image or images. Once the new perspective is pointed out, the others can usually see the additional images which they did not see previously. The shared experience engages all the participants to interact with each other's art compositions. It becomes apparent to the participants that they are able to express their feelings through art.

TOUCH DRAWING – ART SAMPLES



Participant # 2



Participant # 6

- Hand-out: Anonymous. (1998). Risk.
 - Music: Roth, Gabrielle and The Mirrors. (1985). Totem. [Medium of recording: cassette]. NJ: Raven Recording.
 - Project reference: Maselli, R. (1998). An open studio pilot program: Art therapy in a health and wellness outreach ministry (Master's thesis, Ursuline College, 1998).
- Koff-Chapin, Deborah (1996). Drawing out your soul. WA: The Center for Touch Drawing.
- Other source and image references: (Wright, 1995), and (Diaz, 1992).

Fifth Medium: Clay Sculptures. The purpose of creating clay sculptures is to experience the tactile material of clay, which brings a playful, fun attitude and manner to the class. Clay is usually reminiscent of some childhood experience. This process takes three to four weeks for forming, drying, bisque firing, glazing and the final firing. Pounding clay is part of the process to release any trapped air bubbles, which could cause the clay piece to explode when fired. The pounding or wedging of clay can also serve as a means to release stress and unexpressed hostility. Participants are asked to visualize and produce a three-dimensional composition over a period of three classes. Initial drawings were required to make sure the clay sculptures would fit into a kiln. Participants learned how to construct an armature to support the artwork during the drying process and also how to keep the clay from drying too soon. Embellishments were

encouraged to add personal meaning to the clay sculptures. The clay experience offers a wide variety of theme options and all selections can be successful.

- Hand-out: Satir, Virginia (1998). My declaration of self-esteem. [On-line]. Available:

<http://winnipeg.freenet.mb.ca/iphome/m/mansati/index.html>.
- Music: Hempton, Gordon (1993). Earth Sounds [CD]. WA: Peter Roberts Productions.
- Project Reference: Turoff, M. (1961). How to make pottery and other ceramic images. New York: Crown Publishers.

Other source and image references: (Jones, 1993), (Benson, 1993), and (Kiskalt, 1991)

Sixth Medium: Jewelry. The purpose of making jewelry is to create a representational image of something that has personal value for the participants. This process begins with molding plaster slabs, four inches by four inches and approximately one inch thick. Each artistic project requires two very flat pieces of plaster which are secured together with heavy rubber bands. The two pieces must be sanded to have a secure fit. If the pieces are not a perfect fit, when the liquid pewter is poured into the mold, it will run out. Only one side of the mold is carved as a negative space. Participants must carve from only one side, and the funnel vent must be at the top. If the funnel on the top is not large

enough, the pewter will settle on top and not flow into the mold. The placement of air vents is important to allow the pewter to flow into the smaller areas of the image rapidly because pewter will solidify in 30 seconds or less. But if the flow is unhampered, the metal will quickly fill the mold and solidify. If there are not enough properly positioned air vents, the pewter will be trapped and will not flow into the base of the carved section.

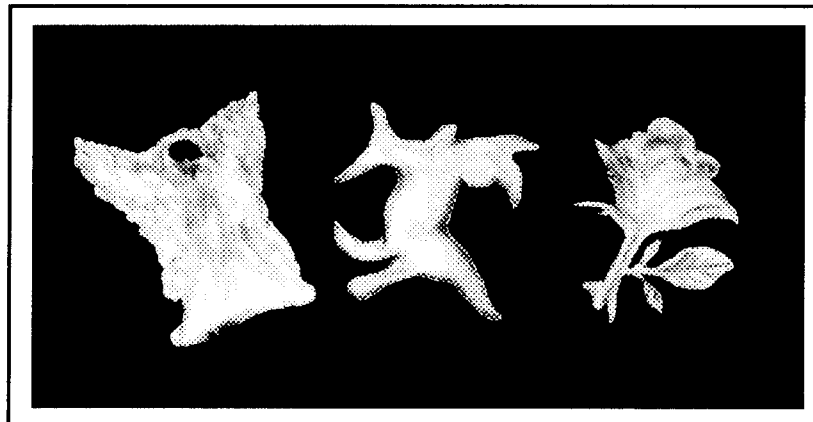
Extensive demonstration is necessary because there are safety hazards which must be emphasized. The participants must be cautioned about the hot metal, the propane torch and the risk that a mold could explode or collapse. After the cautions are stated and a demonstration given, participants are able to begin shaping their images from one side of the plaster molds. This step requires strength and skill. Each of the participants had to solve individual problems. Reverse imaging requires the participants to think how deep or shallow to carve the image and what the image looks like in reverse. Participants initially experimented with sample pieces of plaster to get a better feel for cutting into, shaping out of the plaster, as well as the affects of reverse procedures.

Considering the participants' lack of previous artistic experience in this medium, and the short time available for the artistic development, the participants' art projects and themes were very successful. Like the other media, pewter casting encourages empowerment by requiring the participants to make several creative decisions in order to develop the

three-dimensional art object. Though pewter casting is on a smaller scale than clay and papier mache', it requires more detailed and refined skills.

- Handout: Dale, S. (1996). Truthing and trusting. CA: Human Awareness Institute.
- Music: Yeha-Noha. (1994). Sacred spirits. [Medium of recording: cassette]. CA: Virgin Records, Ltd.
- Project Reference: Evans, C. (1983). Jewelry. MA: Davis Publications, Inc.

JEWELRY – SAMPLE IMAGES



Participants # 2, #4, and #5

Summary. After participants selection, site selection and approval, the art experiences began in January of 1998.

The curriculum was designed to simply develop into a more complex final medium. Each medium was a step in the artistic process offering a new prospective to increase creative awareness and skills. Drawing, the

first medium, is directed at shutting down the clutter of everyday responsibilities. String art, the second medium, encouraged the participants to open up to an atmosphere of creativity. Papier mache', the third medium, was the first three-dimensional process. Clay, the fourth medium, was also a three-dimensional concept which stimulated more of the senses. Touch drawing, the fifth medium, was designed to increase the awareness of shapes that form images. The sixth medium, jewelry, was a chance to incorporate the previous artistic experiences and to develop a meaningful art object.

IV. Findings

Data Analysis

Data was collected and analyzed on each of the six participants by using the following sources: Participant's General Information Form (Appendix C1), Weekly Self-Esteem Guides with Discussion Questions (Appendix C2), Weekly Direct Observations (Appendix C3), and the Final Interview: Questionnaire and Personal Information Form (Appendix C4 and C5).

Participant's General Information and Self-Esteem Guide and Discussion Questions

The lack of self-esteem of the participants was evident during the first class. Documentation of participants' deficit self-esteem was indicated by participants' responses to general information questions (see Table 1, page 28). All participants (100%) reported they had been emotionally abused, four of the six women (66%) indicated they had been sexually abused, and three of the six participants (50%) revealed they had suffered physical abuse.

The insecurity of the majority of women also surfaced in their negative comments about themselves. Their responses to the discussion questions as well as the researcher's direct observations confirmed indications of low self-esteem and negative self-deprecating attitudes. The acceptability of

Table 1: PARTICIPANT'S GENERAL INFORMATION						
M = mother, F = father, Rel = relative, Non-Rel = not a relative, and G = guardian						
PARTICIPANT'S NUMBERS						
DESCRIPTORS:	1	2	3	4	5	6
Age	35	24	24	25	48	29
Number of Children	1	2	1	1	5	3
Age at birth of first child	30	19	23	19	20	21
Participant Reared By	M & F	G Non-Rel	M & F	M	M & F	G Rel
Birth order Position in Family	4/4	1/5	3/3	2/3	5/5	1/3
Abuse						
P=Physical	P	P		P		
S=Sexual		S		S	S	S
E=Emotional	E	E	E	E	E	E

Table 1 represents the initial information submitted by the participants and the numbers used throughout the study in order to reference the individual participants, their work and responses.

their physical appearance, the quality of their artistic ability and their personal worthiness was scrutinized by each of the participants. A need for participants to be reassured was obvious to the researcher. Some of the comments the researcher noted were, "I don't like looking at my face" (# 6, 1-10-98). "I'm so ugly" (#2, 1-10-98). "I need to be more creative to make this art experience meaningful" (#6, 2-14-98). "I wish that I could draw better" (#6, 1-10-98). "I have a hard time loosening up and letting go of troubles" (#5, 1-17-98). "I have a hard time trying to accept myself" (#6, 1-10-98).

Participants in this research project shared similar problems of not accepting themselves, physically, artistically or personally. In addition, all the women had difficulties dealing with children's needs, illnesses, court dates (e.g., child custody, abuse hearings and divorce cases), and extended family problems. All of these issues affected their attendance, class participation, and art work. One participant stated, "I feel like a failure, I can't help my son" (#2, 2-14-98). During the art experience project, the researcher noted that one participant was unable to focus on her art work and interact with the class, due to her emotional distress about an impending court date. On another occasion, a participant was unable to speak with anyone in the class. At the following art session, the mother shared that her child had been diagnosed as hyperactive and was now required to take medication in order to remain in school. The mother explained she was angry because she did not agree with the diagnosis of the doctor, and she did not agree with the school

administrator's stipulation. The extensive responsibilities each of these single female parents shouldered may account for their emotional needs, which were evidenced at times by their inappropriate interactions or lack of any interactions during art class. Generally, most of the women were able to express their problems by means of the art experiences and by verbally sharing their concerns with the group. Some of the final art compositions reflect this pain and struggle (see Art Samples, page 38).

"I need an outlet to express my feelings when I am down" (#5, 1-17-98). Participant 6 indicated even though she had difficulty with the string art procedure she realized she could draw "her deepest emotions" by using other art media (#6, 1-17-98). Another participant realized that artwork "which seems to be a mistake may be really beautiful" (#1, 1-17-98).

Overall, most of the women were able to attend class regularly. The researcher recorded an 85% attendance rate, based on the six subjects' participation during the twelve art experience classes. However, it was apparent in the beginning that several of the women were withholding their full involvement in the program regardless of the attendance. They did not overtly show any enthusiasm until the second and third art classes. Once trust within the group and with the researcher was established, the involvement of the participants was more complete and the class experienced greater calmness and unity.

Art does involve the artist, and near the end of each class the researcher was required to remind the women that if any of them had any questions or

discomfort because of anything the art experiences brought up, they were to see their counselor. It was previously discussed and agreed upon that the staff would always be kept abreast of the current art experience and how each lesson was presented and received by the participants. This ensured that the director and counselors of the transitional housing program for homeless women would be prepared in the event that any problems surfaced during the art experience project.

Data analysis of the Self-Esteem Guide Results, Table 2, page 32 indicates that the self-esteem ratings for three of the six women, participants #1, #5, and #6, were enhanced based on all six categories. The self-esteem ratings for participants #2 and #4 also revealed enhanced scores in three or more categories. Specifically, participant #2 showed an increase in self-esteem based on five of the six categories. Participant #4 showed an upward swing in three of the six categories. Unfortunately, the ratings for Participant #3 did not indicate an increase in self-esteem. It should be noted that Participant #3 was unable to attend five of the twelve art experience classes, and only completed three of the six art compositions.

Of the possible 36 categories, participants' scores for 26 categories (72%) increased; participants' scores for five categories (14%) indicated that self-esteem was not enhanced; and participants' scores for five categories (14%) remained the same. Results of this analysis indicate that participation in the art experience project positively impacted the self-esteem ratings for five of the six project participants.

Table 2: SELF-ESTEEM GUIDE RESULTS														
Class :	1	2	3	4	5	6	7	8	9	10	11	12	\bar{X} Results:	
Participant # 1														
1. Worthwhile?	4	4	5	5	5	5	5	5	5	5	5	5	4.83	↑
2. Valuable?	4	4	5	5	5	5	5	5	5	5	5	5	4.83	↑
3. Qualities?	4	4	5	4	4	4	4	4	5	5	5	5	4.41	↑
4. Mirror?	3	3	4	4	4	4	4	4	5	5	5	5	4.16	↑
5. No failure?	4	4	4	4	5	5	4	4	5	5	5	5	4.50	↑
6. Laugh?	5	5	5	5	5	5	5	5	5	5	5	5	5.00	↑
Participant # 2														
1. Worthwhile?	3	4	5	3	2	5	1				3	3	3.22	↑
2. Valuable?	3	4	4	3	2	5	1				3	3	3.11	↑
3. Qualities?	2	4	5	3	2	5	1				3	3	3.11	↑
4. Mirror?	1	4	4	3	2	5	1				3	3	2.88	↑
5. No failure?	3	4	4	3	2	5	1				3	3	3.11	↑
6. Laugh?	5	4	5	3	2	5	1				3	3	3.44	↓
Participant # 3														
1. Worthwhile?	5	5	5		4					5	5	5	4.85	=
2. Valuable?	5	5	5		4					5	5	5	4.85	=
3. Qualities?	5	4	4		4					4	5	4	4.28	↓
4. Mirror?	5	4	4		4					4	5	4	4.28	↓
5. No failure?	5	4	4		4					4	5	3	4.14	↓
6. Laugh?	5	5	5		4					5	5	5	4.85	=
Participant # 4														
1. Worthwhile?	4	4	4	4	4	4	4	4	4	4	4	4	4.00	=
2. Valuable?	4	4	4	4	4	4	4	4	4	4	4	4	4.00	=
3. Qualities?	3	3	3	3	3	3	4	3	3	3	3	4	3.16	↑
4. Mirror?	3	3	3	3	3	4	3	3	4	4	4	4	3.41	↑
5. No failure?	3	3	4	4	4	3	4	4	4	4	4	5	3.83	↑
6. Laugh?	4	4	3	3	3	4	4	4	4	3	4	4	3.63	↓
Participant # 5														
1. Worthwhile?	3	3	4	3	4	4		4	4	4	5	5	3.90	↑
2. Valuable?	3	3	3	4	4	3		4	4	4	4	4	3.63	↑
3. Qualities?	3	2	3	3	3	3		4	4	4	5	4	3.45	↑
4. Mirror?	3	2	3	4	3	4		3	4	3	4	4	3.36	↑
5. No failure?	3	2	4	3	3	4		3	4	2	5	4	3.36	↑
6. Laugh?	4	3	3	4	4	4		5	5	5	5	5	4.27	↑
Participant # 6														
1. Worthwhile?	3	3	3	5	5	5	5	5		5	5	5	4.45	↑
2. Valuable?	4	4	3	5	5	5	5	5		5	5	5	4.63	↑
3. Qualities?	4	4	3	5	5	5	5	5		5	5	5	4.63	↑
4. Mirror?	3	3	3	5	5	5	5	5		5	5	5	4.45	↑
5. No failure?	3	2	3	5	5	5	5	5		5	5	5	4.36	↑
6. Laugh?	2	3	3	5	5	5	5	5		5	5	5	4.36	↑
Symbol Key: ↑ self-esteem enhanced; ↓ self-esteem not enhanced; and = self-esteem remains the same. P/A is Pre-assessment Score. Agg. \bar{X} = aggregate mean score. For complete questions from the Self-Esteem Guide, see Appendix C2.														

Direct Quotes

Listed below are participants' direct quotes which serve to elucidate ways in which the women's self-esteem was enhanced during the art experience project. These comments represent the participants' responses to Question 4 stated on the Self-Esteem Guide which asked: "In what way has this art experience made you feel good about yourself?" (See Appendix C2).

Class 1: Medium–Drawing Quotes:

Participant #1: "Brought back memories of when I used to draw–
good feelings."

Participant #2: "New way to look at me and draw things without
looking."

Participant #3: "I don't know."

Participant #4: "I did better than I thought."

Participant #5: "Don't be afraid of expressing an artistic idea."

Participant #6: "It helps me to love my inner being."

Class 2: Medium–String Art Quotes:

Participant #1: "I felt I am able to express myself and I feel safe."

Participant #2: "I didn't think my art would come out good."

Participant #3: "Because people enjoyed my mess just as I did."

Participant #4: "I did a good job."

Participant #5: No comment given

Participant #6: "I could draw my deepest emotions."

Class 3: Medium–Papier Mache´ Quotes:

Participant #1: “I just love being creative.”

Participant #2: “I can relax better.”

Participant #3: “I am making something for myself that I hope I’ll like.”

Participant #4: “I can do it.”

Participant #5: “Exploring memories.”

Participant #6: “I felt more confident.”

Class 4: Medium–Papier Mache´ Quotes:

Participant #1: “Just being creative make me feel good.”

Participant #2: “Stress releaser.”

Participant #3: Not in attendance

Participant #4: No comment given

Participant #5: No comment given

Participant #6: “I am happy with me.”

Classes 5, 6 & 7: Medium–Papier Mache´ Quotes:

Participant #1: “Just being creative makes me feel good.”

Participant #2: “Let loose some stress!”

Participant #3: No comment given

Participant #4: “I can be creative.”

Participant #5: “Reminded me of bread-growing up.”

Participant #6: “I like me more.”

Classes 6: Medium–Papier Mache´ Quotes:

Participant #1: “I can do this and be creative.”

Participant #2: “Relaxed.”

Participant #3: Not in attendance

Participant #4: “Turned out good.”

Participant #5: No comment given

Participant #6: “Higher self-esteem.”

Class 7: Medium–Touch Drawings Quotes:

Participant #1: “Being with other women, laughing and being creative.”

Participant #2: “Can’t answer.”

Participant #3: Not in attendance

Participant #4: “I like my work.”

Participant #5: Not in attendance

Participant #6: “It has given me peace.”

Class 8: Medium–Papier Mache´ Quotes:

Participant #1: “I just feel better about myself by being creative.”

Participant #2: Not in attendance

Participant #3: Not in attendance

Participant #4: No comment given

Participant #5: “I am starting to open new feelings.”

Participant #6: “More confidence.”

Class 9: Medium–Clay Quotes:

Participant #1: “It shows me I can be creative and have my project turn out ok.”

Participant #2: Not in attendance

Participant #3: Not in attendance

Participant #4: “I feel creative.”

Participant #5: “I want to get back into ceramics and clay art.”

Participant #6: Not in attendance

Class 10: Media–Clay and Jewelry Quotes:

Participant #1: “I just feel good being creative.”

Participant #2: Not in attendance

Participant #3: “Going on my thoughts.”

Participant #4: No comment given

Participant #5: No comment given

Participant #6: “I was able to connect my broken heart with God’s heart.”

Class 11: Media–Jewelry and Clay Quotes:

Participant #1: “I just love being creative.”

Participant #2: “Relaxed.”

Participant #3: No comment given

Participant #4: No comment given

Participant #5: “I can work in reverse, not always linear.”

Participant #6: “I love me.”

Class 12: Media–Jewelry and Clay Quotes:

Participant #1: “I love visiting with the women. This makes me feel good. Plus just focusing on being creative makes me feel good.”

Participant #2: “No patience.”

Participant #3: “I really don’t feel good about it.”

Participant #4: “I really liked today’s class.”

Participant #5: “Finally being able to see my teapot finished. I can accomplish some things that are beautiful.”

Participant #6: No comment given

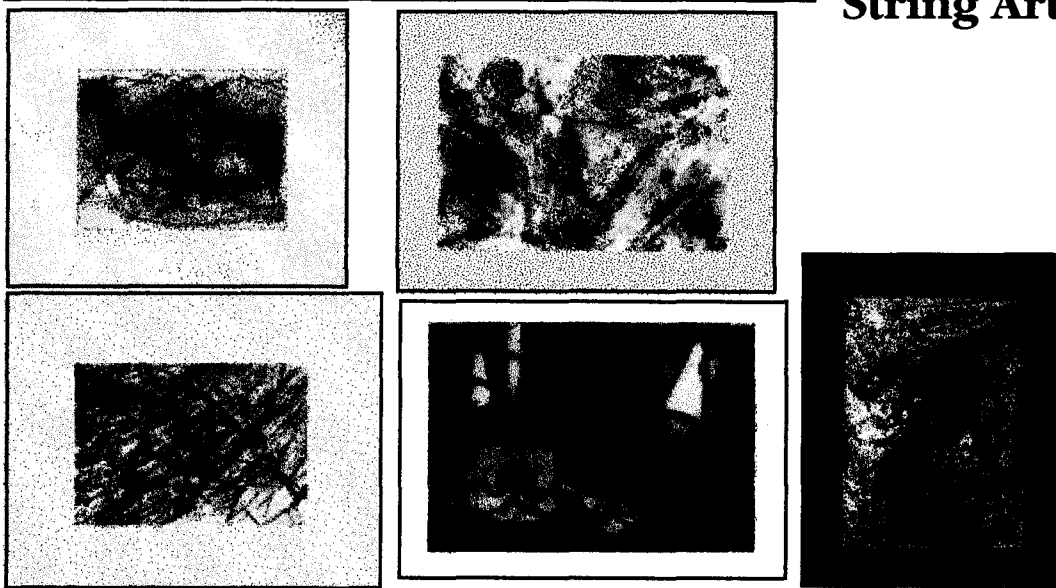
Artistic Production and Art Composition Results

Weekly Art Compositions. A sample of various art images are on page 38. It was necessary to point out the positive and negative spaces in the artwork to help participants visualize images as forms. At first it was difficult for the women to find suggestive or partial images. The different colored mats used for framing at the end helped the images become more obvious.

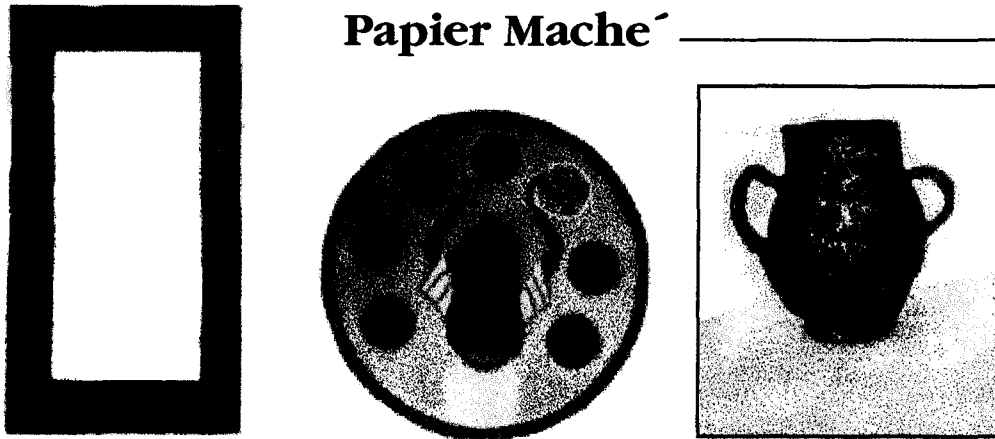
The use of paste in the papier mache´process seemed to have a therapeutic effect, and the women all laughed when it was pointed out. It was obvious they were enjoying that process, and several of the women found the smell of the paste reminiscent of pleasant memories of

SAMPLE ART IMAGES

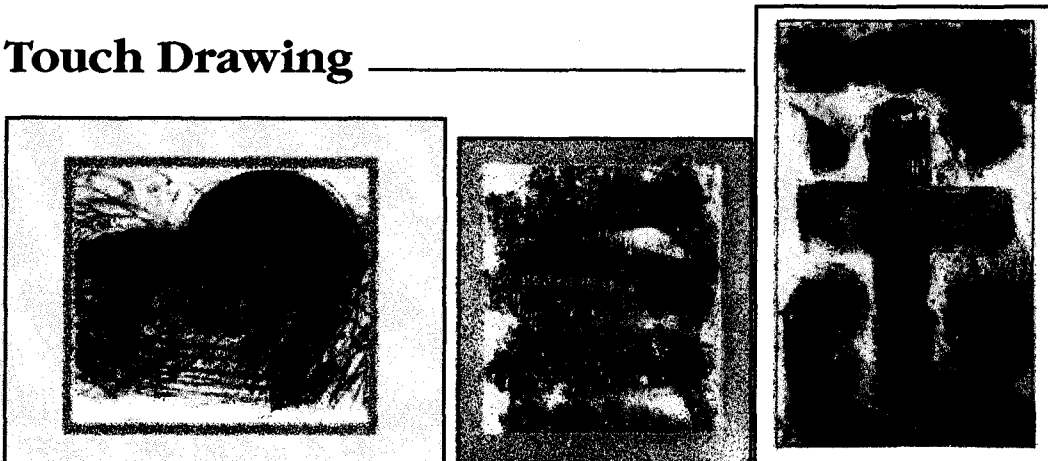
String Art



Papier Mache



Touch Drawing



childhood, "It reminded me of bread...growing up...and positive feelings" (#5, 2-14-98).

Question # 5 was worded, "What would you do differently to make this art experience more meaningful for you (if anything)? The responses were aimed in two directions. Sometimes the response was aimed at themselves and other times at the researcher. "I love it!" (#6, 2-21-98), (recognition of the process). "More creative!" (#6, 4-4-98), (aimed at themselves). "More time!" (#5, 4-4-98), (aimed at the researcher). Though class never shut down immediately at noon, there was always the reality that the babysitters were waiting to be relieved.

The social aspect of this artistic community was also repeated by almost all the participants. Question number 1 asked the women to state what part of the day's art experience brought the greatest satisfaction to them. Oftentimes the response by many participants was the visiting, laughing, communicating, and sharing thoughts with the other women (#1, 1-17,91-31, 2-7-98, etc. #2, 2-7-98). "...If we can share our creative spirit with other women, we will bloom and ripen and grow" (Sark, 1997).

"Working with my hands" was stated repeatedly once we began three-dimensional art projects. Participant #'s 1, 4, 5, and 6 expressed many times in their comments how much they liked working with their hands with papier mache' and clay. However, most complained how much their hands hurt while carving the molds for pewter casting.

Another common thread for these women was their desire to be more creative. This comment was repeated by several of the women who had displayed strong creativity in the overall body of their art compositions. In response to question 5 of the discussion questions the same quotes appeared from several of the women, several times, “be more creative” (#6, 3-14-98), “try harder” (#4, 1-10-98), and “lose control” (#3, 1-17-98). Throughout the program, all of the participants had, at least once, addressed a personal issue through the art forms. Most of the art compositions reflected creativity.

The women expressed their fear of new processes, and of failure, in the weekly discussion questionnaires. However, during the process each walked through it as though it was not a problem. This was only apparent after the class, and only because of their comments.

This group functioned well and interacted as a community of artists supporting each other. They reinforced any positive statements made by anyone for any of the art compositions. The supportive attitude of one participant to another was effective to help counter negative self comments. Participants all made efforts to avoid any negative comments and gave positive feedback whenever possible.

Direct Observations (see Appendix C3)

The data gathered comes from the researchers' comments and anecdotal remarks. The participants shared many bonds. The bonds

which were apparent were: low self-esteem, similar responsibilities, loneliness, love for children, and a commitment to their future development. The participants respected each other for their initiative and tried to help each other build self-esteem. Art education provides many forms of expression, and many ways to release stress. Two specific instances, from a host of many, that express the advantages of the classes are:

1. During the first clay class one of the women said, as she pounded her clay free of air pockets, "Don't ever speak to me that way again!" (She was hypothetically addressing her boyfriend.) She looked up, smiled and said, "I feel much better."

2. A participant came to touch drawing class and could not speak, but went right for the art materials and produced art. Then she said, "I really needed that!" The following week she shared her problem with the group.

Final Interview: Questionnaire and Personal Information Form

(see Appendix C4 and C5)

Final Interview Results - Question #1

Participants were asked to rank order their favorite art media, on a scale of 1 (most favorite) to 9 (least favorite). Two of the participants, participant #2 and #3, had difficulty completing this task.

Participant #2 indicated it was too hard to rank order all media choices, but was able to indicate her one most favorite medium (chalk)

and her least favorite medium (jewelry making). Due to serious illnesses in her family she was unable to experience all the art media.

Participant #3 was able to indicate her favorite medium (chalk) and four other preferred media: ink-string art, papier mache', jewelry and drawing. Participant #3 was unable to complete all the art projects due to family problems. Thus, she was unable to rank order all the media choices. Table 3: Final Interview Results are on the bottom of page 42.

As indicated in Table 3, two of the participants selected chalk as their most favorite art medium. There was not consensus for the most favorite art medium reported by any of the other four participants. Their respective choices for the most favorite art medium included: clay, jewelry, papier mache', and drawing. Participants #1, #2, #4, #5, and #6

Participant Number		1	2	3	4	5	6
Chalk		9	①	①	5	6	6
Clay		①			9	2	9
Jewelry		4	9	4	7	①	8
Papier Mache'		2		3	4	3	①
Ink - String Art		8		2	8	8	7
Drawing		5		5	①	9	3
Painting		5			3	5	3
Touch Drawing		6			6	7	2
Multi-Media		7			2	4	5

all selected a different art medium as their least favorite choice. It appears that providing participants with art experiences that require the use of a variety of art media and several different artistic procedures was a successful strategy.

Additional findings revealed by the Final Interview data indicate that the majority of women in the study expressed a need for more artistic production time. The participants also requested additional information about artistic procedures, more art supplies, and suggestions for a way to continue art experiences. The responses were expressed in several ways.

Table 4, page 44, excerpts from the Final Interview Form, gave the participants an opportunity to express how the art experiences made them feel, what they learned of value to them and if they would recommend continuing the program. In response to question 5, five of the six participants recorded positive effects. Two of their responses are as follows: "I felt good after I made something I really liked" (#2, 5-26-98). "I have more confidence and I feel better" (#6, 5-22-98). The second question, number 7, asked the participants if they could apply what they learned in the art experience classes, and all responded by citing specific personal effects they experienced. Lastly, question 10 asked if the participants would recommend continuing the program and why. All six participants responded positively. Participant #3 usually is negative but was also positive regarding continuation of the program.

Table 4: Final Interview: Selected Questions #5, #7, and # 10

5. In what ways did the art experience affect the way you feel about yourself?

Participants' Verbatim Quotes:

- # 1: I feel creative and I guess this helps me to feel good about myself.
- # 2: Released stress!
- # 3: I don't like doing things I'm not good at. I lose interest.
- # 4: I felt good after I made something that I really liked.
- # 5: It has started to open my eyes on how linear my life has been and that I need to interject more abstract feelings of openness and awareness.
- # 6: I have more confidence and I feel better.

7. Could you apply what you learned in this class to your everyday life? How?

Participants' Verbatim Quotes:

- # 1: Yes. I've learned that it's essential for me to take time and relax and do something creative for my sanity! I can take focus away from all the pressures and stresses and just enjoy myself.
- # 2: No! Need products. (Art supplies)
- # 3: I don't know if I would put any of the things in my home. But, I would like to try some things in the future for my home.
- # 4: Greater patience with myself.
- # 5: To be open to new ideas, listen to life around me.
- # 6: Hand-out about awakening.

10. Would you recommend continuing this program? Why?

Participants' Verbatim Quotes:

- # 1: Absolutely! I loved sharing and laughing with the women and teacher. I felt like we were bonding together! Exploring all types of media gave me an opportunity that I wouldn't have had otherwise. It's been great and I will really miss it.
- # 2: Yes, helps deal with stress and it's time for me.
- # 3: Yes. It can be good for those who like art and those who are interested. A good release if you try it.
- # 4: Sure. It was a good experience.
- # 5: It helps you to explore an inner self that you want to keep hidden. By actually making yourself vulnerable to those inner feelings you can open up.
- # 6: Good Program. Why? It opened me up.

V. Conclusion

Conclusions

The thesis project, “Art as an Avenue to Enhance Self-Esteem” explored art experiences associated with the positive empowerment for elevating the self-esteem of abused females living in non-profit transitional housing for homeless women with children located in a northeastern Ohio city. The art experience program began in January, 1998 and was not completed until May, 1998. Due to holidays, lack of babysitters, and other unexpected complications, the art experience program was in process for five months contrary to the three-month projected time frame for the project.

Knowledge is power, and occasionally it can be fun attaining it. To read about something is to be aware of it, but to experience something is to own it. The Saturday morning two-hour art classes were difficult for the participants to attend due to the responsibilities of single parenting and educational commitments. But once they arrived at the art experience class, they looked forward to getting started on a new art medium or to finishing a previous project. The creation of artistic compositions was usually an empowering act for all of the participants. Samples of the images are on page 38. These art compositions are only some representations of several of the media.

Though not all of their projects were viewed by the participants as successful, the art experiences were. In each class the women gained more knowledge, actively engaged in learning a new process, and bonded as an art community.

The art class environment was personal, supportive, and the participants displayed positive actions and interactions in their responses among the group. Thus, the creative process was enhanced in this artistic community setting. Participants encouraged and supported artistic efforts of each member of the group. The women took advantage of the information and knowledge being offered, and artistic growth was evidenced in the art compositions and was reflected in the subjects' comments. The research data indicated that the art experiences in this community were a positive source of intervention to raise low self-esteem of the majority of all participants.

Continuity of the classes was important to establish a creative flow. The sequential order was critical because of the increasing difficulty of the art procedures and media. The art processes, were very conducive to sharing, supporting and offering recognition for even the smallest positive efforts of each other's creative attempts. The creative process was often stimulated from the smell of a crayon, or of wheat paste, which frequently sparked significant childhood memories. The experiences freed the participants for personal positive action both within the art class and for continuing art experiences outside the classroom environment. Positive

thoughts and feelings are essential to raise self-esteem. If good experiences, thoughts, and feelings are dominant factors, negative thoughts, feelings, and experiences can be diminished.

The artistic experiences served the participants by encouraging them to replace low self-esteem attitudes with positive attitudes. The design for the art program focused on self-esteem enhancement and positive encouragement as priorities. The six media were the foundation of the art experiences, but the lack of prescribed outcomes and the chance to experience the materials was the freeing element. The participants were given license to create and go with the flow of the medium. Participants responded with positive enthusiasm to the offer.

The art program required twelve classes for completion of the art compositions. Each medium was designed to encourage the participants to view images differently and to expand their thoughts about what they saw. The progressive art projects they engaged in helped them become aware that it acceptable to have different artistic views. The women's awareness of this new concept enabled them to broaden their perceptions. As one participant stated during the final interview, "I see more, and I am open to more thoughts" (#6, 5-25-98).

Usually, the participants chose different artistic content for each of the media. However, two participants both selected frame-making for their papier mache' project. But each of their perceptions and thus their

projects were entirely different. This was but one example of individual creativity.

Suggested Changes for Art Experience Classes

1. A common suggestion made by the majority of women was, "there was not enough time." Though the participants had two hours of class time, the researcher agreed, they could have easily used an additional hour. The women also suggested it would have been helpful to have provided more than twelve art classes.
2. Papier Mache´ classes needed to be reconstructed to take less time. The process was too long, and needed to be revised to a smaller composition in order to reach painting sooner.
3. The curriculum design would have benefited from a few more experiences. The skills for each of the media could have been premised with more preliminary exercises to enhance artistic skills.
4. Application for grants prior to the thesis project could have provided additional funds for materials.

Limitations of the Study

- The number of participants, six, of this study is an obvious limitation. The size restrictions of the building, availability of babysitters, and the limitation of funds to purchase supplies, were all a part of the class size determination.

- Another limitation was the two-hour time period which was not sufficient. However, each of the participants were enrolled in a post-secondary program and are single parents, which limited their time to attend classes.
- The personal past history of the individuals added a dimension of mistrust that caused the development of community to take longer.
- The participants stated they would like to continue, even if on their own, but funds and lack of materials did not permit this option.

Guiding Remarks

- A project, such as this, is better able to enhance the self-esteem of the participants if the art experience content has a high rate of success, and is coupled with counseling services.
- Participants do not always have previous art experience. The curriculum needs to be designed so that the art projects do not require previous artistic skills.
- Trust was needed to establish a foundation for a community attitude and supportive, safe classroom environment, as soon as possible. It was not uncommon for participants to hold back. Some of the possible reasons for the lack of trust were past personal experiences.
- This group of participants needed constant, sensitive reassurance of worthiness, appearance and acceptability.

- The women's own personal issues of emotional need, the problems of single parenting, and loneliness, significantly affected their participation and production in the art classes.
- The artistic expression of this group often reflected a religious or spiritual content.

Summary

The continuation of research of this nature would require the incorporation of sensitivity and the development of art projects that require no prior art skills. An awareness of group dynamics would help in the introduction of various art projects that allow many forms of creativity to be successful.

Attendance was an issue of importance because the art production, from easy to hard was more successful, as long as there was continuity in the program. A reasonable amount of regular attendance was necessary to establish the skills to complete the projects. Two of the participants in this research were unable to attend regularly, and though their art work was relatively good, their completion rate was not, thus the satisfaction was down. They did not reflect the same beneficial impact of the art experience program as the participants who attended regularly and finished their artistic compositions.

The completion of all the art projects seemed to have a direct correlation on how the participants rated themselves on their weekly self-

esteem guide. The art projects must have an assurance of a reasonable time frame for significant results. Groups with low self-esteem tendencies can easily switch from positive to negative attitudes when they are frustrated. Therefore it is imperative to always monitor the group attitude.

A group with a background of low self-esteem needs constant reassurance of worthiness. This research group needed reassurance in many areas. The women questioned their self-esteem, feminine identity, and parental ability. The art projects attempted to help the participants discover or rediscover their self-worth which could increase their self-esteem. The artistic progression was aimed at enhancing self-esteem by incorporating truthfulness, honesty and reframing negative self-images to achieve a positive self-concept. This group easily would have recognized false praise.

Without a male partner, some women feel diminished and incomplete. Society accepts married women as complete, and single woman as incomplete, which can account for some low self-esteem and identity problems. Though the numbers for single women are about 43,000,000, there is little unification or sense of community for these masses, and thus, little unified recognition (Clements, 1998). This social attitude further diminishes low self-esteem and causes more difficulties with feminine identity. In addition, some of these women are trying to be both a mother and a father to their children.

The “Art as an Avenue to Self-Esteem” thesis project was successful in raising the self-esteem in five out of six participants because it provided a community identity. Not all of the projects were always viewed by the participants as successful, but the success was not measured by the art composition alone. With each class the participants learned new terms, processes, and shared a group interaction. The overall experience was positive and many of the participants remarked at the laughing and sharing of like circumstances in the group. The community sharing of feelings and thoughts provided a sense of caring and security. By the third class, the women were bonding, sharing and interacting while engaged in the art process. They came to class willing to express themselves verbally and through their art compositions.

Though group interaction was strong, each person maintained their individual identities. It is important to be aware that not all the participants liked all of the experiences. Their preferences differed. For example, though most of the women were really engaged in the string art medium, one of the participants had difficulty. She identified the fact that she couldn’t and didn’t want to work with the strings. She utilized the other materials to make a design in her own format—a religious story. In essence, she developed an art composition with some personal meaning for her. Improvisations occurred regularly. If the participants allowed themselves to be engaged in the art work, they were more successful in their art compositions.

Though similar circumstances can be shared by researcher and the participants, the teacher needs to strive for a position representing the 'guide on the side,' as opposed to the 'sage on the stage.' This research setting required two classes for most of the participants to have trust and to be relaxed. When trust is established, a calmness and unity usually follows.

Trust allowed the participants to be engaged in the art experiences and possibly open up feelings that have been buried. Art by its nature will bring feelings to the surface. The art compositions often reflected their anxiety and pain, which provided a source of recognition and possibly some relief.

Some of the possible reasons for the increased self-esteem in the majority of the women were as follows:

- comradery among women who may not have felt this type of unity before
- the opportunity to learn new and positive ways of expressing emotions and feeling through art
- exposure to positive attitudes which framed self-worth
- an opportunity to develop artistic skills

Art experiences can be an avenue for us to right the wrongs of daily living. If the pressure of responsibilities and guilt can be put aside long enough to enjoy the art experiences, new perspectives can be realized. Releasing or defining stress through art can be personally empowering and

instrumental in raising low self-esteem. Art is first an activity of the mind and second, a different way of knowing (National, 1996).

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APPENDICES

APPENDIX A

Letter of Approval



Youngstown State University / One University Plaza / Youngstown, Ohio 44555-2377

Office of Grants and Sponsored Programs

(330) 742-2377

FAX (330) 742-1580

January 20, 1998

Ms. Margaret Flauto
Department of Educational Administration,
Research and Foundations
UNIVERSITY

Dear Ms. Flauto:

The Human Subjects Research Committee of Youngstown State University has reviewed your protocol "Self-esteem Through Art: A Qualitative Study" (HSRC #22-98), and determined that your protocol fully meets YSU Human Subjects Research Guidelines. Therefore, I am pleased to inform you that your project has been approved.

Any changes in your research activity should be promptly reported to the Human Subjects Research Committee and may not be initiated without HSRC approval except where necessary to eliminate hazard to human subjects.

Unanticipated problems involving risks to subjects should be promptly reported to the Human Subjects Research Committee.

We wish you well in your study.

Sincerely,

A handwritten signature in black ink, appearing to read 'Eric Lewandowski'.

Eric Lewandowski
Administrative Co-chair
Human Subjects Research Committee

- c: Dr. Linda Wesson, Chair
Department of Educational Administration,
Research and Foundations
Dr. Susan DeBlois, Advisor, Associate Professor
Department of Educational Administration,
Research and Foundations
Dr. Marianne Dove, Advisor, Associate Professor
Department of Teacher Education
Dr. Susan Russo, Advisor, Professor
Department of Art
Human Subjects Research Committee

APPENDIX B

Agreement and Informed Consent Form

Agreement and Informed Consent

Name _____
Investigator

Name _____
Participant

Informed Consent

I hereby authorize _____ to perform the procedures as described below. I understand my responsibilities as a research participant and I understand I may terminate my participation any time I desire. The possible risks have been explained to me and I believe the potential benefits outweigh the risks. All questions have been satisfactorily answered.

Signature _____
Participant

Date _____

Witness _____

Date _____

Research Project - Self-Esteem Through Art: A Qualitative Study

The Art Experience Classes will be offered over an eleven to thirteen week period using a variety of art media and positive stimulation for self-esteem.

The authorization will remain in effect for 150 days. To terminate participation, the participant will submit a statement in written form.

The following is a proposed projection of the class content:

- Week 1: Introduction to the instructor, the program, the attendance requirements, and the purpose
Drawing upside down contour images, using a mirror, pencils, pastels and large paper sheets
Fill out forms (agreement, release, Weekly Self-Esteem Guide and Discussion Questions)
- Week 2: Color wheel and primary color theory - String art with India Ink, pastels and paints
Present ideas and images for paper mache project - wall hanging, free standing, etc.
Using "Papier Mache' Style", by Alex McCormick -Weekly Self-Esteem Guide and Discussion Questions
- Week 3: Paper Mache - three dimensional projects - 2 weeks -
Building armatures and/or structures for base of sculpture and apply strips
Weekly Self-Esteem Guide and Discussion Questions
- Week 4: Paper Mache - Continued and Introduce clay project and encourage the selection for the clay sculpture
Weekly Self-Esteem Guide and Discussion Questions
- Week 5: Clay - Coil method continued -Weekly Self-Esteem Guide and Discussion Questions
- Week 6: Clay - Continued (individual instruction as needed) -Weekly Self-Esteem Guide and Discussion Questions
- Week 7: Clay - Continued and begin Jewelry casting cut-outs
Weekly Self-Esteem Guide and Discussion Questions
- Week 8: Jewelry -Weekly Self-Esteem Guide and Discussion Questions
- Week 9: Jewelry continued (Time permitting or my filler lesson metal tooling)
Weekly Self-Esteem Guide and Discussion Questions
- Week 10: Jewelry - **Final Interview - aimed at developing the strands which seem to be emerging**
- Week 11: Finish all projects

APPENDIX C

Data Sources

APPENDIX C1

General Information Form

GENERAL INFORMATION:**Personal:**

Name _____ Age _____

How old were you when your first child was born?: _____ How many children do you have? _____

What are the ages of your children? _____, _____, _____, _____, _____,

How many art classes have you had? _____ What is your favorite type of art? _____

When and if you have spare time what do you like to do (use the back if you need more room)

Last grade completed before coming to Beatitude House:

High School ___9, ___10, ___11, ___12 years College ___1, ___2, ___3, ___4 years

Family of Origin:

Raised by:

Both Parents? ___Yes___No Single Parent? ___Yes___No

Who was your single parent ___Mother, ___Father, ___Grandmother, ___Other Non-related

Were you born 1st, 2nd, 3rd, 4th, or _____? *(Please circle or fill in the last blank)*

How many brothers and sisters did you live with during most of your childhood? _____

How many Boys? _____ Ages: ___-___-___-___ How many Girls: _____ Ages: ___-___-___-___

Level of Education of:

1. Father or Father Figure

High School ___9, ___10, ___11, ___12 years College ___1, ___2, ___3, ___4 years

Occupation: _____

2. Mother or Mother Figure

High School ___9, ___10, ___11, ___12 years College ___1, ___2, ___3, ___4 years

Occupation: _____

APPENDIX C2

Self-Esteem Guide and Discussion Questions

Date _____

Number # _____

The Self-Esteem Guide below will give us a beginning point from which we can measure progress. By using this quiz we will also begin to change some of the negative attitudes we may have about ourselves. It also gives a measure of self-esteem to build upon. The guide is simple to follow, just fill in the circles as honestly as possible.

THE SELF-ESTEEM GUIDE

Rate how much you believe each statement, from 1-5. 1 means you completely disbelieve it. 5 meaning you think it is very true. Fill in the circle

- 1 = almost never, 2 = not too often, 3 = some of the time, 4 = most of the time, and 5 = definitely •

QuestionRatings

- | | |
|--|------------------------|
| 1. I am a worthwhile person. | 1 2 3 4 5
○ ○ ○ ○ ○ |
| 2. I am as valuable as a person as anyone else. | 1 2 3 4 5
○ ○ ○ ○ ○ |
| 3. I have the qualities I need to live well. | 1 2 3 4 5
○ ○ ○ ○ ○ |
| 4. When I look into my eyes in the mirror I have a pleasant feeling. | 1 2 3 4 5
○ ○ ○ ○ ○ |
| 5. I don't feel like a failure overall. | 1 2 3 4 5
○ ○ ○ ○ ○ |
| 6. I can laugh at myself. | 1 2 3 4 5
○ ○ ○ ○ ○ |

DISCUSSION QUESTIONS:

(Please use the back of this sheet for additional space)

1. What part of today's art experience brought you the greatest satisfaction? List at least three.

1. _____
2. _____
3. _____

2. What parts of today's art experience did you dislike (if any)? List at least three.

1. _____
2. _____
3. _____

3. What is the most important idea (thing) that you would say you learned from today's art experience? _____

4. In what way has this art experience made you feel good about yourself? _____
- _____

5. What would you do differently to make this art experience meaningful for you (if anything)?
- _____
- _____

APPENDIX C3

Direct Observation Form

<p style="text-align: center;">DIRECT OBSERVATIONS: <i>weekly input journal</i></p> <p>Date _____</p> <p>Interviewer Analysis of Number _____</p> <p>1. Opening Comments _____ _____ _____</p> <p>2. Artwork (productivity) _____ _____ _____</p> <p>3. Comprehension of art experience _____ _____ _____</p> <p>4. Attitude _____ _____ _____</p> <p>5. Self-Esteem _____ _____ _____</p> <p>6. _____ _____ _____</p>	<p style="text-align: center;">SCALE: <i>Range: 1-5= Bad to Good</i></p> <p>1 = Bad, 2 = Maybe OK, 3= OK 4 = Pretty Good, 5= Real Good</p> <p>Date _____</p> <p>Number _____</p> <p style="text-align: center;">- circle one -</p> <p>1. 1 - 2 - 3 - 4 - 5</p> <p>2. 1 - 2 - 3 - 4 - 5</p> <p>3. 1 - 2 - 3 - 4 - 5</p> <p>4. 1 - 2 - 3 - 4 - 5</p> <p>5. 1 - 2 - 3 - 4 - 5</p> <p>6. 1 - 2 - 3 - 4 - 5</p>
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APPENDIX C4

Personal Information

Art as an Avenue for Self-Esteem - Personal Information

Date _____ Number _____ Page 1

1. Battered? Yes ___ No ___ At what age did it begin ___ Relationship _____
2. Sexually Abused? Yes ___ No ___ At what age did it begin ___ Relationship _____
3. Physically Abused? Yes ___ No ___ At what age did it begin ___ Relationship _____
4. Emotionally Abused? Yes ___ No ___ At what age did it begin ___ Relationship _____
5. Parental/Guardian history of abuse ? Yes ___ No ___ At what age did it begin ___
Relationship _____ Explain: _____
6. Significant Other or Long Term Relationships:
 - #1. What caused termination? _____ How did the relationship last? _____
 - #2. What caused termination? _____ How did the relationship last? _____
 - #3. What caused termination? _____ How did the relationship last? _____
 - #4. What caused termination? _____ How did the relationship last? _____
 - #5. What caused termination? _____ How did the relationship last? _____
 - #6. What caused termination? _____ How did the relationship last? _____
7. Myers - briggs Temperament Scores/Letters: E/I ___ S/N ___ T/F ___ J/P ___
8. Socio-Economic Status (SES) _____ Family of Origin {(low) - (low-mid) - (mid) - (high-mid) - (high)}
9. Were your Parent/s or Parent Substitute/s :

Separated? (S)	___ Yes	___ No	_____ Other relationships?
Alcoholic? (A)	___ Yes	___ No	_____ Rehab ?
Drugs User? (Rx)	___ Yes	___ No	_____ Rehab ?
Diagnosed:			
Depressed ? (↓)	___ Yes	___ No	_____ Treatment ?
Conduct Dis.?(CD)	___ Yes	___ No	_____ Treatment ?
Emotional Dis.?(ED)	___ Yes	___ No	_____ Treatment ?
10. Were you :

Separated? (S)	___ Yes	___ No	_____ Other relationships?
Alcoholic? (A)	___ Yes	___ No	_____ Rehab ?
Drug User ? (Rx)	___ Yes	___ No	_____ Rehab ?
Diagnosed:			
Depressed ? (↓)	___ Yes	___ No	_____ Treatment ?
Conduct Dis.?(CD)	___ Yes	___ No	_____ Treatment ?
Emotional Dis.?(ED)	___ Yes	___ No	_____ Treatment ?

Art as an Avenue for Self-Esteem - Personal Information

Date _____ Number _____ Page 2

11. Siblings with whom you lived in birth order-M/F or self:

Using the above call letters:
Note if the any of the siblings
suffer from these disorders.

- 1. _____ 2. _____ 3. _____
- 4. _____ 5. _____ 6. _____
- 7. _____ 8. _____ 9. _____

12. Other information which could have changed the artistic results: negative-positive ?

APPENDIX C5

Final Interview Questionnaire

Art as an Avenue for Self-Esteem

Page 1

Date _____

Number _____

1. Rank the nine art mediums that we used during our classes using the scale, 1 = your most favorite to 9 = your least favorite.

_____ Chalk	_____ Paper Mache	_____ Painting
_____ Clay	_____ Ink	_____ Touch Drawings
_____ Jewelry (Pewter)	_____ Drawing	_____ Multi-Media

2. What were your reasons for choosing your # 1 preference?

3. What were your reasons for your least favorite choice?

4. Of all the art formats we used which ones would you like to repeat? Give your reasons.

5. In what ways did the art experiences affect the way you felt about yourself? Explain

6. What did you learn from taking part in this class?

7. Could you apply what you learned in this class to your everyday life? How?

Art as an Avenue for Self-Esteem

Page 2

Date _____

Number _____

8. What might you suggest to improve or change the way these classes were set-up?

9. Would you change the projects? How?

10. Would you recommend continuing this program? Why?

APPENDIX D

Lesson Plans

Lesson Plan 1 - Topic: Contour Art

Objective: _____

This exercise causes strong incoherence because the students are asked to tape their paper to their desk and draw the images without looking. Focal Situation Guidelines:

Students will draw, their hand and/or their face (using a mirror) without looking at the paper to create and establish the hand eye coordination

Students may repeat the process until they are coherent with the process. Then they can continue until they are satisfied using all materials that are stipulated for this project.

Specific Purpose: _____

Using both hands - first the dominant hand, then their secondary to allow art to happen and realize what it is like to draw without looking To insure an equal ability challenge

To encourage looking for even the small accomplishments. Once the student has tried several experimental lines for the contour drawings they may look at their papers after the basic contour of the images is on the paper.

Materials: _____

Pencils 2B(Blk)	Pastels	Crayons
Watercolors	Brushes	Colored Design Pencils
Q-tips	Cotton Balls	Print-outs
Hand Soap	Music(Soft)	White and colored paper:

2 Examples

Multiple pcs	9.25 X 15 inches	2 each -preliminary/experimental pieces
Multiple pcs	18.5 X 15 inches	finished pieces

Process: _____

Time:	Activity:	Purpose:
10 min	Presentation	Discussion/questions
15 min	Set-up Discussion with examples H/V - White or Color Paper	Instruct students how to develop contour drawing
25 min	Experimental use of hand/eye coordination	to look in the mirror and not at the paper
50 min	Develop image Individual Instruction	Look for symbolic information developing hand eye coordination
15-20 min	Clean-up/Discussion/Critique	Evaluation Teacher/Student

Terms: _____

Linear	abstract/realism	
Upside Art	Right/Left Brain	Multi Media
Enhanced Art	Contour Drawing	Art Therapy

References: _____

- Handout: Right Brain/Left Brain (Edwards, 1989, p. 34, p. 40)
- Music: Enya. (1988). Watermark. New York: Reprise Records
- Project Reference: Edwards, Betty (1989). Drawing on the Right Side of the Brain. (Rev. ed.). New York: G. P. Putnam's Sons Other source and image references: (Adriana Diaz, 1992)

Lesson Plan 2 - Topic: Accidental Art

Objective: _____

The purpose of this exercise is to motivate students to enjoy the creative process.

Guidelines:

- Students will not pursue an offensive piece of work
- Students may use all materials that are stipulated for this project which encourages a multi-media composition

Specific Purpose: _____

Accidental Art (no designated outcome)

- To stimulate incoherence and to insure an equal ability challenge
- To motivate students visualize and to look accidental images that happen
- Once the student is engaged and has tried several experimental lines, the process should spark their creative process and enable them to use some of the information from the experimental process to develop a finished design.

Materials: _____

Black Ink	Pastels	Paper-white and/or colored
Cotton String	Rubber Gloves	Watercolors/Brushes
Colored Pencils	Music(Soft)	

Use of: 4-5 Examples

Process: _____

Time:	Activity:	Purpose:
10 min	Presentation	Discussion/questions
10 min	Set-up Discussion with examples	Instruct students how to use the ink and string
25 min	H-V - White or Color Paper Experimental use of string by dragging, circling etc.	to seek out images which occur (neg. spaces)
50 min	Develop designs Individual Instruction	Use experimental information Looking for accidental images
15-20 min	Clean-up/Discussion	Evaluation Teacher/Students

Terms: _____

Accidental Art	Multi Media	Negative Spaces
Experimental Art	Contour	Abstract/Realistic Images
Balance of design	Elements	

References: _____

- Handout: Gardner, Howard. (1996). The Seven Types of Intelligence. on-line: <http://www.ed.psu.edu/dept/ae-insyswfd/esd/Gardner> November 14, 1996
- Music: Yanni, with the Royal Philharmonic Concert Orchestra. (1994). Yanni Live at the Acropolis. CA: Private Music
- Project Reference: String Art, adapted from: Art Therapy, Open Studio Classes: September 1996 - May 1997 Other source and image references: (Wright, 1995), (Gimbel, 1994), and (Sark, 1997)

NOTE: At the end of this class there will be a discussion for lesson - reflect on the new composition

Lesson Plan 3 - Topic: Papier Mache'

Objective: _____

The motivation is to develop a 3 dimensional piece developed from a life experience(3weeks)
 Students will bring drawings of their intended 3 dimensional piece, will be instructed if they need armatures and what the limitations are of the designated materials

Specific Purpose: _____

To develop from a life experience, a 3-D composition with embellishments and to paint it each student must reflect on how to translate the experience into a 3-D piece of art
 The structures will start from the drawings but can change as they evolve
 The palette and embellishments will be up to each student
 Once the student decided on their image they can begin to construct an armature, if necessary, and/or secure it with balloons, hanger wire, masking tape, cardboard and paper.

Materials: _____

wall paper paste	Pastels	tempera paint	drawings
brushes	hangers/balloons	masking tape	scissors /craft knife
Colored Pencils	Paper Towels	music(Soft)	newspaper torn strips

Process: _____

Time:	Activity:	Purpose:
10 min	Presentation	Discussion/questions
10 min	Set-up Discussion with examples explain and add cautions	How to construct a base and armature to balance the structure
75 min	Building w/newspaper and wheat paste	Developing their piece from torn strips of newspaper and armatures
15-20 min	Clean-up/Discussion about the embellishments they will use to define their experience	Evaluation Teacher/Student

Terms: _____

papier mache	Multi Media	Armatures	Filler
wheat paste	Embellishments	Primers	

References: _____

- Hand-out - Anonymous. (1998). Fear of Transformation
- Music: Clannad. (1992). Anan. New York: Atlantic Recording
- Project Reference: MacCormick, Alex. (1994). Papier Mache' Style. London SW4 7NQ: Michael O'Mara Books Ltd. Other source and image references: (Chapelle, 1993), (Jones, 1993), and (Benson, 1993)

Papier mache is interesting and the procedure is easy but the selection of a composition can be challenging as an introduction to art-in-the-round for students who have not worked in a 3 - D space.

The project will take about three weeks. • first- construct our armatures and possible apply the strips, develop the base. • second - finish the surface with strips and embellishments,add bangles, stones, etc. • third - paint and add finishing touches. using either flat, glossy or metallic paint. Drawings for ceramics will be checked for size and structure.

Lesson Plan 4 - Topic: Touch Drawings

Objective: _____

The purpose of this exercise is, to again, the accidental art. Touch Drawings allow the student to use their hands while mentally visualizing the possibilities of the outcome. Placing their hands on a sheet of paper and drawing on the backside using only their fingers brings up the image in reverse, again shutting down the usually dominate left brain. The sheet of glass is brayered with oil paint and the plain sheet of light weight paper is laid on top of the paint

Specific Purpose: _____

a) to develop a 2-D composition with an undefined outcome; b) to look for shapes in the negative and positive spaces and c) to enhance the +/- images using chalk, paint, crayons or other available materials. With discussion and critique we learn to realize how differently we all see the same image. We learn to engage with other students. Our own options are broadened by experiencing the visualization of the other students. We are able to express our feelings through art.

Materials: _____

Paper	Oil Paint(Paynes Gray)	Brushes
Chalk	White paper	Plastic table cloths
Water Colors	Crayons	Turpentine
Paper Towels	Hand Soap	Music(Soft)
Paper Towels	Glass	Brayers

Process: _____

Time:	Teacher:	Students:
10 min	Demo /Examples / Soul Cards	Questions/Discussion
75 min	Begin drawings	Look for images
	Paint, color w/chalk etc	Help each other find images
15-20 min	Critique/Discussion	Finish composition
	Evaluation Teacher/Student	

Terms: _____

Multiple visualizations	Accidental Art	Right/Left Brain
Multi Media	Enhanced Art	Contour Drawing
Art Therapy	Critique	Incoherence

References: _____

- Hand-out: Anonymous. (1998). Risk.
- Music: Roth, Gabrielle and The Mirrors. (1985). Totem. NJ: Raven Recording
- Project reference: Koff-Chapin, Deborah. (1996) Drawing Out Your Soul. WA: The Center for Touch Drawing. Adapted from: Art Therapy Open Studio Classes: September 1996 - May 1997. Other source and image references: (Wright, 1995), and (Diaz, 1992)

Notes and Comments: _____

This project gives an unpredictable experience, because there is no way to designate the outcome. The student is unable to see the images until step one is completed. Step 2 encourages group interaction looking for the images. This is where discussion helps because together the input of the class will help everyone to see a different image and each student will gain new perspectives. Each student will see through different perspectives what is on the same paper.

Lesson Plan 5 - Topic: Clay Building

Objective: _____

The purpose of this exercise is to feel and work with the clay. To visualize and produce a 3 D composition over a period of 3 lessons. Students will bring in drawings of their intended images. Students will learn how to construct an armature to support the artwork to be used during the drying process and how to keep the clay from drying too soon. Size restricted to fit in the kiln.

Specific Purpose: _____

a) to develop a 3-d composition with personal embellishments, b) to apply glazes and c) to make a small model of the proposed piece. The hues will be selected

Materials: _____

plastic wrap	glazes /brushes	armatures	masking tape	small model
Music	paper towels	hand soap	music(soft)	clay tools
slip	boards	water buckets		sponges

Process: _____

Time:	Activity:	Purpose:
10 min	Presentation	Discussion
10 min	Set-up Discussion with examples 6 boards and plastic to keep the clay from drying too soon	Instruct: using Coil Method and slab and the use of tools Use of slip
75 min	Individual instruction & building armature, structural efficient piece, discussion of color Individual Instruction	The clay needs to be free of air bubbles and each coil needs to be secure prepare clay for firing
15-20 min	Clean-up/Discussion	Evaluation Teacher/Student

Terms: _____

Coil Method	Cones	Slip	Armatures	Gloss/Matte
Bisque firing	Second Firing	Glazes	Textural Surface	Embellishments

References: _____

- Hand-out: Satir, Virginia. (1998). My Declaration of Self-Esteem. on-line: Virginia Satir
- Music: Hempton, Gordon. (1993). Earth Sounds. WA: Peter Roberts Productions
- Project Reference: Turoff, Muriel Pargh. (1961). How to Make Pottery and Other Ceramic Images. New York: Crown Publishers. Other source and image references: (Jones, 1993), (Benson, 1993) and (Kiskalt, 1991)

Notes: The project will take about three to four lessons.

first lesson - Small model - discussion of construction
 second lesson - begin construction, learn to wrap so the pottery doesn't dry out to quickly, using slip and cross grid, be aware of thickness of clay, air bubbles, embossing?, etc., get pieces bisque fired
 third lesson - glazing, painting and final firing additional embellishments by using either flat or glossy paint and/or metallic finger paints.

Lesson Plan 6 - Topic: Jewelry

Objective: _____

The purpose of this exercise is create an interesting piece of jewelry that has a representation image of something that has personal value to the individual

Guidelines:

- 1 st week - Students cut out mold from plaster
- 2 nd week - Students will pour hot pewter into their molds.

Specific Purpose: _____

to learn the convex, or negative spaces which are used to develop a mold
to think in reverse or recognize the balance of negative & positive -using the empty space
To insure an equal ability challenge
To empowerment by giving control and decisions latitude or options, etc...

Materials: _____

metal files	plaster casts	dental instruments	sand paper
textural development	pewter	torch	fire proof tiles
rubber bands	vents	drill	steel wool

Examples - jewelry book, pieces of jewelry and the sea horse

Process: _____

Time:	Activity:	Purpose:
10 min	Demo/Examples/Molds/Instruct.	Questions/Discussion
15 min	Set-up, tool instruction small plaster pieces to use experimental tools	Instruct students how to cut into the plaster & align
25 min	Carve & Develop piece	image must have meaning
50 min	Develop image	reverse procedure
15-20 min	Clean-up/Discussion/Critique	Evaluation Teacher/Student

Terms: _____

vents	pewter casting	funnel opening	plaster molds
metal files	dental instruments	sanding for alignment	

References: _____

- Handout: Dale, Stan, DHS. (1996). Truthing and Trusting. CA: Human Awareness Institute
- Music: Yeha-Noha. (1994). Sacred Spirits. CA: Virgin Records, Ltd.
- Project Reference: Evans, Chuck, (1983). Jewelry. MA: Davis Publications, Inc.

Cautions: Check mold for: • dry plaster, • smooth interior surfaces, • level side walls (sanded well), • properly positioned notches or vents and • and alignment

APPENDIX E

Quest



**A Celebration of Research and Scholarly Activities
at Youngstown State University**

**Wednesday, April 15
and
Thursday, April 16, 1998
Kilcawley Center**

**Margaret Flauto
Graduate Student**

Abstract

My thesis is a qualitative research project centering on single women as parents, who are living in a sheltered environment with access to individual counseling and group therapy. The study took place for sixteen weeks on Saturday mornings from 10:00 am until 12:00 pm at a local women's shelter. The group ranged in size from three to six participants depending on their available time. All the women have at least one child under the age of thirteen and some have as many as five children. All participants are enrolled in a post-secondary educational or technical program. Their ages range from 23 to 48 years old.

The purpose of this qualitative research project is to promote and nurture participants' self-esteem by use of art as a positive medium. The progressive art lessons began with simple two dimensional drawings which primarily helped the participants become aware of the negative spaces and the accidental art happenings. Moving on from there into three dimensional concepts, each participant was instructed to integrate something of personal meaning into the art composition.

I am using interviews, weekly self-esteem inventory checklists, art compositions, general information, observations and discussion questions to determine subjects' progress and interest. As I reviewed records, documentation, observations and their individual input, I noted many positive strands emerging from the study. The strands validate my hypothesis that participants would look forward to an art experience because it gave them a chance to feel good about themselves, and an opportunity to interact with other women of like circumstances, while they are individually building self-esteem and releasing stress. They took pride in their compositions which told stories about what has transpired in their lives. Subjects were enabled to set goals and future plans about their direction in life. The art compositions helped the women recognize their capabilities, projections and dreams which are often only visible through art. The creative process helped develop a strong sense of achievement and self-esteem.

Prior research indicates the majority of homeless, abused and battered women suffer from low self-esteem. If the cycle can be broken and/or changed, women can move forward, and also give their children a new perspective, possibly breaking the victim cycle.