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Introducing Therapeutic Art Education Program (TAEP) into the Lebanese School System for the Students At-Risk

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By

Anita Toutikian



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A thesis
submitted in partial fulfillment of the requirements
for the degree of Master of Arts
to the Department of Psychology
of the division of Social and Behavioral Sciences
at Haigazian University

Signature

27th June 2006

Date

Beirut, Lebanon
June 2006

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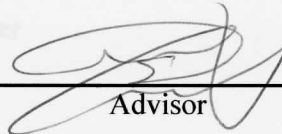
Introducing Therapeutic Art Education Program (TAEP) into the Lebanese School System
For the Students at-Risk

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Abstract

A Therapeutic Art Education Program (TAEP) was introduced to the Lebanese School system. This research investigates this program's effectiveness on manifest anxiety, academic performance and conduct of the students at-risk. Nine students from Tekeyan Intermediary School in Bourj Hammoud were referred to take part in the experimental group. After running a survey on the 115 students of the school; nine students were chosen to represent a control group. A longitudinal research was designed for empirically testing the effect of TAEP on the anxiety levels, on GPA and conduct of the students. After twenty sessions of implementing the TAEP the anxiety levels of the students had significantly decreased, the academic performance had improved while the conduct was not significantly changed.

CHAPTER ONE

Introduction

Most people understand Art as a commercial commodity that might have some esthetic, or historic value. But when we see that art has existed thousands of years before the existence of the notion of history, markets or esthetics, we cannot but assume that art must have had some hidden qualities that mankind has long forgotten after discovering them. The active practice of art by humankind 35,000 years or more (Scarre, 1993) before the dawn of any civilization suggests that art must have had powerful survival properties very useful to the wellbeing of the early human.

Nature has incorporated self-healing mechanisms in living creatures. Mankind has been aware of these built-in self-healing mechanisms that can “reconstruct” him whenever he is “damaged”. This self-healing property is not exclusive to biology; it seems to be silently active also in terms of psychology. Art seems to have the power of accelerating the built-in psychological self-healing property of humans, the same way chemicals can accelerate the healing of wounds.

To put the idea in a contemporary context, we can draw a parallel to demonstrate that the influence of art on our thoughts and behavior is undeniable today. We live in a visual world; billboards, newspaper ads and television commercials are examples of contemporary forms of art, these “pictures” bombard our vision every day and they are very successful in shaping our thinking and behavior. If images can shape thoughts and behaviors the way the billboards want, then it should not be unusual to think that pictures can shape thoughts and behaviors the way psychologists want. In other words, art seems to have the power of activating in-built healing mechanisms to supply mental health.

After thousands of years of oblivion, psychologists are now rediscovering the therapeutic and persuasive qualities of art. Healing through art, commonly known as art therapy, is currently being applied in clinical settings as well as non-clinical settings such

as prisons, schools, and hospitals, as a therapeutic intervention or a complementary intervention for providing well being and mental health for those in need.

The current research intends to explore the healing qualities of art in a school setting. It aims to test if a highly structured goal-oriented art education program could benefit the students who are considered at-risk.

Statement of the Problem

Addressing the psychological needs of the students has become an integral part of education almost anywhere in the world today. Professionals in the field of education agree that schools are the ideal places that could provide mental health services for students, in order to help them succeed academically, emotionally, and socially. Some Lebanese schools have employed specialists to optimize the school's mission regarding education, yet for many reasons not all the schools have been able to meet the challenges of today's education. Many schools in the socio-economically underprivileged neighborhoods have limited financial resources and are not always able to provide proper psychological care for their students. Teachers are overburdened with extra academic tasks, they do not have the necessary qualification to discover and solve individual social/mental/emotional problems that hinder school success.

The problem is not always economical; although some Lebanese schools have hired counselors or social workers yet the mental/emotional problems of the students are hardly ever solved in schools. One of the reasons that complicate the flow of mental help is the tight schedule and the intense program of the Lebanese academic system, which does not allow the students to leave their regular classes to meet the school mental health provider on a regular basis. Another problem is the referral itself; there are no clear guidelines for the teachers to know when or why to refer a student to the school psychologists. Because

of the numerous barriers between the student and the psychologist many problems are rarely noticed until it is very late.

In short, some schools do not have the funds to hire the personnel needed, some schools deny the psychological needs of the students, some do not have the time to “waste” for the psycho-educational needs of the students, and some do not have the necessary information about identifying and addressing social/mental/emotional problems of the students that block successful education. Ultimately, in the low-income neighborhoods, the student at-risk usually ends up a school dropout.

Background of the Study

The purpose of this study is to investigate the therapeutic qualities of art. It intends to study the effectiveness of an art intervention program is intended to lower the level of anxiety and improve school performance of children and adolescents who are at risk of failure either academically behaviorally or emotionally. It will propose a structured program for introducing a therapeutic form of art in the school system to help improve the performance of the students, followed by a sound method for evaluating the effectiveness and the feasibility of the proposed intervention program.

This program introduces a twenty session intervention program called Therapeutic Art Education Program (TAEP). During the consecutive sessions of this program, a set of exercises are carried out by the students who are referred by the school administration as students at-risk. Each session is administered once a week for each of the referred students, individually, in a separate art room, and at the same hour when the other classmates of the referred student are having their weekly art period in their regular classrooms, with their art teacher.

Several measures and instruments are considered in order to evaluate the effectiveness of the intervention called TAEP. The Revised Children’s Manifest Anxiety Scale

(RCMAS) is given to all the students at the beginning and at the end of the implementation of TAEP. The pretest and the posttest results of RCMAS will be statistically compared to verify if the implementation of the TAEP has lowered the anxiety levels of the students in the experimental group.

In addition to the anxiety test, the pretest and posttest differences of the GPA and the conduct grades of the students will be examined in order to determine the helpfulness of the TAEP in these areas. Interviews with the teachers prior and after the intervention program will be conducted in order to add necessary information for the qualitative appreciation of the TAEP. End of program interview with the students, as well as the researcher's own observations during and at the end of the intervention will be included in the final evaluation of the TAEP.

For the past thirty years, Lebanon has undergone rapid socio-cultural, economical, and demographic changes. These changes have affected the Lebanese society as a whole and the educational system in particular. Both students and schools are seriously burdened by economic and socio-cultural problems that intensify their academic challenges. This is why schools are expected to be more than providers of raw academic education. Actually, in order to fulfill their mission, schools must address many of the issues that are indirectly affecting the performance of the students.

Perhaps the people in underprivileged low-income neighborhoods are the first victims of the socioeconomic problems of the country. Poverty is a major variable that might impose certain conditions; it can also coexist with variables that magnify problems. Some of those variables could be the insufficient parental education, unemployment, broken families, more daily stress or anxiety. On the other hand, scarce financial resources of families limit the budget of schools, which can hardly meet the basic needs of running the school.

For the past few decades, art therapy has been applied in many non-clinical settings in Northern America, Europe and Australia. Art therapy has been applied in schools as a form of counseling or psychotherapy with recognized success. Its informal and non-threatening nature has helped students who were considered at-risk. Applying TAEP in one of the schools of Lebanon could show the efficacy of the program for the students at-risk, it could meet the psychological needs of the students more efficiently with a minimum cost in terms of funds and time. Finally, it could help schools in achieving their mission.

The Purpose of the Study

The purpose of this study is to propose, implement, and evaluate a Therapeutic Art Education Program (TAEP) into the Lebanese school system to help students at risk. This program combines both artistic and psychological elements and it is designed to substitute the regular art class of the student for some time. A program that intends to meet the academic requirements of the school, yet at the same time provides the necessary psychological help to the student at risk.

Significance of the Study

The knowledge, the practice and the literature about art therapy in Lebanon is very limited. The few institutions that have used any kind of art therapy intervention are the mental institutions, clinics, or hospitals that use art therapy as a recreational activity for the inpatient population. The literature about the practice of art therapy in Lebanon is limited to few magazine articles rather than scientific studies. Art therapy as a psychological or a mental health intervention has never been introduced to the Lebanese school system; therefore, no scientific research has been carried out in Lebanon about the

conceptualization, the application, the evaluation and the benefits of art therapy applied in schools.

This study will be the first of its kind in several ways. It will be the first empirical study done on the art therapy in Lebanon. It will propose a structured program that might be easy to apply in schools as a mental health service. The same program can also be useful if used in clinical or non-clinical settings other than schools.

This program can also be used to enrich the regular art program of other schools by introducing the idea of the therapeutic qualities of art. It can also be used by schools' art teachers to revise their programs and lesson plans in order to add therapeutic insights to the artistic qualities of their practice.

The soundness of the program will be tested empirically.

Nature of the Study

A longitudinal research design will be used. The design will be a quasi-experimental research, but it will also include qualitative as well as quantitative approaches. Manifest Anxiety of all the students of the school will be measured through implementing the RCMAS test at the beginning and at the end of the intervention program. Nine students from eight classes are referred by the school administration; they will be given the TAEP that comprises 20 sessions. A control group will be assigned by choosing the most comparable student in each class in terms of anxiety levels, GPA and conduct grade. The anxiety test results of the subjects in the experiment will be compared to the corresponding results of the students in the control group. In addition to the RCMAS, the GPA and the conduct grades of the students will be compared in order to find the effect of the TAEP on anxiety, in addition to the general conduct and the academic performance of the students.

Hypothesis

The implementation of the Therapeutic Art Education Program TAEP in schools

a) will tend to decrease the manifest anxiety scores b) increase the academic performance scores, and c) improve the conduct of the students that are considered at risk.

Definition of Terms

Art Education

Art Education is the discipline of teaching visually perceivable forms of art in schools. It consists of teaching the history and the different forms of art like paintings, drawings, or sculptures, it includes teaching the skills and the techniques needed for the use of mediums like charcoal, watercolor, or oil paint for executing artworks.

Art Therapy

Art therapy is a human service profession that utilizes art media, images, the creative process of art, and client responses to the created products as reflections of an individual's development, abilities, personality, interests, concerns and conflicts. Art Therapy practice is based on knowledge of human development and psychological theories, which are implemented in the full spectrum of models of assessment and treatment including educational, psychodynamic, cognitive, transpersonal, and other therapeutic means of reconciling emotional conflicts, fostering self-awareness, developing social skills, managing behavior, solving problems, reducing anxiety, aiding reality orientation, and increasing self-esteem. Art therapy is an effective treatment for the developmentally, medically, educationally, socially or psychologically impaired; and is practiced in mental health, rehabilitation, medical, educational, and forensic institutions. Populations of all ages, races, and ethnic backgrounds are served by art therapists in individual, couples, family, and group therapy formats (ATCB, 1993).

Anxiety

Anxiety is a normal emotion that can be dysfunctional. Anxiety is a form of fear or distress that keeps on going for a long time. Anxiety in adolescents and children can manifest itself as shyness, withdrawal or fear of certain situations. Some children feel fear in particular situations such as the playground, others get anxious, or worried that something bad might happen in any situation.

Anxiety disorders in children and adolescents has been recognized as one of the most common areas of pediatric psychopathology. Anxiety disorders are associated with negative outcomes including peer relationship difficulties, academic failure, and later onset of comorbid disorders including major depression and alcohol abuse. (Bernstein, 2005)

At Risk Students

At risk students are children and youth who have a greater likelihood of academic failure that is caused by emotional disturbances, social adjustment problems, as well as family problems such as abuse, neglect, violence and poverty. The student at risk usually shows a general detachment with the school culture, which in the future might lead to eventual dropout.

Therapeutic Art Education

Therapeutic Art education is a mix of Art Education and Art Therapy. It does not fall short of any regular Art Education Program in terms of forms, materials and techniques used, yet it is fully committed to the theories of psychology more than the theories of aesthetics. The Therapeutic Art Educator indirectly explores the thoughts and the feelings of the student through specific art exercises and suggests alternative modes of thought

and behaviors through the creative process as well as through indirect verbal communication.

Limitations

In this study, the therapeutic quality of art on the anxiety levels of students is tested, yet the study has its limitations in the some aspects: The students in the experimental group are not chosen at random nor are they chosen upon scientific criteria, but they are referred by the school administration because of their atypical behavior and/or academic weakness. Twenty sessions of Therapeutic Art Education Program TAEP is carried out on relatively long time duration. The longitudinal aspect of the study may allow many external variables to confound the results. The assessment instrument may not be the ideal instrument for this type of study. Students may give socially desirable answers for some of the questions on the questionnaires making the results more tentative rather than definitive. Therapeutic Art Education Program is not a concrete variable given equally and with the same precision to all the subjects in the experiment. Not all of the students in the experiment get the same verbal conversation, the same comments, and the same recommendations from the researcher; therefore it will be difficult to pinpoint what aspects of the therapeutic program were the most or least effective for each case.

CHAPTER TWO

Literature Review

Art Through the Ages

In every human society, art forms part of a complex structure of beliefs and rituals, moral or social codes, magic or science, myth or history. It stands midway between scientific knowledge and magical or mythical thought, between what is perceived and what is believed (Honour, Fleming, 1991). The earliest examples of man made Art come from the Acheulian period 200,000 to 300,000 years ago where the search for pure forms appeared (Huyghe, 1981). The caves of southern France called Lascaux and the caves of northern Spain called Altamira hold the first examples of forms that exhibit a strict sense of art; they date back to at least 30,000 BC. Art historians have always been fascinated about the beauty and the perfection of those cave paintings that represent hunting scenes and wild animals. More importantly, it is the purpose and the meaning of those paintings that has bewildered the experts. What survival function, if any, they might have?

We can only make rational guesses about the function of Art based on the historic evolution of art itself throughout the ages. The further we go back in history, the more definite but also the stranger are the aims which art was supposed to serve (Gombrich, 1995). Political and religious powers around the world and throughout time have been able to recognize the thought altering and the behavior shaping qualities of art, and they have utilized art to shape the thoughts and the behaviors of their subjects and worshipers. History tells us that art can shape thinking and behavior; it is so because in art, the separation of the physical, the magical and the aesthetic is impossible (Huyghe, 1981).

Art and the Human Brain

In the cold periods, human hunters and food gatherers took refuge in caves. It was there that Cro-Magnon peoples, who first appeared about 30,000 B.C., replacing

Neanderthals, took the remarkable steps that made them not simply fabricators of stone tools, but artists (Tansey, Kleiner, 1996). Many anthropologists believe that this art making quality has been initiated due to the larger size and the changes that took place in the brain of the then evolving man. This was the time when all forms of art and religions started to appear. The brain of man had started to perceive a world that is not visible to the eye nor to the other senses, this might have been the first signs of awareness of psychological states or conflicts within. Man was trying to deal with these conflicts by discovering in-built healing faculties such as expressivity. Rituals, chants, theatrical disguises, paintings and sculptures aided him to adjust his cognitions and comfort his feelings. In reality, he was inventing the very first psychotherapeutic tools, which only in modern times would be called art.

In recent times, many psychological researches have been conducted to find out the relation of art and creativity to the neurological functioning of the brain. The question of why this “making of marks” brings self knowledge to the client has only recently been justified by some discoveries in the field of neuropsychology (Riley Shirley, 2004).

Scientists explain that the images made by clients are stored in the brain the same way as the images that are perceived through visual senses. The brain seems complicated and mysterious to us but it is also very flexible and susceptible, it is possible to discover inner images of the brain and replace them with others.

Medical devices such as the MRI or the Pet scans have further explained the relation of art and the brain. Studies using PET scans of the processing of the visual stimuli have shown increased blood flow in the ventral and dorsal visual streams, respectively, corresponding to the presentation of stimuli as objects or as a spatial location (Lusebrink, 2004). On the other hand, MRI studies show that drawings expressing different moods activate different areas in the brain corresponding to different emotional states.

survey conducted by the American Art Therapy Association 21% of art therapists

Historical Background of Art Therapy

The connection of art and healing seems to be as old as human tradition. The connection of art and psychology has been a focus of interest for the last 300 years by medical professionals who have worked in asylums and mental institutions. In his book, MacGregor (1989), *The Discovery Of The Art Of The Insane* elaborates on the interplay of art and psychology in order to understand the potential that art has as a vehicle to diagnose and treat mental illness.

The early practice of art therapy during the early 20th century was highly influenced by psychoanalysis. Margaret Naumburg and her sister Florence Cane are considered the pioneers of art therapy. Two books by Margaret Naumburg *Studies of the "Free" Art Expression of Behavior Problem Children and Adolescents as a Means of Diagnosis and Therapy* (1947) and *Schizophrenic Art: Its Meaning in Psychotherapy* (1950) actually founded the professional literature on art therapy. In 1953 Naumburg published *Psychoneurotic Art* and in 1966 she published *Dynamically Oriented Art Therapy*. (Cane Frank, Kniazze, Robinson, Rubin, and Ulman, (1983). Florence Cane was familiar with the ideas of Sigmund Freud and Carl Jung, she was invited by her sister Margaret Naumburg to teach art at the Walden School. The direction of her art teaching was geared towards liberation and growth of the child's soul, she used drawings and paintings to help her students to find their essence.

During the 70's and the 80's art therapy had become a distinct profession in the United States where the ideas of psychoanalysis remained the dominant influence for practice. In 1969 The American Art Therapy Association was founded. Soon two professional publications appeared; *Art Psychotherapy* founded in 1973 and *Art Therapy: Journal of the American Art Therapy Association* in 1983 (Rubin, 1999).

Today the field of art therapy draws from a variety of disciplines. According to the survey conducted by the American Art Therapy Association 21% of art therapists

describe their theoretical orientation as “eclectic” (Malchiodi, 2003). Psychodynamic, Jungian, object relations, client centered, gestalt, existential, cognitive, developmental and behavioral approaches have all influenced the field of art therapy.

Types and Applications of Art Therapy

The Purpose of Art Therapy

The purpose of art therapy is not to produce a beautiful well crafted work of art at the end of a working session, on the contrary, art therapy pays little attention to the end result and concentrates on the process. Research has shown that this process has made people feel good about themselves, and has helped them take charge of their lives. People with disabilities tend to have a more external locus of control; an important goal of art therapy is to change perceptions of power, control and identity (Yisrael, 1998)

The Clients of Art Therapy

Art therapy has proved useful for all ages, and has helped people of different populations in different settings. Some of these people are children with autism, people who have hearing difficulties, students who have learning, emotional/behavioral problems. Among others, it has also proved beneficial for cancer patients, people with Alzheimer’s disease, Schizophrenia, depression, eating disorders, chronic pain, terminal illness, geriatric patients and prison inmates. Recently, art therapy has been extensively applied as a therapeutic tool for healing from PTSD resulted after natural or criminal disasters. Examples are the Armenia earthquake in 1988, the families of the victims of 9/11 in 2001, the tsunami victims of Sri Lanka in 2004, and the survivors of Cathrina Hurricane in New Orelans, USA 2005. Art therapy has just been applied in Iraq and Palestine.

The Settings of Art Therapy

Art therapy has been applied in various clinical and non clinical settings. Some of these settings are community mental health centers, Hospitals, rehabilitation facilities and hospices, correctional and forensic facilities, nursing homes and senior centers, schools and early intervention programs, disaster relief centers and homeless shelters, drug and alcohol rehabilitation programs (Williams, 2004)

The Types of Art Therapy

There are two major dimensions of thought in art therapy. Art therapists like Malchiodi (Malchiodi, 1998), believe that making art itself is therapeutic and there is no need for images to be interpreted or instructed, this dimension in art therapy is called “art as therapy”. The basis of “art as therapy” stems from the belief that making art is therapeutic because it increases the level of serotonin in the brain, which in itself can be considered as a sign of healing through the creative process of art making. The other major dimension is called “art as psychotherapy”. Here images complement verbal exchange between the patient and the art therapist. These two dimensions in art therapy are essentially guided by the clinical theories of psychotherapy and counseling.

There is also a third dimension in art therapy that is not psychological in context or application, this is called the “recreational art therapy”. While the above two dimensions are essentially based on renowned theories of psychotherapy, the basis of practice of “recreational art therapy” is leisure, recreation or rehabilitation. The goals of recreational art therapy are to restore, remediate or rehabilitate in order to improve functioning and independence as well as reduce or eliminate the effects of illness or disability (ATRA, 2004).

Art Education

Much before the idea of introducing art therapy to the school system, the purpose of teaching art at school underlies by its very nature definite therapeutic intentions. Victor Lowenfeld is considered the father of art education; he published his book *Creative and Mental Growth* in 1949, in which he emphasized the importance of art for the social, emotional, perceptual, and intellectual growth as well as for the psychological well being of school attending children and adolescents. Lowenfeld (Lowenfeld & Brittain, 1970) believes that the educational system is geared towards the intellectual growth of the student by accumulation of knowledge, without much consideration for how to use that knowledge in real life. For him art can address this problem through self-identification, which is the most practical way for identifying with others, and with the environment one lives in. This is done through expressing own feelings and emotions and witnessing the emotions and feelings of the other, in this case the classmate, which eventually helps developing the self concept.

However, the ideas of Lowenfeld have not been fully understood or applied everywhere. In Lebanon these ideas have not been practically applied to the school art education system. Actually, art education in schools is a discipline that does not differ much from the rest of the curriculum. The idea of accumulating knowledge is still the dominant notion even in teaching art. Art teachers provide information about forms and colors, they introduce art materials and teach different techniques, they also inform about artists and trends in the art world. This is essentially a process of learning rather than “unlearning”. What is missing in the school art education is the core or ideas of Lowenfeld and his followers. In other words, the work of art and the maker of art are detached and distinct, students do not identify with what they paint or draw. Art is still a picture and not a mirror.

Much of school art is stereotyped; in almost all schools, students of the same class express ideas with similar images. For example, students learn how to draw a house and they draw it repeatedly for years, regardless of the fact if they have actually seen the house that they draw or not. They have seen someone else draw it, like the teacher or a classmate, and they are convinced that it is the correct way to draw that object, just like in mathematics or in grammar.

Art activity in the classroom is not about the self but about everything that is not about the self. This is so because students are completely detached from what they do, and they are more interested about comparing what others students in class do, or what the teacher would think. More important is the worry of the students about the grade they will get for the drawing, while in fact there is no absolute standard of good drawing and grading artwork in schools is irrelevant.

In an art class, a teacher is not supposed to be an instructor but a learner-facilitator, the student is not there to learn but to express what he or she feels and what he or she already knows. The purpose should be to teach children to express their individual creativity through a personal visual language. Questions should be asked about what is observed and memory must be encouraged so that students have fully experienced the idea before beginning. No examples should be shown prior to the experimenting so that students are not encouraged to produce product-based art. (Bartel, 1999)

Perhaps the gap between the ideal and the actual practice of art education in schools has created the need for introducing art therapy or a kind of therapeutic art in schools.

Art Therapy in Schools

In recent years, especially in northern America and Australia, art therapy has become increasingly recognized and appreciated by education administrators as a valuable related

pupil service that supports and improves the well-being of children and adolescents in educational settings. (Giles Janie, 2005)

Art therapy in schools is generally used for special education students who have difficulty in the setting as a result of learning disabilities, behavior disorders, emotional disturbances, or physical handicaps which impair gross and fine motor control. (Jarobe, 2002). In the art therapy process, children are encouraged to visually represent their thoughts and feelings, such as conflicts, wishes, and memories. Utilizing their artwork and verbalizations, they are helped to understand how they function as individuals and as part of a family and group system. Art therapy treatment in schools is art expression that lends itself to exploration, and as a result, to the adjustment of individuals to life. (Bush, 2002).

The National Alliance of Pupil Services Organizations (NAPSO) advocates interdisciplinary practices in schools of the United States of America. It states that students in individual art therapy may work toward improved cognitive growth, emotional control, the mastery of sensory-motor skills, and positive adjustment to the classroom experience. Group art therapy allows students to safely express confusing and overwhelming feelings while building a sense of cooperation, community, and interpersonal relatedness. For example, students with disruptive behaviors can contain impulses through art therapy activities. Students with self-esteem problems can establish a positive self-concept through the mastery of art skills. The primary goal is always to help each student reach his or her fullest potential (NAPSO, 2003).

Several research studies and programs have been conducted and implemented on the effectiveness of art therapy in schools. One such pilot program successfully reduced dropout rates, decreased school failure, and improved students attitudes about school, family and self (Rosal, McCullouch & Neece, 1997)

Therapeutic Art Education

The contemporary philosophy of therapeutic art education is based on the idea that making art itself is therapeutic. The therapeutic nature of the creative process is helpful for the personal growth and development of persons with physical, social, emotional, or educational disabilities. It focuses on developing art processes that encourage enhancement of self esteem, physical, social, emotional, and educational development. (Guip, 2006)

In this research, TAEP refers to a combination of art education and art therapy. The researcher indirectly explores the thoughts and the feelings of the referred student through the implementation and the content analysis of specific art exercises and suggests alternative modes of thought through informal recommendations as well as through indirect verbal communication. Contrary to the definition of art therapy, TAEP does not involve the students into the psychoanalysis of the artwork; on the contrary, it maintains all the aspects of a typical art class maintaining the psychoanalysis in the consideration of the researcher. The difference the regular art class and the TAEP is in the clinical observation of the child or adolescent, in the goal-oriented tasks imbedded in the assigned artwork and in the expected outcomes relevant to the case of the child or adolescent.

Students at Risk

At risk students are children and youth who have a greater likelihood of academic failure that is caused by emotional disturbances, social adjustment problems, as well as by family problems such as abuse, neglect, violence and poverty. The student at risk usually shows a general detachment with the school culture, which in the future might lead to eventual failure or even dropout.

Before children enter school, the most predictive risk factors relate to their socio-economic risk factors and family structure. After they begin school, however, such risk

factors as poor reading performance, grade repetition and poor behavior become more important predictors of later school problems (such as dropping out) than family background factors (Ensminger & Slusarcick, 1992).

Emotional and behavioral disorders of students can also be considered risk factors, especially when the educational performance is affected for a long period of time to a marked degree by any of the following conditions: (Slavin, 2003).

- a. An inability to learn that cannot be explained by intellectual, sensory or health factors.
- b. An inability to build or maintain satisfactory interpersonal relationships with peers and teachers
- c. Inappropriate types of behavior or feelings under normal circumstances
- d. A general, pervasive mood of unhappiness or depression
- e. A tendency to develop physical symptoms, pains or fears associated with personal or school problems.

Anxiety and Related Behaviors

The Diagnostic and Statistical Manual of Mental Disorders™, text revision, (DSM-IV-TR) describes extensively various kinds of anxiety disorders of children and adolescents, anxiety which can be described as excessive worry that interferes with a child's daily activities and/or his enjoyment of life. Anxiety is a mood state characterized by strong negative affect, bodily symptoms of tension, and apprehensive anticipation of future danger or misfortune (Mash and Wolf, 2002). Children and adolescents with anxiety disorders unjustifiably feel that they are threatened; this can be an indication of a disturbance in perception of reality and in information processing. Anxiety becomes a source of clinical concern when it reaches an intense level that interferes with the ability to function (Halgin, Krauss, Whitebourne, 2003). Many maladaptive behaviors and characteristics are associated with child and adolescent anxiety, and some of these traits

might indicate psychological problems while others might be due to sub-clinical levels of anxiety that does not necessarily impede day-to-day performance in school and in society.

The non-pathological or sub-clinical levels of anxiety are sometimes referred to as Manifest Anxiety. The American Academy of Child and Adolescent Psychiatry AACAP states that subclinical anxiety symptoms are very common in the general pediatric population. About 70% of grade school children report they worry "every now and then". The most common worries are related to school performance, illness of self or others, getting teased, making mistakes, or concern about physical appearance. (Bernstein, 2005)

The main source of anxiety in school is the fear of failure, and with it, loss of self esteem (Hill & Wigfield, 1984). Research states that anxieties can actually block learning and achievement. An anxious student may have difficulty of learning, difficulty of using and transferring knowledge they do have, and difficulty demonstrating their knowledge on tests (Bandalos, Yates & Thorndike-Christ, 1995). Anxious students are likely to be overly self conscious in performance settings, a feeling that distracts attention from the task at hand (Tobias, 1992).

Research Design

The current research was conducted as a longitudinal research design extending over almost an entire academic year. It investigated the effect of the Therapeutic Art Education Program on the anxiety levels, the GPA and the conduct grade of the students in a low-income neighborhood intermediate school in Lebanon. This research could be considered as a pilot study in Lebanon for any future study concerning the investigation of alternative solutions for some of the problems of school aged children and adolescents. The outcomes of this study could in the future help start investigate more of the problems that block academic performance or related areas of behavior.

CHAPTER THREE

Method

The current research involves two complementary parts. It consists of a quantitative study as well as a qualitative study with descriptive components. The method used to conduct the empirical part for this research is described in the current chapter. The method, the process and the results of the qualitative study are described in a separate chapter called The TAEP Package.

Method for the Empirical Study

The research hypothesis stated that twenty sessions of Therapeutic Art Education Program (TAEP) will reduce anxiety of schoolchildren and adolescents; it will improve academic performance and conduct of the students. In the following sections the details of the methodology of the research will be elaborated. This will include detailed descriptions about the participants, the assessment tools and the procedures adopted to conduct the empirical part of the research.

Research Design

The current research was conducted as a longitudinal research design expanding over almost an entire academic year. It investigated the effect of the Therapeutic Art Education Program on the anxiety levels, the GPA and the conduct grade of the students in a low-income neighborhood intermediate school in Lebanon. This research could be considered as a pilot study in Lebanon for any future study concerning the investigation of alternative solutions for some of the problems of school aged children and adolescents. The outcomes of this study could in the future help start investigate more of the problems that block academic performance or related areas of behavior.

Participants

The participants of this study were the 115 students of the elementary and the intermediate classes of Tekeyan Intermediate School in Bourj Hammoud, Lebanon. Nine of the students were referred by the school principal because they were considered at risk of failure, either academically or emotionally. These nine students were the participants of the experimental group for this study.

The participants for the experimental group came from different classes, one student from each class, nine students from eight classes, only two students came from grade one, one of these students being younger than the average age of the class. Each student was almost a year older than the previous one, the ages of the students ranged between 6 and 14.

The selection of the students in the experimental group did not take place randomly, nor according to any measure or pretest. The students were referred by the school principal after consulting with the teachers. The principal and the teachers chose to refer the most at-risk student in each class. For them the most at-risk student in class would be the one who is both academically weaker than the rest of the students in his class, in addition to the general behavior and conduct was usually judged as unsatisfactory by the teachers. According to the same teachers, unsatisfactory behavior would usually imply disruptiveness or inattentiveness.

A group of nine students were chosen to serve as a control group for the study. The choice of the students in the control group was made by studying the anxiety scores, the GPA and the conduct grades of the students in the whole school, to choose a most compatible group for the students in the experimental group.

Materials

The Revised Children's Manifest Anxiety Scale (RCMAS) was administered to all the students in the school from grade one till grade eight before and after the intervention of the TAEP. It provided the quantitative information needed for empirically testing the hypothesis of the current research.

The RCMAS is a 37-item self-report inventory used to assess "the degree and quality of anxiety experienced by children and adolescents" (Gerard and Reynolds, 1999). It is used to measure anxiety in children for clinical purposes (diagnosis and treatment evaluation), educational settings, and for research purposes. The RCMAS consists of 28 Anxiety items and 9 Lie (social desirability) items. Each item is purported to embody a feeling or action that reflects an aspect of anxiety, hence the subtitle, "What I think and Feel". It is a relatively brief instrument, which has been subjected to extensive study to ensure that it is psychometrically sound (Gerard and Reynolds, 1999).

At the same time of conducting the RCMAS test, the GPA and the conduct grade of each student was obtained. The students were asked to write down in the specified spaces at the bottom of the questionnaires their GPA and their conduct grade for the first quarter of the academic year, which was given to them just a few days earlier.

The RCMAS was administered before the beginning of the intervention in English language. At the time of the administration it became obvious that some words needed to be translated orally into Armenian. The youngest students in grades one and two were asked to fill in the questionnaires with individual supervision and assistance by the researcher and by a teacher who was helping administer the test. Each sentence needed to be translated and explained clearly, each questionnaire was checked on the spot.

Due to the fact that neither the experimental group nor the control group students were chosen at random, it was appropriate to match a control group consisting of students similar to the experimental group.

After running the RCMAS test for all the 115 students, a set of pre intervention data was obtained from all the students in the school. Based on the results of this survey it was possible to match control students according to the compatibility of the ensemble of their grades and scores. The closest comparable student was chosen from each class to match a student in the experimental condition.

Since the referred students in the experimental condition were referred as the most at-risk student in each class, therefore it was not always possible to find an exact match for him or her in the same class. Hence, the control group is considered to be a closest match rather than an exact match.

The grade point average (GPA) and the conduct grade for each of the students were collected and verified by the school administration records before and after the therapeutic art intervention program.

For the second administration the RCMAS, the original questionnaire was translated verbatim into Armenian, this was done for all the students to be able to fill it without assistance. Still the youngest needed supervision and explanation on some of the questions on the questionnaire.

Procedure

This research did not start with a definite research hypothesis; it started with a rough hypothesis that needed to be fine tuned.

The intention of this study was about testing the therapeutic possibilities of art in a school setting, or, in other words, about testing the effectiveness of a structured and goal oriented art program on the performance of students.

The finalization of the hypothesis was also conditioned by the availability of subjects. Nine students were referred from eight classes of the Tekeyan Intermediary School of Bourj Hammoud, for the purpose of conducting the TAEP on the school premises. The

remaining 106 students were also available for the purpose of conducting a survey as well as for choosing a suitable control group from among them.

Observing students and Gathering relevant data was needed in order to find the right dependant variables to fine tune the hypothesis of the research. The procedure of gathering initial data started with the guest visit of the researcher to the regular art classes of the school. This was done to get acquainted to the referred students and observe him or her from a distance in the naturalistic setting of the art classroom. For a close up observation of the referred children, again for the purpose of finalizing the hypothesis, two pilot art sessions were conducted prior to the intervention of the TAEP. Each of the referred students came to the designated art room to carry out the art task assigned by the art teacher, the student carried out the same artwork as his or her classmates only in a different room and under the supervision of the researcher.

In other words, before the initial observation of the students the hypothesis was that the TAEP could improve *something* in the children that helps improve school performance. After the observations the hypothesis developed into that TAEP decreases the anxiety levels of the schoolchildren and adolescents, it also improves their conduct and academic performance.

After finalizing the hypothesis, the RCMAS survey was conducted to collect the pretest data needed for all the students. The data included the anxiety scores, the GPA and the conduct grades of the students.

Twenty sessions of TAEP was designed and implemented with each student. The duration of each session lasted 50 minutes. The TAEP was implemented with the approach of the pull-out programs whereby the students are pulled out of their general education classes to take part in the program (Slavin, 2003). On each of the weekly sessions the referred student left his or her class and received the individualized TAEP class in a separate art room.

Specific exercises were chosen for each of the TAEP sessions. Each of the exercises had a different topic, a different theme, a different therapeutic rationale and carried out with different art materials provided by the researcher.

The RCMAS survey was conducted at the end of the intervention to collect the posttest data for all the students regarding the anxiety scores the GPA and the conduct grades of the students.

A comparison of the pretest and posttest scores and grades are summarized in the following results section.

Table 1 Pretest and Posttest Scores of Anxiety, GPA and Conduct Grade for the Students in the Experimental Group

Anxiety GPA Conduct Scores	Pretest Scores for the Nine Students in the Experimental Group								
	1	2	3	4	5	6	7	8	9
POST-ANXIETY SURSCORE	7	7	10	6	6	6	7	7	6
Worry Anxiety SURSCORE	7	8	9	6	6	7	8	7	10
CONCENTRATION ANXIETY SURSCORE	4	5	6	7	2	4	5	7	6
CONDUCT GRADE	64	65	66	67	68	69	70	71	72
MEAN SURSCORE	6	6	7	6	6	4	2	5	6
MEAN CONDUCT GRADE	67	77	64	60	66	60	73	66	66
STANDARD DEVIATION	64	77	70	70	70	73	70	66	78

Anxiety GPA Conduct Scores	Posttest Scores for the Nine Students in the Experimental Group								
	1	2	3	4	5	6	7	8	9
POST-ANXIETY SURSCORE	6	6	1	6	6	4	5	6	6
Worry Anxiety SURSCORE	5	6	1	7	7	6	2	7	11
CONCENTRATION ANXIETY SURSCORE	3	3	3	6	6	3	1	6	6
CONDUCT GRADE	64	65	66	67	68	69	70	71	72
MEAN SURSCORE	6	5	0	5	2	2	7	0	3
MEAN CONDUCT GRADE	67	75	53	60	66	53	73	47	66
STANDARD DEVIATION	65	75	65	72	70	73	70	65	82

A control group was assigned for each of the tests according to the closest compatible student in all scores on the RCMAS and GPA and Conduct grade.

Inferential statistics were used to calculate the mean gain scores.

CHAPTER FOUR

Results

The data collected by the Revised Children’s Manifest Anxiety Scale showed that the nine referred students did actually have high levels of anxiety prior to the TAEP intervention. In addition, compared to the scores of the other students in class, all of the referred students had either the highest anxiety score among the students of the class or were very close to the highest anxiety score in class.

Table 1 Pretest and Posttest Scores of Anxiety, GPA and Conduct Grade for the Students in the Experimental Group

Anxiety GPA Conduct Scores	Pretest Scores for the Nine Students in the Experimental Group								
	1	2	3	4	5	6	7	8	9
TOTAL ANXIETY SCORE	27	28	32	28	25	21	22	26	28
PSYCHOLOGICAL ANXIETY SUBSCORE	7	7	10	6	8	6	7	7	6
WORRY ANXIETY SUBSCORE	7	8	9	9	9	7	8	7	10
CONCENTRATION ANXIETY SUBSCORE	4	5	6	7	2	4	5	7	6
TOTAL PWC SUBSCORES	18	20	25	22	19	17	20	21	22
LIE SUBSCORES	9	8	7	6	6	4	2	5	6
GRADE POINT AVERAGE (GPA)	67	77	54	50	69	60	73	59	66
GENERAL CONDUCT SCORE (GCS)	64	77	70	70	70	73	70	65	75

	Posttest Scores for the Nine Students in the Experimental Group								
	1	2	3	4	5	6	7	8	9
TOTAL ANXIETY SCORE	23	19	5	22	19	15	15	18	29
PSYCHOLOGICAL ANXIETY SUBSCORE	6	5	1	5	5	4	5	5	9
WORRY ANXIETY SUBSCORE	5	6	1	7	7	6	2	7	11
CONCENTRATION ANXIETY SUBSCORE	3	3	3	5	5	3	1	6	6
TOTAL PWC SUBSCORES	14	14	5	17	17	13	8	18	22
LIE SUBSCORES	9	5	0	5	2	2	7	0	3
GRADE POINT AVERAGE (GPA)	67	76	53	60	69	63	73	47	66
GENERAL CONDUCT SCORE (GCS)	65	75	65	72	70	73	70	65	82

A control group was assigned for each of the tests according to the closest compatible student in all scores on the RCMAS and GPA and Conduct grade.

Inferential statistics were used to calculate the mean gain scores.

Table 2 Pretest and Posttest Scores of Anxiety, GPA and Conduct Grade for the Students in the Control Group

Anxiety GPA Conduct Scores	Pretest Scores for the Nine Students in the Control Group								
	1	2	3	4	5	6	7	8	9
TOTAL ANXIETY SCORE	22	22	23	17	20	20	21	28	25
PSYCHOLOGICAL ANXIETY SUBSCORE	4	7	4	4	5	7	8	8	7
WORRY ANXIETY SUBSCORE	3	5	6	2	6	4	6	10	10
CONCENTRATION ANXIETY SUBSCORE	6	4	5	6	3	4	6	3	8
TOTAL PWC SUBSCORES	13	16	15	12	14	15	20	21	25
LIE SUBSCORES	9	6	8	5	6	5	1	7	0

GRADE POINT AVERAGE (GPA)	64	57	74	59	73	67	65	60	64
GENERAL CONDUCT SCORE (GCS)	70	72	73	75	78	82	72	83	80

	Posttest Scores for the Nine Students in the Control Group								
	1	2	3	4	5	6	7	8	9
TOTAL ANXIETY SCORE	24	16	31	14	24	25	24	28	32
PSYCHOLOGICAL ANXIETY SUBSCORE	6	5	8	4	6	7	9	7	10
WORRY ANXIETY SUBSCORE	4	6	11	4	8	9	8	9	11
CONCENTRATION ANXIETY SUBSCORE	5	3	3	3	3	6	7	3	7
TOTAL PWC SUBSCORES	15	14	22	11	17	22	24	19	28
LIE SUBSCORES	9	2	9	3	7	3	0	9	4

GRADE POINT AVERAGE (GPA)	69	67	71	84	76	74	69	57.5	60.25
GENERAL CONDUCT SCORE (GCS)	73	68	70	80	75	78	73	83	82

Four different measures or scores are statistically calculated; the total anxiety score, the PWC (psychological factor, worry and concentration problems) anxiety score, the GPA and the conduct scores.

The mean gain scores of the difference of the means between the two sets of statistics results of the experimental and the control groups were calculated for the four measures; for the he PWC scores, for the GPA, for the conduct grade and for the total anxiety scores.

The t-test of mean gain scores on the PWC scores $t(16) = 8.35$ at $\alpha = 0.01 > 2.71$

The t-test of mean gain scores on the GPA scores $t(16) = 7.0666$ at $\alpha = 0.01 > 2.71$

The t-test of mean gain scores on the conduct grade $t(16) = -1.94$ at $\alpha = 0.05 < 2.31$

The t-test of mean gain scores on Total Anxiety scores $t(16) = 7.9$ at $\alpha = 0.01 > 2.71$

For a reasonable interpretation of the above statistics a correlation of all the above

mentioned variables was conducted on the 115 students of the eight classes of the school involved in the research on the data obtained before the intervention. The results were as follows:

The correlation of the total anxiety scores and the GPA was 0.04

The correlation of the total anxiety scores and the conduct grade was 0.063

The correlation of the PWC anxiety scores and the GPA was 0.07

The correlation of the PWC anxiety scores and the conduct grade was 0.075

The information needed for this section is gathered from:

- the referral information on the student by the school principal;
- the observation data gathered by the researcher during the guest visit to the classroom;
- the data gathered by the researcher during the two pilot sessions;
- the pretest and posttest unstructured interview with the teachers;
- the data from Teacher's Report Form obtained prior and after the intervention;
- the researcher's observations of the child's gestures, narratives and progress at the beginning, during, and at the end of each session, written in the form of field notes;
- the data obtained from the finished artwork's content analysis;
- the data from the structured interview with the child at the end of the therapeutic intervention process;
- the revision of the overall portfolio of students complete with photos and notes;
- the researcher's comprehensive observations at the end of the entire process, and finally,
- the qualitative analysis of the data from the Revised Children's Manifest Anxiety Scale obtained prior and after the intervention.

CHAPTER FIVE

The TAEP Package

The quantitative data relevant to the method and the results of this research were given in two separate chapters. In the current chapter elaborates on the process of implementing the TAEP. This chapter will provide a briefing on the activities that took place between the first implementation of the RCMAS and its final implementation. The information provided in this chapter explains the general properties of the independent variable TAEP with its assessment, intervention and evaluation tools.

The information needed for this section is gathered from:

- the referral information on the student by the school principal
- the observation data gathered by the researcher during the guest visit to the classes
- the data gathered by the researcher during the two pilot sessions
- the pretest and posttest unstructured interview with the teachers
- the data from Teacher's Report Form obtained prior and after the intervention,
- the researcher's observations of the child's gestures, narratives and progress at the beginning, during, and at the end of each session, written in the form of field notes.
- the data obtained from the finished artwork's content analysis,
- the data from the structured interview with the child at the end of the therapeutic intervention process.
- the revision of the overall portfolio of students complete with photos and notes.
- the researcher's comprehensive observations at the end of the entire process, and finally,
- the qualitative analysis of the data from the Revised Children's Manifest Anxiety Scale obtained prior and after the intervention

The Process of the TAEP

Throughout the intervention the students were being closely observed by researcher, the quasi-naturalistic setting allowed the exchange of many indirect ideas, questions and answers. Some of these exchanged ideas are intrinsic to the interventions some others are part of assessment.

The process of artmaking as well as the content of the finished artwork were being observed and the content was analyzed by the researcher throughout the intervention process and a photograph of the session was taken whenever possible.

After each therapeutic art education session with each experimental student a short description of the session was documented, this included description of the task, description of the behavior of the student, description of the student's understanding of the task and of the narratives that accompanied the session, in addition to the description of the qualities of the finished artwork.

The above mentioned resume-documentation of the session was filed separately for each student along with the finished artwork and the session photograph. This was done for three reasons; first, to gather necessary descriptive information about the students psychological and mental state for the purpose of constructing necessary background information, to build on it the therapeutic goals of the successive sessions. Second, for the eventual evaluation of the entire procedure, along with the process and the products. Third, to form a short case study for each student for the purpose of case conceptualization and providing descriptive analysis.

A short structured interview was conducted with each student at the end of TAEP intervention in order to assess the self evaluation of the student and perceived progress, if any, according to his or her own understanding of the process itself.

The Ingredients of the TAEP

Almost all the students in the experimental group carried out the same art exercises, but each of the students was distinguished by an individualized therapeutic focus or goals that were formed according to the needs of that student. These individualized goals are very central to the TAEP.

In order to elaborate further on the nature of this individualized process, it is essential to present details of some of the steps that were being conducted parallel to the intervention of the TAEP. These steps or details are summarized by presenting one feature or feature paired with one student in the experimental group.

The following are the nine students; in this section each student is paired with a process or a task that is a component of the TAEP. This pairing is done only for the purpose of introducing a TAEP task plus a referred student for the conciseness of this text. All the names of the students given in the following sections are changed to preserve confidentiality, and the pictures of the students are shown in a special way to hide identification features.

1. The field notes taken on the session of “draw a dream” with – Koko
2. Observations, teachers report and narratives of– Aram
3. Case study and problem solving session for– Rita
4. Content analysis of one work for – Mike
5. Group collaboration on abstracts for one student – Karlo
6. The underlying objectives for the TAEP exercises – Mona
7. When talent is king – Johnny
8. When nothing can be done - Seta
9. The end of TAEP interview with one student – Luna

The Field Notes

The field notes are observation notes of the researcher for the individual session. This section presents the field notes taken by the researcher during one of the sessions with a student named Koko.

Name	:	Koko
Class	:	Grade 2
Gender	:	Male
Age	:	8
Date	:	16 th January 2006
Duration	:	50 minutes
Session Topic	:	Draw a dream you saw
Materials	:	Carton and colored pencils
Objectives	:	Diagnosis of thoughts and emotions

Koko is one of the most enthusiastic students of the experiment, his mother has told the teacher that Koko “lives his week to arrive at Monday”.

Koko was told to remember and draw a dream he saw. (Brooke, 2004). Koko’s face was lit when the topic of drawing a dream was introduced to him. He said all his dreams were scary. He wanted to draw the dream with the bad guy on the stairs who had a big wolf-dog that attacked him on the stairs.

He started to draw the stairs but the stairs were always receding and fearful, so were his gestures. He drew the bad boy first and then the dogs with red tongues. Then he drew a whip in the hand of the bad boy and the he drew himself on the top of the stairs, almost pushed to the corner of the drawing paper, then he wrote his name. He added the name “satan” next to the figures of the bad boys. He started to draw more dogs, always drawing the red tongue first followed by the rest of the body.

I asked him if he tells his dreams to anyone, he said no.

Soon he wanted to draw another dream, this time he named it “scream”. I asked him if he watches scary movies, he said yes, adding that his older brother was bon on the day of Halloween (Berbara in Lebanon).

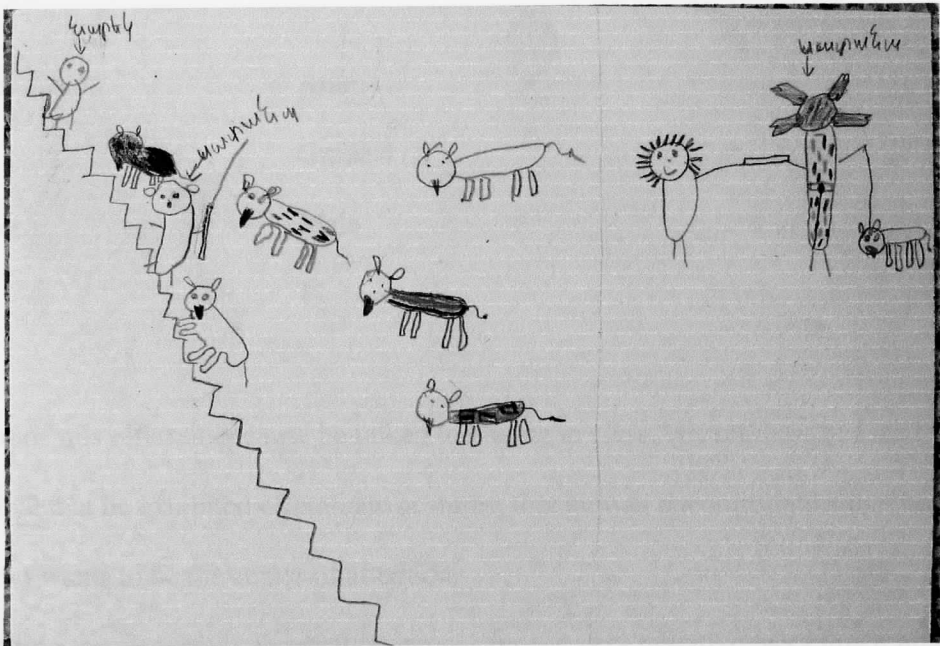


Fig. 1 Koko’s two Dreams

As he started to draw the second dream, he drew a figure with a red head with protrusions and with a whip in his hand. He draws himself too, this time with spiky hair. He adds that the bad figure with the whip looks different that the figures in the other dreams, but actually they both are the same person, they just change shape from dream to dream, but they all have the same whip, they chase him and hit him.

When asked for a comment on his dreams, he says: “God punishes!”

Observations, Teachers Report and Narratives

These are the sets of data upon which the goals for one student are set. These data include the researcher’s observation in the various stages of the research, the teachers report and the interviews with them, the words, gestures and narratives of the student himself.

Name : Aram
Class : Grade 4
Gender : Male
Age : 11

Aram was referred because he talked too much in class. His teachers had said to the principal that he exhibited effeminate gestures, that he was uncontrollable, that he was a liar who wants to be the center of attention.

During the classroom observation he was indeed very talkative, very much into the business of the other students, constantly checking what they have done. His pen fell to the ground more then six times and the art teacher in the classroom give him more than a remark.

During the two pilot sessions of art, Aram was very cautious, he thought he was being punished by being separated from his class, his big fear was that the researcher might make him do or say things he does not want.

Other remarks about him in the Teachers Report Form were: too fearful or anxious, can’t concentrate, has obscene language, screams a lot, teases a lot.

One teacher has told about him that he is a normal child but talks too much.

Throughout the TAEP intervention the personality of Aram was revealed. It appeared that he had three sisters and no brothers, he spends most of his time with women, all his

teachers at school are women. Women are his role models more than men. He tells me that he helps his mom with the household chores, he makes coffee for her, and he even reads in the coffee cup for her. He seems to have an overprotective mother, but he is also very overprotective of them, he worries a lot that something bad will happen to his family, he also feels guilty that he might be a burden for his family.

He does not like his looks and he especially hates his eyeglasses. But he is happy that someone has told him that he looks line Robbie Williams the famous singer.

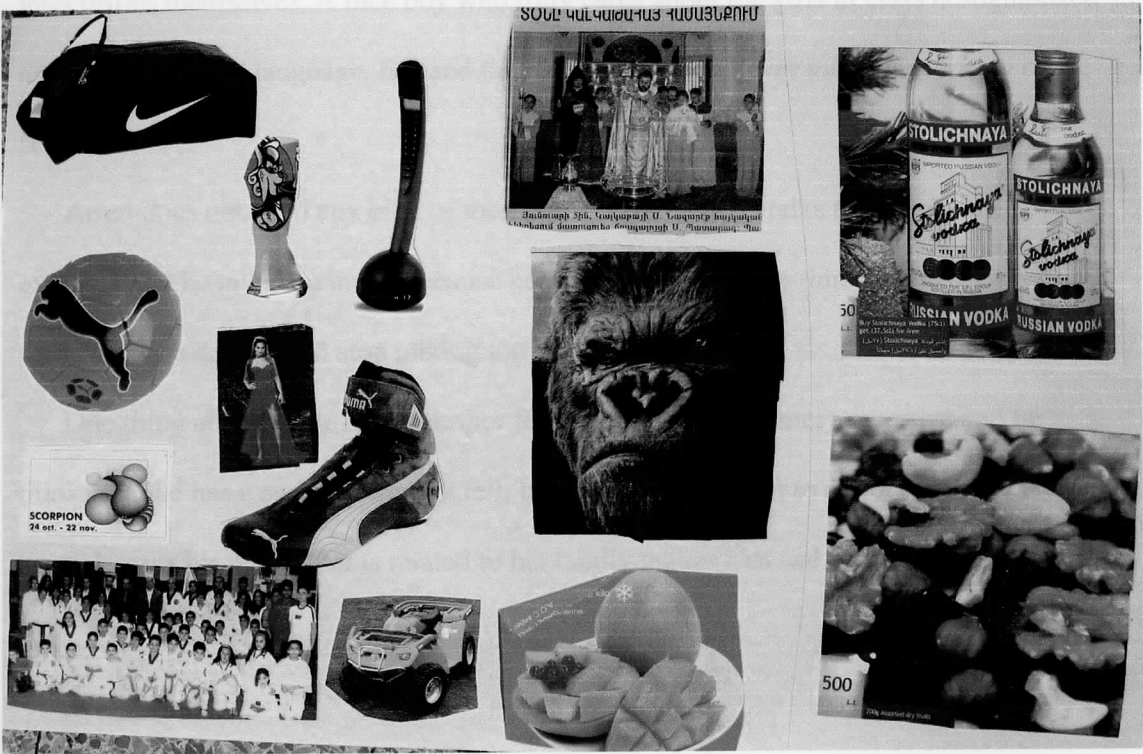


Fig. 2 What I Love and Hate – Collage by Aram

The content analysis of Aram’s work shows that Aram does not have feminine tendencies, on the contrary, he has chosen a car, a sports ball, sports shoes and bags as the things he likes in addition to the scene from the church.

Aram likes to act and read about astrology and he asks everyone about their horoscopes to analyze them. He is particularly fond of religion; he speaks of God all the time.

Aram attends a club that is religious in orientation, he likes to be in a religious atmosphere, but he does not like the fact that his friends there make fun of him because he is Armenian. But again, he says that he is hopeful that one day he will speak so well Arabic that the Arabs will not recognize him as Armenian.

Aram thanks me after every session and he insists to clean the art table every time before he goes to his classroom. He is just a very sweet boy, he is misunderstood and the reports on him were not true. He might be an example of a student whose teachers have insecurities themselves. A nice boy who truly cares about the girls in class is stigmatized as effeminate. Bad language, lies and the other accusation never took place in any of the sessions.

Aram does not need any kind of therapy. It is true that he talks too much, but he explains that he talks too much because he is very happy all the time and he does not think that one day he will stop talking too much.

One thing about Aram needs further follow up. He is extremely secretive and he thinks that he has a secret he cannot tell; he thinks people want to extract that secret from him. He says his secret that is related to his family makes him sad.

Rita was referred because she was younger than the rest of the students in her class, she had difficulty of following the rest of the class in writing tasks, she showed weakness in understanding the study material. She was also referred for being too silent, uncooperative, distracted, and sometimes disruptive.

The Teachers' Report Form indicated that Rita repeats the same things many times, she acts without thinking, acts too young for her age, seems confused, is impulsive, talks

Case Study

In this section a short case study for one student will be presented as an example of the case conceptualization component of the TAEP. The case study provides qualitative and descriptive information for one student as an example of the individualized data-collecting, goal-setting and problem solving aspects of the TAEP.

Case Study #1

Name : Rita

Class : Grade 1

Gender : Female

Age : 6

Table 3 Rita’s Pretest and Posttest Results on Anxiety Scores, GPA and Conduct Grade

Rita	Total Anxiety	Psychological Problems = P	Worry = W	Concentration Problems = C	PWC P+W+C	Lie	GPA	Conduct
Pretest	28	7	8	5	20	8	77	76
Posttest	19	5	6	3	14	5	77	75
Difference	-9	-2	-2	-2	-6	-3	0	-1

Rita was referred because she was younger than the rest of the students in her class, she had difficulty of following the rest of the class in writing tasks, she showed weakness in understanding the study material. She was also referred for being too silent, uncooperative, distracted, and sometimes disruptive.

The Teachers’ Report Form indicated that Rita repeats the same things many times, she acts without thinking, acts too young for her age, seems confused, is impulsive, talks

out of turn, can't concentrate or pay attention for long. Compared to typical students of the same age she is working about average, she is happy slightly more than average, she is behaving less than average.

During the two pilot sessions Rita was happy, she loved doing art and she seemed very sensitive to every word uttered by the researcher.

During the 20 sessions Rita was joyful but also demonstrated a controlling character. She frequently asked special favors or treats; pencils, art materials, even food. She has high need to control her surrounding. Whenever the researcher's attention was away from her even for a few minutes she was discouraged, and sometimes even frustrated. She needs to challenge the researcher by disobedience in executing a task, by working either extremely slow or extremely fast or by being intentionally messy.

Rita is a clever and a sweet girl, but she needs constant reassurance, she seems to overwhelmed. She loves her family and apparently her family is very caring and concerned. At one time, while drawing a family activity, Rita mentioned that her parents loved her older sister more. Rita loves her sister very much but is not able to compete with her. Rita's sister is less than a year older than Rita, she is brilliant in her academic work..

Rita's favorite topic for art was drawing a family portrait, depicting all the four members of her family doing an activity together, Rita does not like to draw her classroom, in fact she does not like the academically successful girls in class, and this is a frequent source of trouble for her in class.

Rita is different from the description given by her teachers, because she behaves differently in her regular classes. Rita cannot tolerate competition and she feels very weak and helpless in competitive situations, especially when they are related to academic performance. The researcher observed Rita on stage, performing a dance and singing a song, unlike the way she acts in the therapeutic art class, she was very hesitant. The

researcher also observed Rita in her PE (physical education) class on the playground; she was very energetic and competitive there too, even more than in the art class. Obviously Rita is very selective and her behavior seems to be situational.

One therapeutic goal for Rita was concentrated around inspiring confidence and trust. The ideas that were emphasized were that love and full attention are not equivalent, that care and gifts are not the same thing, that the parent or the researcher being away or busy does not mean neglect for her. Another therapeutic goal for Rita was impulse control, some simple behavioral exercises were tried, like saying please and thank you, like waiting with patience, slowing down, going fast, concentrating, listening, whenever asked.

Another therapeutic goal for Rita was to resolve relational problems by understanding to separate her own and the others' academic success from her attitudes towards classmates. Rita was exhibiting strange behaviors in class, lately, she would suddenly get up, go and open the bookcase of a classmate, take a pencil and sharpen it, then return it to the bookcase and return to her place. Another example was that she would take books from the desk of one classmate and put it in the desk of another, or bring gifts to some and ask for another gift in return. Upon investigation, it was clear that these behaviors were done with just few students, the best in class. This problem of Rita needed to be solved in a confrontational way.

The researcher decided to bring two girls from class and share the TAEP hour with the three of them. At the beginning there was high tension among the three, and then the researcher expressed the knowledge that some strange things were happening in class, the three girls became defensive and accusative, but soon they calmed down and promised to like each other forever. This step in problem solving this was done indirectly and in an

The strange behaviors of Rita stopped after this session as the teachers told the researcher. Nevertheless, Rita was not always completely obedient, but she showed a



Fig 3 Rita in Group Work – Sculpting a Story With Salt Dough – Confrontation Session

informal atmosphere during the “sculpt a story” session, whereby the students were to tell a story and then take an image from that story to sculpt in salt dough. The students did not realize that this union had a purpose.

Soon the three “friends” decided that there has been no problem among them all along, and they accused an innocent boy to be the source of the problem. Soon the boy was also invited to share the session, he was shocked at the accusations at the beginning but soon everything went very smoothly.

The strange behaviors of Rita stopped after this session as the teachers told the researcher. Nevertheless, Rita was not always completely obedient, but she showed a

remarkable change in her behaviors towards the end of the intervention. Her teachers did not report any remarkable change in her academic performance. In fact Rita’s GPA and conduct did not change, but she has done a noticeable progress on the anxiety scale.

documents and understands the client work and responses but does not verbally share or psychoanalyze the artwork or the responses with the individual student, in order to respect the priorities of the art class.



Fig. 4 Mike has closed his eyes to imagine a family scene

Content Analysis of Artwork

Traditionally art therapy utilizes the content of the artwork and the client responses to arrive at conclusions and decisions. What is different in the TAEP is that the therapist documents and understands the client work and responses but does not verbally share or psychoanalyze the artwork or the responses with the individual student, in order to respect the priorities of the art class.

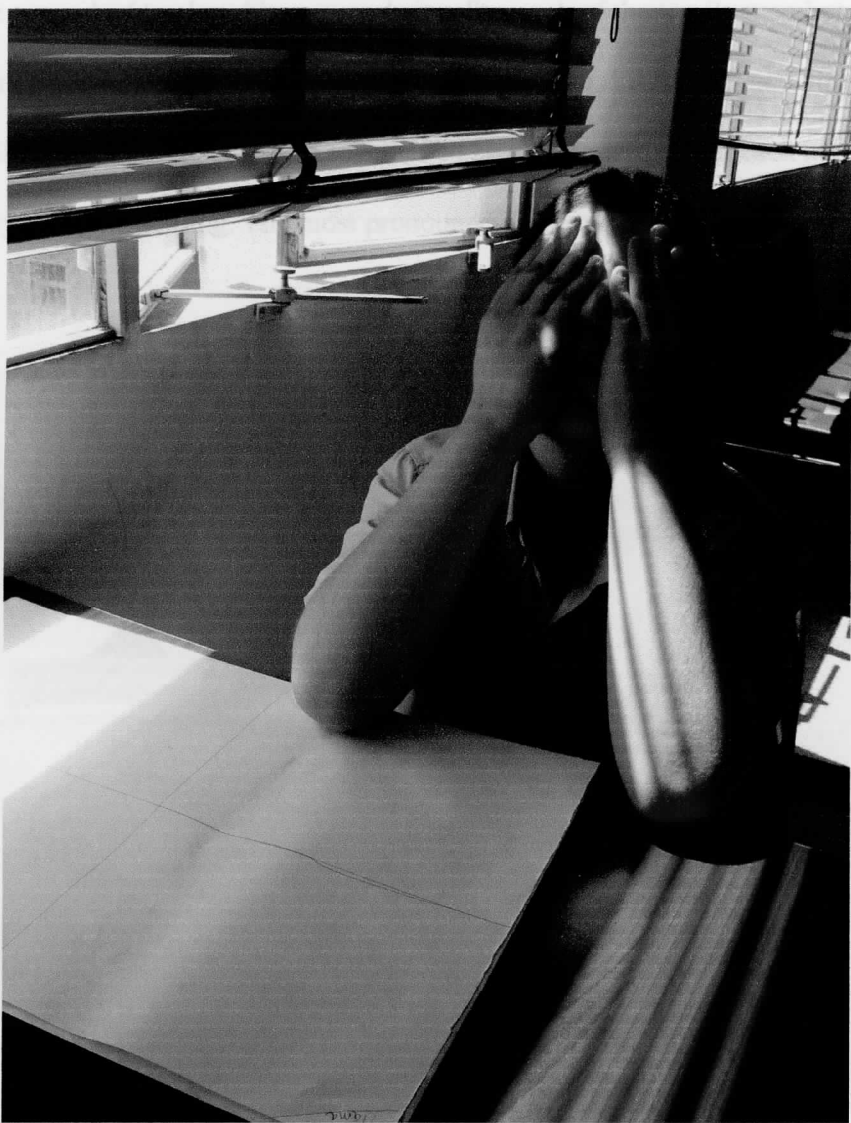


Fig. 4 Mike has closed his eyes to imagine a family scene

Name	:	Mike
Class	:	Grade 6
Gender	:	Male
Age	:	11
Session Topic	:	Imagine a family scene and draw
Materials	:	Colored pencils and paper
Objectives	:	Introduction to family environment and relations

Mike was asked to close his eyes and visualize each of the family members doing something together. He had to draw his father, his mother, his brother and himself. It was not possible for him to see them all together so he preferred to depict each member separately doing something. The most pronounced aspect of his work was the fact that all

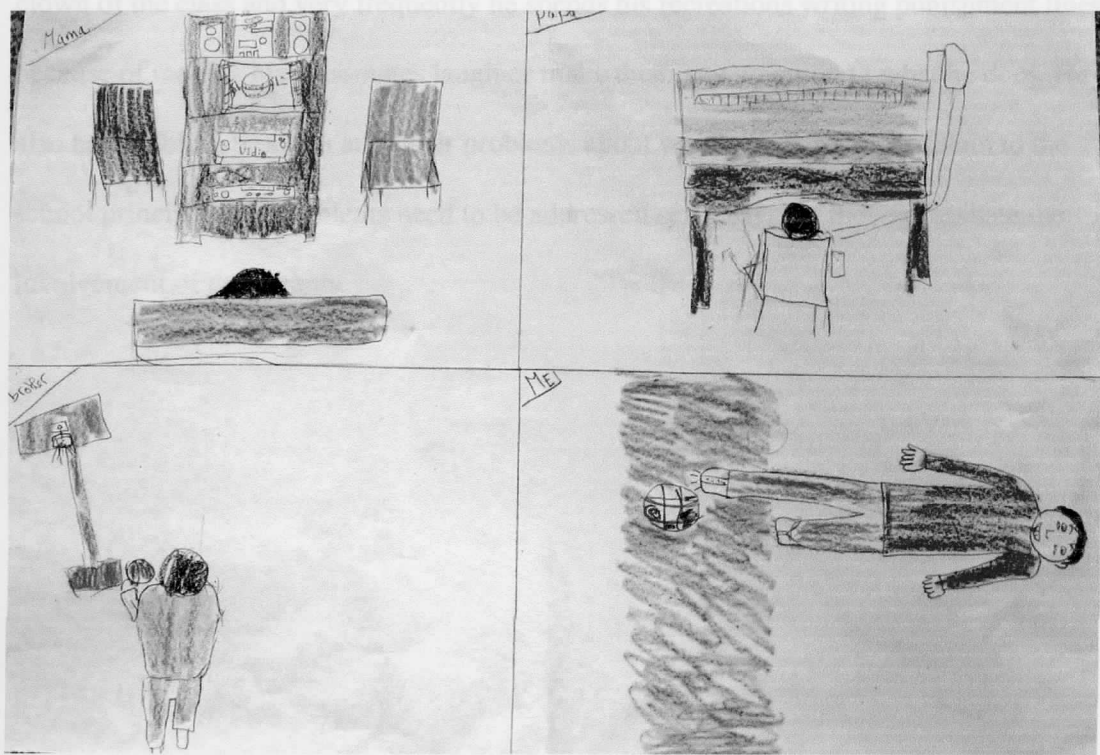


Fig 5 Mike’s Family Portrait

the members were drawn in a position whereby they have turned their backs to him, they are busy doing their favorite thing and he looks at them from behind. The mother is watching television, the father is working on his desk and the brother is playing basketball.

Another feature of his drawing is the fact that all the other members of the family are presented in a vertical fashion on the paper and he has depicted himself in a horizontal fashion playing football.

Had this been a regular art therapy session, these points must have been discussed to see the opinion of the student on his work and his responses on the researcher's point of view.

It is easy for the researcher to link the content of his artwork with other information obtained throughout the implementation of the TAEP. For example he actually is the clown of the class and very frequently he spends his recreations writing punishment lines because of making his classmates laugh or make them pay attention to what he does. He also has a sibling problem and other problems about which his parents complain to the school principal. His problems need to be addressed seriously, but they necessitate the involvement of the parents.

One look at the face of Karlo and one is convinced that an angel is hiding behind his face; he is very handsome and has an angelic smile. One obvious trait in Karlo is the fact that he does not have the ability to express himself in the right words. Actually his vocabulary seems to be poor; he does not use many synonyms or adjectives. Further investigation is needed to find out the relation of his weakness in verbal expression and his physical impulsivity.

Karlo cannot take the simplest remarks; on one occasion when he was writing something on the board, when one of his classmates said: "That is wrong". He jumped

Involving Others

Drawing or talking are sometimes not enough, action is needed. Many people can actually be involved in helping achieve the therapeutic goals set for each of the students. These people could be parents, siblings, teachers or classmates.

Name	:	Karlo
Class	:	Grade 5
Gender	:	Male
Age	:	12
Session Topic	:	Complete on the work of each other.
Materials	:	Paper and colored pencils
Objectives	:	Observe and understand the other

All the descriptions about Karlo confirm that he has a serious impulse control problem. He gets angry very easily, he is aggressive, impatient, easily teased, easily embarrassed, easily hurt, easily frustrated, gets in many fights and he hits and kicks his classmates and then he cries in regret. He is frequently punished by the teachers.

One look at the face of Karlo and one is convinced that an angel is hiding behind his face; he is very handsome and has an angelic smile. One obvious trait in Karlo is the fact that he does not have the ability to express himself in the right words. Actually his vocabulary seems to be poor; he does not use many synonyms or adjectives. Further investigation is needed to find out the relation of his weakness in verbal expression and his physical impulsivity.

Karlo cannot take the simplest remarks, on one occasion when he was writing something on the board, when one of his classmates said: “That is wrong”. He jumped

and kicked his classmate and he was punished by being deprived from going to the school trip.

After many trials, it was obvious that the teachers are not willing to understand him or tolerate him. It was worth to try if his classmates were willing to help him by abstaining from teasing him.

For the exercise named “Complete the doodles” three of his classmates were invited to share the session.



Fig 6 Complete the doodles session with Karlo (showing his back) and his classmates

The exercise was carried out in the following way: each of the students is given a paper and a set of colored crayons. Each one has three minutes to doodle on the paper and make meaningless marks or doodles with different colors. After three minutes the paper is handed to the next student, this way all the papers are rotated. The next student has to find an image or a meaning in the paper handed to him and has to add shapes and colors to make visible that meaning. He can work for 3 more minutes and hand the paper over to the next students. In this way the paper turns and turns each student adding something to it. Eventually many forms and figures become visible in each of the drawings with a collective effort.

The objective of this exercise is to discover a window in the mind and soul of the other, to create an invisible circuit that makes one student give meaning to something meaningless that the other student has done. In addition it encourages the idea of accepting the meaninglessness of the other and willingly introducing functionality to the process of artmaking as well as the process of friend making.

Besides the objectives imbedded in the exercise, the objective of this session was about making the students understand each other respectively. This was done through the informal conversation carried out during the session. The focus of the conversation was Karlo, his impulsivity, the meaninglessness of his angry impulses, also the meaninglessness of the irresponsible comments Karlo frequently gets from his friends because they enjoy teasing him.

During this session Karlo's friends made the commitment of not teasing him just for fun, also Karlo tried to understand that the teasing is not meant to hurt him, it was just a foolish habit.

Of course this session does not end Karlo's problems, because he struggles to control his impulses but he is not always successful. A cognitive behavioral therapy for impulse control might help this angel faced boy.

Underlying Objectives of the TAEP Exercises

The main menu of the TAEP is composed of 20 sessions of art based exercises usually carried out individually with the referred students in. These highly structured exercises involve underlying psychological objectives in addition to the art task being executed.

Name	:	Mona
Class	:	Grade 3
Gender	:	Female
Age	:	10
Date	:	3 rd and 8 th of May 2006
Duration	:	120 minutes divided in two
Session Topic	:	The Self Box
Materials	:	Shoe-box, watercolor and self photograph
Objectives	:	Realization and comparison of inner and outer selves

The student is asked to think about the question “how do I look from inside and outside” the next week he or she will be asked to write everything he or she has in the inside of the box, and then the

The self box is a three dimensional artwork that involves painting, drawing, collage and writing.

The student is asked to paint a shoe box with color white from inside and outside.

While painting the shoe-box the researcher explains the purpose of the Self box. The box will be like the person who makes it, it has an inside and it has an outside. Inside each one of us there are things that want to remain inside and not get out, other things want to get out but they are still captured there. The things inside are like fears, wishes, dreams, thoughts, memories, plans, ideas, impressions, decisions, etc. etc. The outside of the box is the part of us that people see, the part that we allow to show other people.



Fig 7 Mona making her own Self-Box

The student is asked to think of these things for a whole week and the next week he or she will be asked to write everything he or she has in the inside of the box, and then the box will be sealed. No one knows what is written inside except the student.

The next week the student is asked to write inside the box for about 15 minutes. Then the box is sealed. A picture of the student with the big self portrait he or she has done before is placed on the box, then the student starts decorating the box from all outer sides.

During this time the student is asked to make a mental comparison between what is inside and what is outside of the box. What are the things that she wants to get out of the box, what are the things that she wants to show on the outside.

The purpose of this exercise is to be able to differentiate realities and emotions.

Repeated thinking about the contradiction of the inside and outside might bring about better self understanding, and hopefully better control of life and self.

One other distinctive attribute of this exercise is that it freezes a moment in time, and gives an emotional, behavioral and cognitive reference to the student while time passes.

like they will either get infuriated or collapse. One such student was Johnny.

Name Johnny

Class Grade 1

Gender Male

Age 7



Fig 1 Johnny working with two hands

When Talent is King

Not all the psychotherapy techniques work for all students. This is especially true when the student is very talented or has a very powerful drive for art that the exercises fall short of interesting or satisfying him. Moreover, students like these are very sure of their art and do not make concessions for anything, force onto them an idea they do not like they will either get infuriated or collapse. One such student was Johnny.

Name : Johnny

Class : Grade 1

Gender : Male

Age : 7



Fig 8 Johnny working with two hands

Johnny is talented and motivated. His world seems to spin around drawing.

It was very hard to make him draw things that are planned by the researcher, he came into the sessions already decided what he has to draw or paint. If the assignment of the day pleased him; he did it, if not; he would do his own thing.

Johnny has had all kinds of troubles since the day he was born; he was referred because he was good for nothing in class and very aggressive. He has a twin brother in class but he was the weaker in academics and conduct.

Paradoxically, Johnny showed a remarkable progress in his conduct and his relations in class with the least intervention among the students who were referred. Perhaps because he was actualizing himself every session.

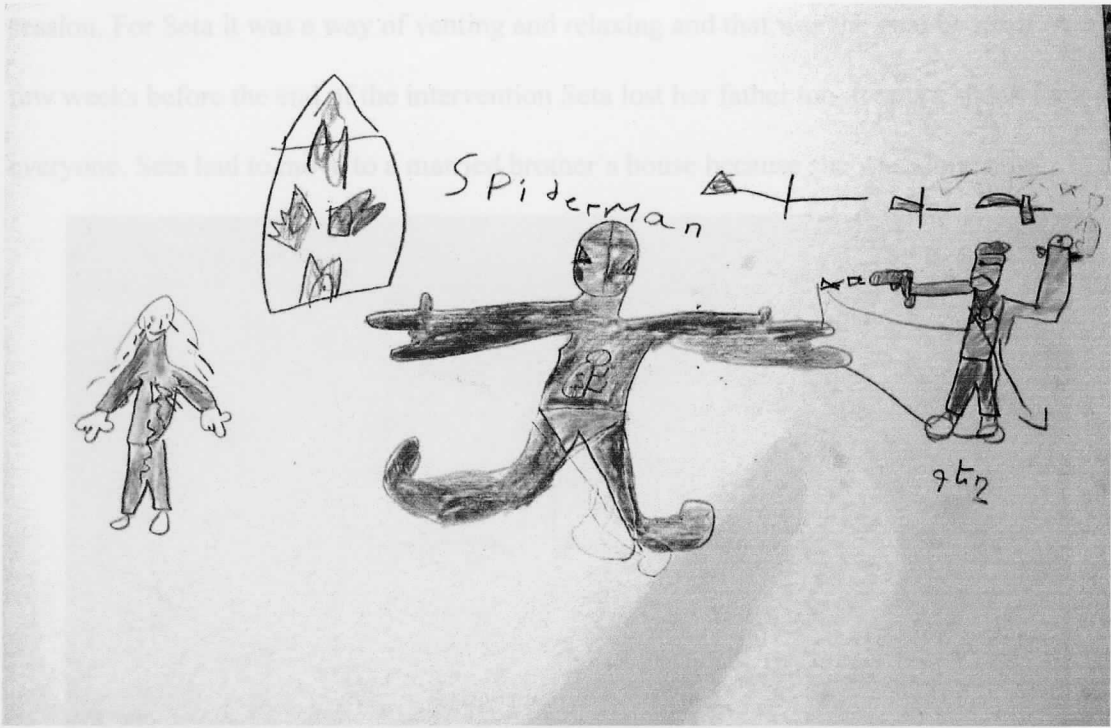


Fig 9 Johnny's conception of time, space and narration is evident by the traveling knife of the bad man, by the falling tears of the girl and by the double actions of the Spiderman.

When Nothing Can Be Done

At times only time can solve problems, especially when problems are caused by important losses. At these times it is preferable for the referee to show the way.

Name : Seta
Class : Grade 8
Gender : Female
Age : 14

Lisa was referred because she had lost her mother two years ago and since then she had been living with her father. She was exhibiting contradicting behaviors like depression as well as defiance. She was poor in her studies although she could do much better. Lisa showed all the signs of PTSD but she was happy to come each time for the art session. For Seta it was a way of venting and relaxing and that was the goal by itself. A few weeks before the end of the intervention Seta lost her father too. It was a shock for everyone. Seta had to move to a married brother's house because she was alone now.



Fig 10 All the drawings of Seta look like self portraits

End of Intervention Interview

A2 The end of intervention interview was conducted to see the degree of understanding for the process the students have gone through. Although this interview does not have an impact on the anxiety scores, but it helps translate data in an analytical way.

Name : Luna
 Class : Grade 7
 Gender : Female
 Age : 14
 Date : 5th June 2006
 Session Topic : End of TAEP interview (Adapted from Pienaar, 2005)



Fig 11 Luna drawing with pastel

Q1 Was the process too long?

A1 Long, but I wanted it to be longer.

Q2 Was there too much repetition?

A2 No.

Q3 Did the different steps logically build upon one another?

A3 Each exercise taught me a lesson.

Q4 Could you distinguish between the different meanings embedded in each step?

A4 Yes

Q5 What did you like the most?

A5 The self-box, it gave me confidence.

Q6 Did you experience the pace of the process as being rushed?

A6 The pace was ok.

Q7 Would you have preferred to receive the list of materials before the session started?

A7 The surprise for each time was very good

Q8 How did you experience the workspace?

A8 Nice, I like the quiet, but we need a bulletin board.

Q9 What do you think would be the ideal place or space in which to represent this kind of a workshop?

A9 The beach, I like to paint on the seashore.

A17 Draw on balloons and make masks

Q10 Were the art materials and equipment sufficient to complete the assignments?

A10 They were varied and satisfactory

Q11 What was the core message of this process to you?

A11 To change my inner personality, to know about the inner beauty.

Q12 Who do you think would benefit from this process?

A12 Everybody, a good person can get better and everyone needs to go to psychologist.

Q13 How suitable do you think the process is for a group setting?

A13 Wouldn't be so good.

Q14 For which age group would you recommend this process?

A14 Thirteen or above, because at thirteen one starts to get lost or lose control

Q15 Was the process at all worth the effort? Provide reasons for your answer.

A15 Yes, I got more self confidence, I discovered that I needed help,

Q15 Help, I learned new things, and I am teaching some skills to others.

Q16 How do you feel about the type of artworks or constructs the process employs?

Were you satisfied with the results?

A16 Each one was better than the other, Yes I was very satisfied.

Q17 Can you think of any other interesting art projects that are suitable for this counseling workshop environment?

A17 Draw on balloons and make masks

Q18 Do you think any of the artworks could have been changed with another activity?

A18 No one of the chapter on the Package of TASP was to give an idea about the process of the TASP. Not all the exercises applied during the intervention were mentioned.

Q19 Do you think the photos taken during each session made any contribution to your self discovery?

A19 I thought I was very ugly and I discovered that I am beautiful in the pictures.

Q20 Would you have liked to use still more other media?

A20 Charcoal

Q21 How are you experiencing this interview?

A21 It is exciting because I like people to ask me questions to get to know me better.

Q22 Have you made any inner progress of which you are already aware?

A22 I am in a better relationship with my friends, with my dad and family, they trust me more now and I understand them.

Q22 Do you need to add anything at this point?

A22 Yes, you suggested that I bring a copybook and write down all my mistakes and all the lies I have told and all the bad things that I have made wrong, writing my fears and my dreams was very important. Also letting go of that bad piece of paper taught me that I can live without it and I am happy.

Summary of the Descriptive Data for the TAEP Research

The purpose of the chapter on the Package of TAEP was to give an idea about the process of the TAEP. Not all the exercises applied during the intervention were mentioned, neither all the information regarding each of the students were written in this text. The exercises, the procedures and the information on some of students were given for the sake of clarifying the actual independent variable for this study which is the TAEP.

academic performance and conduct. The research itself is carried out to provide an introductory overview of some of the main features of a therapeutic art, which might be easily applicable in the school system. The longitudinal research design that was carried out involving an empirical study to find out the effect of the independent variable TAEP on the anxiety levels of the students as well as their GPA and conduct. The independent variable TAEP is a comprehensive program, which includes its own assessment, intervention and evaluation tools. These are briefly described in chapter five.

Quantitative findings

The correlation study was conducted for of verifying the correlation of the variables of the research, namely; anxiety, GPA and conduct grade. There was no correlation between these variables. This implies that reduced anxiety would not guarantee better GPA or conduct, because they are not linked to each other. In fact, the survey showed that many of the 115 students that were involved in this study were achieving very high GPA or conduct grades in spite of their high anxiety. So the TAEP had had independent effect on each of the variables.

Another noteworthy point is important for the choice of the control group. Since there was no correlation among the variables then the choice of the control group is perfectly justifiable because it was not necessary to find a matching student on all the variables, matching with one variable would be satisfactory.

CHAPTER SIX

Discussion

The current research consists of introducing a Therapeutic Art Education Program TAEP into the Lebanese school system. The TAEP itself consists of several procedures and exercises assembled together to lower the students' anxiety levels and improve his academic performance and conduct. The research itself is carried out to provide an introductory overview of some of the main features of a therapeutic art, which might be easily applicable in the school system. The longitudinal research design that was carried out involving an empirical study to find out the effect of the independent variable TAEP on the anxiety levels of the students as well as their GPA and conduct. The independent variable TEAP is a comprehensive program, which includes its own assessment, intervention and evaluation tools. These are briefly described in chapter five.

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Another noteworthy point is important for the choice of the control group. Since there was no correlation among the variables then the choice of the control group is perfectly justifiable because it was not necessary to find a matching student on all the variables, matching with one variable would be satisfactory.

The longitudinal nature of the study obliges some considerations. The passage of time implies that the experiment is not conducted under controlled conditions; therefore many factors weaken the integrity of the results. One potential problem with longitudinal designs, it is difficult to pinpoint the exact causes for individuals' changes over time (Zechmeister, Zechmeister, Shaughnessy, 2001). The current study was conducted on a time span of not just 20 weeks (vacations and holidays expanded the time), it started on the 31st of October 2006, and ended on the 13th of June 2006. It took place over several months during which many changes occurred in the lives of each of the individual students in the experimental condition. Many changes must have occurred in the lives of the students in the both experimental and control conditions. All in all, the students grew almost a year older; they acquired new information through their regular studies, etc. etc.

One statistical measure that might compensate for the disadvantages of the longitudinal studies is the calculation of the mean gain score. The mean gain score investigates the amount and the significance of the amount of gain.

The hypothesis of the current research was that Therapeutic Art Education Program (TAEP) reduces anxiety of schoolchildren and helps promote academic performance and conduct. The statistical comparison of the mean gain scores of the RCMAS tests results showed that the implementation of the TAEP had significantly decreased the anxiety levels, had increased the GPA but had not improved the conduct of the students significantly. In other words, although the experimental group students appear to have improved over the control group, and although the control might have gained some improvement due to maturity and or academic development, the comparable gain for the experimental students was significantly more on anxiety and GPA than it was for the control students.

One cause for not achieving significance in the conduct score might be the preconception of the teachers about the conduct of the student. The conduct grade is not a

grade cumulative of several scores accumulated throughout a semester, it is given by the homeroom teacher once at the end of the quarter, and it is highly subjective verdict. A correlation study between the pretest and the posttest conduct scores for the 106 control group students was carried out, the result was $= 0.88$, therefore we can see that teachers do not change their minds about students easily. On the other hand, one teacher who was new to the school, had noticed changes in behavior and conduct on several students in the experimental group, perhaps because she did not have previous conceptions on each of the students.

Notes on Qualitative Findings

The qualitative information of the research is presented as an integral part of the TAEP itself more than a form of evaluation for the actual efficiency of the TAEP. The pre-intervention and post-intervention data on each of the students in the experimental group along with their appropriate analysis was carried out, some examples were given in the chapter five, The TAEP Package. This included qualitative and descriptive information gathered during the process of implementing the TAEP, added to it was the general evaluation of the researcher, the teachers and the students themselves.

An appropriate way of presenting the qualitative findings of the research would be by compiling the data relevant to the individual students into one unity of findings for a comprehensive presentation of the TAEP. These findings are presented in the following section named Qualitative Findings.

Qualitative Findings

After getting acquainted to the referred children and working with them, it became obvious that the referral data and the pretest data provided by the teachers on the Teachers Report Form were not very accurate, many teachers had not noticed certain traits or characteristics or behaviors of the children. On the other hand, according to the

Teachers Report Form and the unstructured interviews with the teachers at the end of the intervention it was clear that the teachers did not notice significant changes regarding the students' general performance. The reason for this might be that the teachers are grade oriented rather than psychology oriented, and perhaps they had expected dramatic academic changes after the TAEP.

As for the students themselves, some of them never realized that the TAEP had pursued goals other than arts and crafts, because the psychological aspect of the TAEP is well concealed by the joviality and the informality of the individual sessions. Questions, answers, hints and advice were provided indirectly, casually and without commitment. All the students expressed happiness for having done the TAEP but few of them noticed that it was pursuing behavioral goals. Some of them actually felt the impact of the TAEP and could tell what changed in them as a consequence of taking the TAEP intervention. These changes were: being happy, keeping calm and relaxed, being socially more successful, being more pleasant to the teacher, more ease at studying, being more patient, etc.

Overview of the TAEP Processes and Outcomes

During the course of the TAEP intervention, it became obvious that the referred students were not always the typical students required for implementing this kind of research. The referred students were usually normal students who had academic or conduct problems. It appeared that these students were referred mainly because of their pronounced behaviors that irritated the teachers. The information obtained from the data of the large control group of 106 students indicated that the selected students did not form a homogenous group, sampling could have been more specific had the researcher run a pilot study for identifying students with specific problems. This kind of precision in the selection stage could have rendered different results at the end of the research.

Nevertheless, the good aspect of such a selection is the fact that in real life situation these are the students that would actually be referred by the teachers or the administration and not necessarily the ones who are the most in need because the latter cannot disclose that need in an obvious way.

Although there has been a considerable contradiction between the posttest quantitative results obtained by the inferential statistics and the posttest qualitative results obtained from the teachers' report and interview. The students narratives and the researchers field notes could diminish this contradiction and bring light to issues not considered initially in the RCMAS questionnaires or Teachers' Report Form or the interviews.

Each of the 20 sessions of TAEP had an inbuilt goal, but there were also overall distinctive goals for the different stages of the implementation of the TAEP, in addition to the goals set for the individual students. At some point remediation from anxiety became a secondary goal for most students especially when core problems of the students surfaced and obstructive problems were identified. Examples of these problems are peer pressure, responsibility, social skills, interpersonal relationships, tolerance, depression, self esteem, aggression, impulse control, slow learning, thought orienting, introduction to values, conflict management, persisting on task, etc. etc. Many of these issues were indirectly tackled and informally addressed throughout the sessions (refer to the clinical focus section), and these are not properly mentioned neither by the qualitative nor by the quantitative measures. Also, tackling these very problems might have been instrumental in lowering the levels of anxiety of the students, in which case, it would be difficult to distinguish the individual effect of the TAEP and the effect of the researcher's input in the intervention.

Although the actual art skills or art grade of the students in the experimental group was never considered part of the TAEP, nevertheless all the students got higher grades on art at the end of the year and their art skills were remarkably improve compared to the

students who did not take part in the intervention. In pure artistic terms, this improvement is due to the freedom involved in the TAEP art, which was usually non-conventional, and because the actual work produced was not graded as in the regular class. At this point, there is a circular flow of ideas, in the sense that the freedom involved in all the aspects of the TAEP might have liberated some restricted thoughts or behaviors, which in itself is regarded as therapeutic according to the theory of “art as psychotherapy” some. The reverse of this idea could imply that the therapeutic qualities of the TAEP exercises could have liberated the expressive faculties of the student which resulted in improved art skills and hence better artwork.

Implications

The notion of identifying students at risk and preventing future damage is a valuable contemporary tradition in education. In this sense, all of the students could benefit from programs such as the TAEP, especially in underprivileged schools, mainly because such programs spread awareness of the existence of the at-risk condition and then they advocate the possibilities of avoiding future collapse. This by itself creates an atmosphere of responsibility in parents, teachers as well as the whole community that can reconsider naïve negligence and transform them into responsible actions.

The researcher’s presence in the school throughout the academic year has made many parents of students in the control group come and ask for information about certain behaviors their children have. The impact is even more pronounced with the teachers who have started to frequently discuss relevant issues about some behaviors of the students that in the past passed unnoticed.

Therefore, identifying and addressing the problems of some of the students at-risk in any constructive way may work as a snowball effect in these low-income neighborhood schools.

Limitations

Some of the limitations of this study were that the students in the experimental group were not chosen at random, neither were the control group students. The experimental group was relatively small to be able to generalize the results with confidence. Another limitation was the fact that the student who were pulled out of the class might have improved because of the mere fact that they were pulled out of class and were given individual attention. The impact of this attention also the impact of the treatment of the researcher could have had their share in the significance of the results.

All the students in the control group carried out the same exercises. Nevertheless the conversations, the questions, the rhythm and the special therapeutic relationship differed from one student to the other. Another kind of difference is also involuntarily imposed by the age or the gender of the students in the experimental condition. These facts represent considerable threats to the internal validity of this research.

During the twenty session's time, which was almost equivalent to the duration of an academic year, some of the students experienced changes in their lives. One student who was referred for the reason of the death of the mother experienced the loss of the other parent towards the end of the experiment, another student started to see a private tutor, etc.

The sample of nine students was relatively small to be able to derive definitive conclusions or to generalize the findings. In addition, the coexistence of different age groups in such a small experimental group weakens the results because children and adolescents react differently and demonstrate different behaviors at different developmental stages, this also might interrupt the results.

Some of the objectives of this study were tailored according to the availability of the cases. In this sense, the choice of anxiety as a variable was set only because the students referred for the study appeared to have anxiety. The exercises that were implemented for

the TAEP were kind of standard and they were not fine tuned to address the kind of anxiety the different students exhibited. The TAEP did not target the cause of academic underperformance or conduct problems for each child. In a future study, all these issues could be fine-tuned to meet the needs of individual students or a group of students that share similar problems.

Another limitation of this program is the fact that so much time is devoted to the individual student, which is a relatively expensive way of addressing problems at school level. To make the program more functional, grouping students with similar problems might be a more efficient way of addressing problems.

Recommendations and Suggestions for Future Research

The three limitations of this study were the small size of the experimental group, the sample was not chosen randomly and the students were pulled out of the classes. The results could not show definitively whether the significant reduction of anxiety levels are due to the implementation of the TAEP or due to the fact of being pulled out and being given special attention. To resolve this uncertainty, in a future replication of this experiment a larger experimental group could be chosen at random, the size of the sample could be larger. In order to resolve the confusion about the impact of the researcher, the control group could be given a task that introduced by the same researcher but the task should be different than the TAEP. That way the effect of the TAEP could be better estimated because the confounding variable of the researcher's impact will be present in both the experimental condition as well as the control condition.

Throughout the implementation of the TAEP it became clear that emotional problems and interpersonal relationships might interfere with academic performance of the students. Conflict among classmates, rivalry among siblings, and relationship style of parents with their children could be at the core of anxiety problems and consequent

academic performance and conduct of the students. In any future implementation of the TAEP it is recommendable to take this issue in consideration. In this context, a kind of cooperation between art therapist family, classmates, and the classroom teacher should be established for the purpose of appropriate gathering of relevant information and feedback.

A number of factors have been identified as contributing to the etiology of anxiety disorders in children. These factors include genetics/temperament, mother-child attachment pattern, presence of parental psychopathology, and parenting style. (Bernstein, 2002). Identifying problems and addressing them need solid theoretical bases. A future implementation of the TAEP need consider theories of psychopathology in selecting the experiment subjects, in diagnosing the symptoms, in choosing the appropriate instruments for diagnosis, and implementing a distinct theoretical approach of implementing the TAEP.

One important question imposed itself throughout the implementation of the TAEP, namely; the role of the sibling in the development of the individual. Most referred students exhibited problems related to sibling issues. Most of them were either one of the twins or one of the siblings that are born within a year's time. It would be interesting to design a model of the TAEP especially for those who have similar sibling issues, which might also be indicative of attachment issues.

It should always be clear that the TAEP is intended to be an integral part of school psychology and not an absolute substitute for school psychology, unless a trained school psychologist applies it. The TAEP could be regarded as an optimum solution for schools who have no psychologists at all. It can be also recommended for prevention purposes for identifying and forewarning the students at-risk. This is true especially when we realize that the referred students in this research were not necessarily the students most in need of psychological help, or more importantly, they were not the students who really were at-

risk. Many students showing symptoms of depression, eating disorders or PTSD were simply left out by not being referred.

More rigorous empirical statistics showed that the TAEP was not very effective in increasing GPA or improving conduct. Future strategies must consider that GPA and conduct might be correlated with values and motivations, like the value of education, career issues.

A new version of the TAEP could be designed to implement as a substitute for the regular art class of the school because TAEP does not fall short of any art program in school, in terms of esthetics, materials, topics and other relevant criteria. One reason for making this recommendation was the feelings of the students in the control group who showed strong desire to join the experimental group, some of them were very jealous, others asked their parents to come to school and ask the principal if their child could also join the experimental group. Naturally, no new students were allowed to join the experimental group, but they were compensated by doing some group work and by executing the big mural with all the students of the elementary section.

It would be recommendable to follow the nine students in the experimental condition and the comparable nine students in the control group for a few years to come in order to find out whether the TAEP has a lasting effect on them or just a temporary one.

It would be also recommendable to replicate the research.

Finally, art therapy could be part of the activities of school psychologists and it will be plausible to find universities in Lebanon that offer courses on art therapy for education and school psychology students, as it is the case in most universities in USA, Europe or Australia.

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Write down your 1st quarter Overall Average _____

Write your first quarter Conduct Grade _____

Appendix 1: Questionnaire for the Revised Children’s Manifest Anxiety Scale

Class _____ Age _____ Gender _____ Date _____

“What I think and Feel”

Read each question carefully. Put a circle around the word **YES** if you think it is true about you. Put a circle around the word **NO** if you think it is not true about you

1	I have trouble making up my mind.	Yes	No
2	I get nervous when things do not go the right way for me	Yes	No
3	Others seem to do things easier than I can	Yes	No
4	I like everyone I know	Yes	No
5	Often I have trouble getting my breath	Yes	No
6	I worry a lot of the time	Yes	No
7	I am afraid of a lot of things	Yes	No
8	I am always kind	Yes	No
9	I get mad easily	Yes	No
10	I worry about what my parents will say to me	Yes	No
11	I feel that others do not like the way I do things	Yes	No
12	I always have good manners	Yes	No
13	It is hard for me to get to sleep at night	Yes	No
14	I worry about what other people think about me	Yes	No
15	I feel alone even when there are people with me	Yes	No
16	I am always good	Yes	No
17	Often I feel sick in the stomach	Yes	No
18	My feelings get hurt easily	Yes	No
19	My hands feel sweaty	Yes	No
20	I am always nice to everyone	Yes	No
21	I am tired a lot	Yes	No
22	I worry about what is going to happen	Yes	No
23	Other children are happier than I am	Yes	No
24	I tell the truth every single time	Yes	No
25	I have bad dreams	Yes	No
26	My feelings get hurt easily when I am fussed at	Yes	No
27	I feel someone will tell me I do things the wrong way	Yes	No
28	I never get angry	Yes	No
29	I wake up scared some of the time	Yes	No
30	I worry when I go to bed at night	Yes	No
31	It is hard for me to keep my mind on my schoolwork	Yes	No
32	I never say things that I shouldn't	Yes	No
33	I wriggle in my seat a lot	Yes	No
34	I am nervous	Yes	No
35	A lot of people are against me.	Yes	No
36	I never lie	Yes	No
37	I often worry about something bad happening to me	Yes	No

Write down your 1st quarter General Average _____

Write your first quarter Conduct Grade _____

Appendix B – Teachers' Report Form

TEACHER'S REPORT FORM FOR AGES 6-18For office use only
ID # _____

Your answers will be used to compare the pupil with other pupils whose teachers have completed similar forms. The information from this form will also be used for comparison with other information about this pupil. Please answer as well as you can, even if you lack full information. Scores on individual items will be combined to identify general patterns of behavior. Feel free to print additional comments beside each item and in the spaces provided on page 3. **Please print, and answer all items.**

PUPIL'S FIRST MIDDLE LAST
FULL
NAME

PUPIL'S PUPIL'S PUPIL'S ETHNIC
GENDER AGE GROUP OR RACE

☐ Boy ☐ Girl

TODAY'S DATE

Mo. _____
Day _____
Year _____

PUPIL'S BIRTHDATE

Mo. _____
Day _____
Year _____

PUPIL'S NAME AND ADDRESS OF SCHOOL
GRADE IN SCHOOL

PARENTS' USUAL TYPE OF WORK, even if not working now. (Please be specific – for example, auto mechanic, high school teacher, homemaker, laborer, lathe operator, shoe salesman, army sergeant.)

FATHER'S TYPE OF WORK

MOTHER'S TYPE OF WORK

THIS FORM FILLED OUT BY:
(print your full name)

Your gender: ☐ Male ☐ Female

Your role at the school:

- ☐ Classroom Teacher ☐ Counselor
☐ Teacher's Aide ☐ Special Educator
☐ Administrator ☐ Other (specify) _____

I. For how many months have you known this pupil? _____ months

II. How well do you know him/her?

1. ☐ Not Well 2. ☐ Moderately Well 3. ☐ Very Well

III. How much time does he/she spend in your class or service per week?

IV. What kind of class or service is it? (Please be specific, e.g., regular 5th grade, 7th grade math, learning disability, counseling, etc.)

V. Has he/she ever been referred for special class placement, services, or tutoring?

- ☐ Don't know 0. ☐ No 1. ☐ Yes – what kind and when?

VI. Has he/she ever repeated any grades?

- ☐ Don't Know 0. ☐ No 1. ☐ Yes – grades and reasons:

BE SURE YOU ANSWERED ALL ITEMS AND SEE OTHER PAGE

VII. Current academic performance – list academic subjects and check box that indicates pupil's performance for each subject:

Academic Subject	1. Far below grade	2. Somewhat below grade	3. At grade level	4. Somewhat above grade	5. Far above grade
1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

VIII. Compared to typical pupils of the same age	1. Much less	2. Somewhat less	3. Slightly less	4. About average	5. Slightly more	6. Somewhat more	7. Much more
1. How hard is he/she working?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. How appropriately is he/she behaving?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. How much is he/she earning?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. how happy is he/she?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

IX. Most recent achievement test scores (optional):

Name of test	Subject	Date	Percentile or grade level obtained

X. IQ, readiness, or aptitude tests (optional):

Name of test	Date	IQ or equivalent scores

Be sure to answer all items.

Does this pupil have any illness or disability (either physical or mental)?

☐ No ☐ Yes - please describe:

When true of the pupil, circle the 1. If the item is not true of the pupil, circle the 0. Please answer all items as well as you can, even if some do not seem to apply to this pupil.

0 = Not True (as far as you know) 1 = Somewhat or Sometimes True 2 = Very True or Often True

0 1 2	1	Acts too young for his/her age	0 1 2	29	Fears certain animals,
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What concerns you most about this pupil?

0 1 2	2	Argues a lot	0 1 2	30	Fears going to school
0 1 2	3	Falls to finish things he/she starts	0 1 2	31	Fears he/she might think or do something bad
0 1 2	4	There is very little he/she enjoys	0 1 2	32	Fears he/she has to be perfect
0 1 2	5	Defiant, talks back to staff	0 1 2	33	Fears or complains that no one loves him/her
0 1 2	6	Arguing, teasing	0 1 2	34	Fears others are out to get

Please describe the best things about this pupil:

0 1 2	7	Can't get his/her mind off certain thoughts/obsessions (describe):	0 1 2	35	Fears worthless or inferior
0 1 2	8	Can't sit still, restless, or hyperactive	0 1 2	36	Gets hurt a lot accident prone
0 1 2	9	Clings to adults or too dependent	0 1 2	37	Gets in many fights
0 1 2	10	Complains of loneliness	0 1 2	38	Gets teased a lot
0 1 2	11	Complains of boredom	0 1 2	39	Hangs around with others who get in trouble
0 1 2	12	Complains of loneliness	0 1 2	40	Hears sound or voices that aren't there (describe):

Please feel free to write any comments about this pupil's work, behavior, or potential, using extra pages if necessary.

0 1 2	13	Can't get his/her mind off certain thoughts/obsessions (describe):	0 1 2	41	Imaginative or wild without thinking
0 1 2	14	Can't sit still, restless, or hyperactive	0 1 2	42	Would rather be alone than with others
0 1 2	15	Clings to adults or too dependent	0 1 2	43	Lying or cheating
0 1 2	16	Complains of boredom	0 1 2	44	Bites fingernails
0 1 2	17	Complains of loneliness	0 1 2	45	Nervous, high-strung, or tense
0 1 2	18	Complains of loneliness	0 1 2	46	Nervous movements or twitching (describe):
0 1 2	19	Complains of loneliness	0 1 2	47	Overconfident or rules
0 1 2	20	Complains of loneliness	0 1 2	48	Not liked by other pupils
0 1 2	21	Complains of loneliness	0 1 2	49	Has difficulty learning
0 1 2	22	Complains of loneliness	0 1 2	50	Too fearful or shy
0 1 2	23	Complains of loneliness	0 1 2	51	Feels dizzy or lightheaded
0 1 2	24	Complains of loneliness	0 1 2	52	Feels too guilty
0 1 2	25	Complains of loneliness	0 1 2	53	Talks out of turn
0 1 2	26	Complains of loneliness	0 1 2	54	Overstressed without good reason
0 1 2	27	Complains of loneliness	0 1 2	55	Overweight

Below is a list of items that describe pupils. For each item that describes the pupil **now or within the past 2 months**, please circle the **2** if the item is **very true or often true** of the pupil. Circle the **1** if the item is **somewhat or sometimes true** of the pupil. If the item is **not true** of the pupil, circle the **0**. Please answer all items as well as you can, even if some do not seem to apply to this pupil.

0 = Not True (as far as you know)

1 = Somewhat or Sometimes True

2 = Very True or Often True

0 1 2	1	Acts too young for his/her age	0 1 2	29	Fears certain animals, situations, or places, other than school (describe):
0 1 2	2	Hums or makes other odd noises in class			
0 1 2	3	Argues a lot	0 1 2	30	Fears going to school
0 1 2	4	Fails to finish things he/she starts	0 1 2	31	Fears he/she might think or do something bad
0 1 2	5	There is very little he/she enjoys	0 1 2	32	Feels he/she has to be perfect
0 1 2	6	Defiant, talks back to staff	0 1 2	33	Feels or complains that no one loves him/her
0 1 2	7	Bragging, boasting	0 1 2	34	Feels others are out to get him/her
0 1 2	8	Can't concentrate, can't pay attention for long	0 1 2	35	Feels worthless or inferior
0 1 2	9	Can't get his/her mind off certain thoughts; obsessions (describe):	0 1 2	36	Gets hurt a lot accident prone
			0 1 2	37	Gets in many fights
0 1 2	10	Can't sit still, restless, or hyperactive	0 1 2	38	Gets teased a lot
0 1 2	11	Clings to adults or too dependent	0 1 2	39	Hangs around with others who get in trouble
0 1 2	12	Complains of loneliness	0 1 2	40	Hears sound or voices that aren't there (describe):
0 1 2	13	Confused or seems to be in a fog	0 1 2	41	Impulsive or acts without thinking
0 1 2	14	Cries a lot	0 1 2	42	Would rather be alone than with others
0 1 2	15	Fidgets	0 1 2	43	Lying or cheating
0 1 2	16	Cruelty, bullying, or meanness to others	0 1 2	44	Bites fingernails
0 1 2	17	Daydreams or gets lost in his/her thoughts	0 1 2	45	Nervous, highstrung, or tense
0 1 2	18	Deliberately harms self or attempts suicide	0 1 2	46	Nervous movements or twitching (describe):
0 1 2	19	Demands a lot of attention			
0 1 2	20	Destroys his/her own things	0 1 2	47	Overconforms to rules
0 1 2	21	Destroys property belonging to others	0 1 2	48	Not liked by other pupils
0 1 2	22	Difficulty following directions	0 1 2	49	Has difficulty learning
0 1 2	23	Disobedient at school	0 1 2	50	Too fearful or anxious
0 1 2	24	Disturbs other pupils	0 1 2	51	Feels dizzy or lightheaded
0 1 2	25	Doesn't get along with other pupils	0 1 2	52	Feels too guilty
0 1 2	26	Doesn't seem to feel guilty after misbehaving	0 1 2	53	Talks out of turn
0 1 2	27	Easily jealous	0 1 2	54	Overtired without good reason
0 1 2	28	Breaks school rules	0 1 2	55	Overweight

0 1 2	56	Physical problems without known medical cause:	0 1 2	83	Stores up too many things he/she doesn't need (describe): _____
0 1 2		a. Aches or pains (not stomach or headaches)	0 1 2	84	Strange behavior (describe): _____
0 1 2		b. Headaches	0 1 2	85	Strange ideas (describe): _____
0 1 2		c. Nausea, feels sick	0 1 2	86	Stubborn, sullen, or irritable
0 1 2		d. Eye problems (not if corrected by glasses) (describe): _____	0 1 2	87	Sudden changes in mood or feelings
0 1 2		e. Rashes or other skin problems	0 1 2	88	Sulks a lot
0 1 2		f. Stomachaches	0 1 2	89	Suspicious
0 1 2		g. Vomiting, throwing up	0 1 2	90	Swearing or obscene language
0 1 2		h. Other (describe): _____	0 1 2	91	Talks about killing self
0 1 2	57	Physically attacks people	0 1 2	92	Underachieving, not working up to potential
0 1 2	58	Picks nose, skin, or other parts of body (describe): _____	0 1 2	93	Talks too much
0 1 2	59	Sleeps in class	0 1 2	94	Teases a lot
0 1 2	60	Apathetic or unmotivated	0 1 2	95	Temper tantrums or hot temper
0 1 2	61	Poor school work	0 1 2	96	Seems preoccupied with sex
0 1 2	62	Poorly coordinated or clumsy	0 1 2	97	Threatens people
0 1 2	63	Prefers being with older children or youths	0 1 2	98	Tardy to school or class
0 1 2	64	Prefers being with younger children	0 1 2	99	Smokes, chews, or sniffs tobacco
0 1 2	65	Refuses to talk	0 1 2	100	Fails to carry out assigned tasks
0 1 2	66	Repeats certain acts over and over; compulsions (describe): _____	0 1 2	101	Truancy or unexplained absence
0 1 2	67	Disrupts class discipline	0 1 2	102	Underactive, slow moving, or lacks energy
0 1 2	68	Screams a lot	0 1 2	103	Unhappy, sad, or depressed
0 1 2	69	Secretive, keeps things to self	0 1 2	104	Unusually loud
0 1 2	70	Sees things that aren't there (describe): _____	0 1 2	105	Uses drugs for nonmedical purposes (don't include tobacco) (describe): _____
0 1 2	71	Self-conscious or easily embarrassed	0 1 2	106	Overly anxious to please
0 1 2	72	72. Messy work	0 1 2	107	Dislikes school
0 1 2	73	Behaves irresponsibly (describe): _____	0 1 2	108	Is afraid of making mistakes
0 1 2	74	Showing off or clowning	0 1 2	109	Whining
0 1 2	75	Too shy or timid	0 1 2	110	Unclean personal appearance
0 1 2	76	Explosive or unpredictable behavior	0 1 2	111	Withdrawn, doesn't get involved with others
0 1 2	77	Demands must be met immediately, easily frustrated	0 1 2	112	Worries
0 1 2	78	Inattentive, easily distracted		113	Please write in any problems the pupil has that were not listed above:
0 1 2	79	Speech problem (describe): _____			_____
0 1 2	80	Stares blankly	0 1 2		_____
0 1 2	81	Feels hurt when criticized	0 1 2		_____
0 1 2	82	Steals	0 1 2		_____

Խասարան.....Տարիք.....Աղջի՞կ կամ տղա՞.....Թուական.....

ԻՆ՞չ Կը Մտածեմ Եւ ԻՆ՞չ Կը զգամ

Պատասխանէ՛ շրջանակի մէջ առնելով Ծիշտ կամ Սխալ բառերը

1	Որոշելու դժուարութիւն կ’ունենամ յաճախ	Ծիշտ	Սխալ
2	Զղայի՜ն կը զգամ երբ բաներ ուզածիս պէս չեն ընդանար	Ծիշտ	Սխալ
3	Կ’երեւայ թէ ուրիշներ աւելի դիւրաւ կ’ընեն բաներ քան ես	Ծիշտ	Սխալ
4	Իմ ճանչցած անձերս բոլորն ալ կը սիրեմ	Ծիշտ	Սխալ
5	Յաճախ դժուար շունջ կ’առնեմ	Ծիշտ	Սխալ
6	Յաճախ մտահոգ կ’ըլլամ	Ծիշտ	Սխալ
7	Շատ բաներէ կը վախնամ	Ծիշտ	Սխալ
8	Միշտ ազնիւ եմ	Ծիշտ	Սխալ
9	Շուտ կը բարկանամ	Ծիշտ	Սխալ
10	Կը մտահոգուիմ թէ ծնողքս ին՞չ պիտի ըսեն ինձի	Ծիշտ	Սխալ
11	Կը զգամ թէ ուրիշներ չեն հաւնիր ըրածներս	Ծիշտ	Սխալ
12	Միշտ քաղաքավար եմ	Ծիշտ	Սխալ
13	Ինձի համար դժուար է գիշերը քունի անցնիլ	Ծիշտ	Սխալ
14	Կը մտահոգուիմ թէ ոմանք ին՞չ պիտի ըսեն իմ մասիս	Ծիշտ	Սխալ
15	Առանձին կը զգամ նոյնիսկ երբ մարդիկ կան հետս	Ծիշտ	Սխալ
16	Միշտ լաւ եմ	Ծիշտ	Սխալ
17	Յաճախ ստամոքսս կը ցաւի կամ սիրտս կը խառնուի	Ծիշտ	Սխալ
18	Դիւրաւ վիրաւորուած կը զգամ կամ կը նեղուիմ	Ծիշտ	Սխալ
19	Զեռքերս կը քրտնին	Ծիշտ	Սխալ
20	Ամէնուն հետ միշտ լաւ եմ	Ծիշտ	Սխալ
21	Յաճախ յոգնած կը զգամ	Ծիշտ	Սխալ
22	Կը մտահոգուիմ թէ ինչ պիտի պատահի	Ծիշտ	Սխալ
23	Ուրիշ պզտիկներ կամ պատանիներ ինձմէ աւելի ուրախ են	Ծիշտ	Սխալ
24	Միշտ ճշտմարտութիւնը կը խօսիմ	Ծիշտ	Սխալ
25	Գէշ երազներ կը տեսնեմ	Ծիշտ	Սխալ
26	Եթէ ինձի բարկանան՝ զգացումներս շուտով կը վիրաւորուին	Ծիշտ	Սխալ
27	Կը զգամ որ ինձի պիտի ըսեն թէ սխալ բաներ կ’ընեմ	Ծիշտ	Սխալ
28	Բնաւ չեմ բարկանար	Ծիշտ	Սխալ
29	Երբեմն վախցած կ’արթննամ	Ծիշտ	Սխալ
30	Կը մտահոգուիմ երբ իրիկունը անկողին կ’երթամ	Ծիշտ	Սխալ
31	Ինձի համար դժուար է դասին կեդրոնանալ	Ծիշտ	Սխալ
32	Երբեք չըսուելիք բաները չեմ ըսեր	Ծիշտ	Սխալ
33	Նստարանին վրայ շատ կը շարժիմ	Ծիշտ	Սխալ
34	Զղայի՜ն եմ	Ծիշտ	Սխալ
35	Շատ մարդիկ իմ դէմս են	Ծիշտ	Սխալ
36	Երբեք սուտ չեմ խօսիր	Ծիշտ	Սխալ
37	Յաճախ կը մտահոգուիմ թէ գէշ բան մը պիտի պատահի ինձի	Ծիշտ	Սխալ

	Ա. Քառորդ	Բ. Քառորդ	Գ. Քառորդ
Ընդհանուր Միջին			
Վարքի Նիշ			