

Daisy Wilson

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AP2: Research Folio

3,358 words

Can engaging in a creative stitch project support children to emotionally regulate leading to positive wellbeing in a school environment?

Background and context

The catalyst for my arts practice was sparked by an event which took place on a family holiday. A day in the Chamonix Valley that we expected to be an enjoyable one, turned into a day of emotional dysregulation and upset for our ten-year-old son who is neurodivergent. Following the submission of AP1 I had continued to stitch onto handkerchiefs and had taken this work on holiday with us. On the evening of this emotionally turbulent day, I offered my embroidery hoop and fabric to my son. What transpired was both unexpected and thought provoking; my self-confessed Art 'hating' son became deeply absorbed in the stitch process. His body language and facial expression during this period spoke volumes, reflecting a sense of calm and contentment (fig 1 & 3). In the aftermath of this experience, he expressed a desire to continue engaging in this activity.



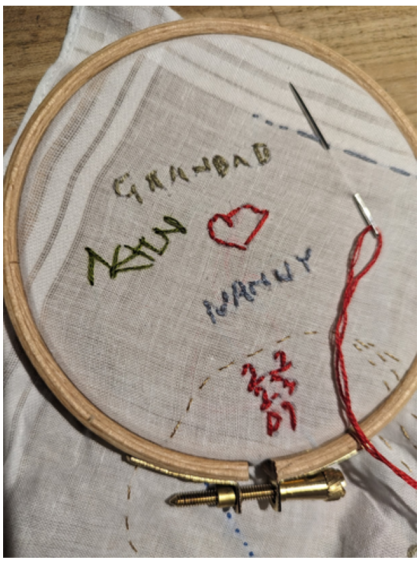




Fig. 1-3: Left to right

In addition to this personal experience, I am keenly aware of the growing challenges faced by schools in managing children who struggle with emotional self-regulation. This has become increasingly prevalent since the Covid-19 pandemic (Mariani et al., 2021). Emotional regulation refers to the ability, or lack thereof, to manage ones emotions (Emotional Regulation Difficulties, no date). My professional experience in primary education suggests that the inconsistency in the frequency of art lessons may exacerbate wellbeing issues in these settings. The Health and Wellbeing Area of Learning Experience (AoLE) in the Curriculum for Wales (CfW) has been of particular interest to me since its implementation in schools. Through my research, I have identified the potential for arts practice to contribute meaningfully to the support of this AoLE (fig.4, 5 & 7).

As a result, the rationale for my project is to research whether engaging in a creative stitch project can support children's emotional regulation, thereby promoting positive wellbeing in a school environment.

Proposed Outputs

- Five 45 minute workshops with children in years four to six who are part of a Nurture Group.
- Workshops to include activities such as stitch, momigami and drawing.
- An invitation to participants to continue with their work throughout the summer holiday. They will be encouraged to invite caregivers to join them in the making process.
- The participants' individual work will be combined to form a collaborative artwork.
- An exhibition to celebrate the participants' work.

Proposed Outcomes/Aims

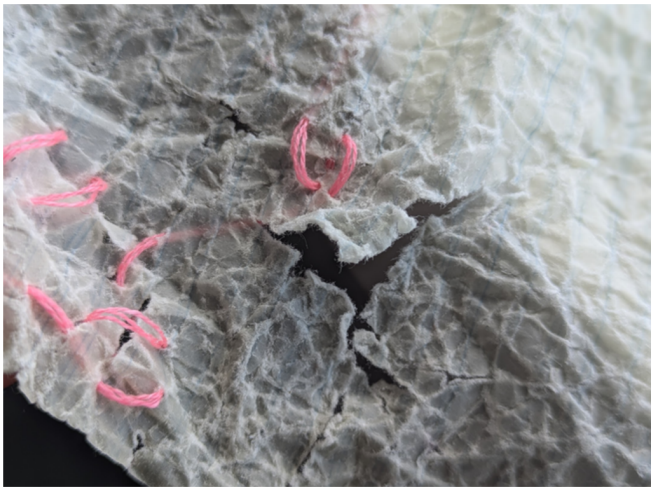
- Enhanced emotional regulation developed through the repetitive and meditative nature of stitch (Le Lagadec et al., 2024), drawing and momigami.
- Increased sense of positive wellbeing through the acquisition of new skills (Seligman, 2017) that support emotional regulation.
- Improved self-esteem and pride fostered through involvement in a personal and collaborative project (Seligman, 2017).
- The final exhibition will foster a sense of community among participants, their families and school staff (Seligman, 2017).

Critical review of outputs and primary sources

In her book, Arts in Health: Designing and Researching Interventions, Daisy Fancourt suggests that the initial workshop in a group should serve as an acclimatization period (Fancourt, 2017). My own experience working with children similarly highlights the importance of relationship building during those early stages. Consequently, I aimed to keep the first session relatively unstructured. A fellow MA student had recently shared the momigami process which I considered could be a potential starting point. This technique involves using oil to break down paper fibres, creating a fabric like texture. After experimenting with the process myself, I found the result appealing and felt the sensory qualities might be appealing to children.

To investigate further, I tested the process with my son. This research identified a key issue, my son did not enjoy the repetitive nature of the movements or the sensation of oil on his hands. An additional drawback of this process was the acutely delicate nature of the paper which I had intended to ask participants to stitch on. For this reason, I decided to use drawing in the first workshop. I made the decision to use sharpie pens and ask the children to make drawings of things that made them happy. My son and I experimented with this idea first and I used these drawings to demonstrate the task. In my role as artist practitioner, it is essential to tailor the complexity of tasks to individual needs. As introduced by Vygotsky in his model (fig 6), Zones of Proximal Development (ZPD), my role as a more knowledgeable other (MKO) within a supportive environment was an important part of this project (McLeod, 2024). By incorporating Vygotsky's theory, my aim was to nurture technical skill and personal growth in a supported, flexible environment. In my role as MKO and to support the participants in this first session, I tried to anticipate what they might wish to draw and took a range of images they could refer to for inspiration.







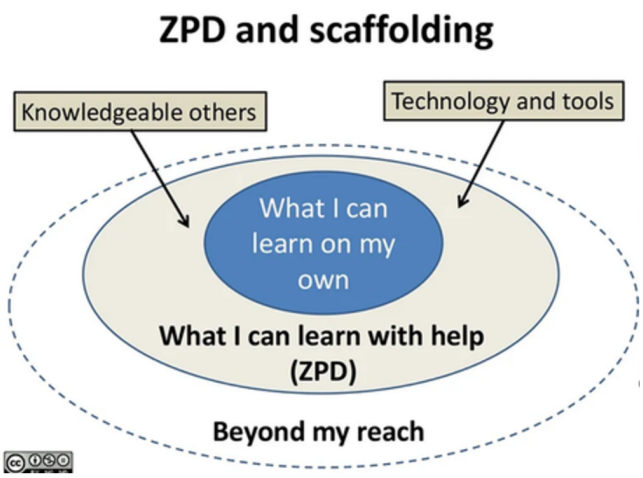


Fig. 4-7: Clockwise from top left (McLeod, 2024)



Fig.8-12: Clockwise from top left

With an understanding of Vygotsky's work (McLeod, 2024), it was crucial that I remained one step ahead of the children throughout the workshops, enabling me to anticipate and address potential misconceptions. Building on the insights gained in AP1, I aimed to introduce the children to stitching on a handkerchief, accompanied by a brief historical overview of handkerchiefs. Aware of the potential challenges posed by a blank white canvas, I decided to dye the handkerchiefs. This choice was driven by both practical and aesthetic considerations as I wanted the final pieces to appear cohesive as part of a collaborative artwork. I explored the use of natural dyes, specifically turmeric, experimenting with both solid hues and tie dye techniques. The vibrancy of the resulting colour delighted me, prompting the decision to incorporate the dye throughout the project (fig. 13-15). Satisfied with the visual impact of the solid yellow, I proceeded to dye multiple handkerchiefs in preparation for the workshops. Additionally, I continued to engage with my mother's diaries as I had in AP1 but rather than using the handwriting, I chose to incorporate a drawing she had made of me as a child onto one of the handkerchiefs. As the workshops progressed, I took this with me to the workshops. One participant had underdeveloped fine motor skills and despite remaining positive, frequently had to rethread their needle. Wishing to avoid this lively participant becoming disengaged, I adopted a strategy whereby I offered him my work to stitch while I rethreaded his needle. This allowed him to continue stitching, which he enjoyed, without becoming disheartened.



Fig. 13-15: Left to right

Following my initial session, I decided I needed a method of gathering data which was measurable and easy to document on the day. Having chosen to adopt the Four Zones of Regulation (FZR) model (Kuypers, 2023), I devised a simple spinner which children used at the beginning and end of the sessions. These were made using paper plates with the FZR zones applied on top and a spinner attached. This allowed me to quickly photograph their feelings at the beginning and end of the sessions.

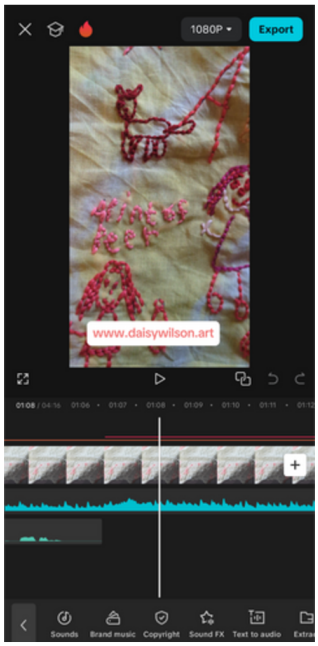


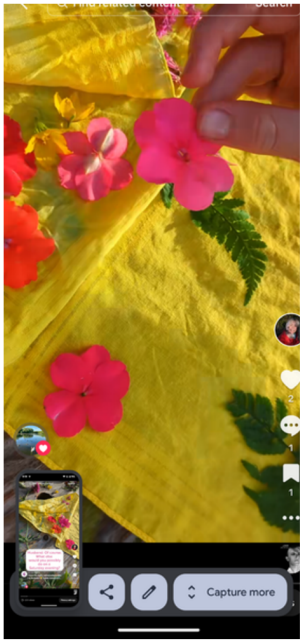
Fig. 16



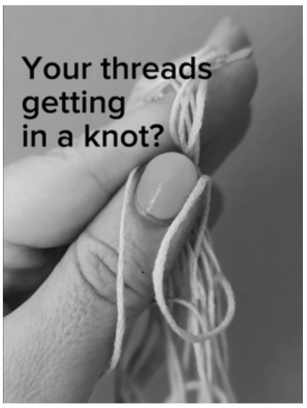
Fig. 18

Working at the school provided valuable opportunities to gain a deeper understanding of the delivery of art education within this setting. Given the well documented time constraints faced by teachers and the time intensive nature of preparing art lessons, it is unsurprising that the frequency of art lessons is sometimes compromised (Mason, 2023). As part of my communication assignment, I considered the inclusion of lesson resources that integrated both the Expressive Arts and Health and Wellbeing AoLEs in an effort to promote more frequent Art lessons. However, on sharing this idea, the headteacher unequivocally stated that teachers would not have the time to engage in such extensive resources. Instead, she suggested using short video demonstrations as a more feasible alternative. Motivated by my unyielding passion in the creative process, I decided to develop six-week projects accompanied by brief, step-by-step video tutorials for teachers to follow weekly. Moreover, I sought to make videos to inspire primary school teachers to see the benefits of art to children's wellbeing. These outputs were frequently made using the results of my primary resources and sought to provide practical support for art lessons.









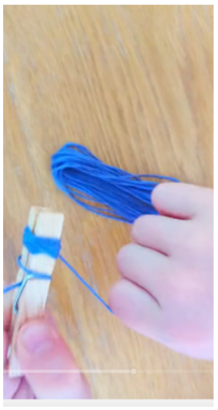




Fig. 19-26: Clockwise from top left

The development of these videos necessitated the exploration of a video editing app called Capcut. This software enabled me to integrate videos and images of my primary sources alongside experimentation with various materials. In addition to employing moving images in social media-based outputs, I also utilised video to demonstrate a potential method for exhibiting the children's work. My initial plan involved organising an exhibition where the children would curate their work by ceremoniously pegging on to a line within the school. However, as only one child returned their work, this plan could not be realised. Anticipating this outcome, I implemented a contingency plan by initiating a Summer stitch project with friends and family. I distributed sewing kits to individuals I intended to spend time with during the Summer, inviting them to participate in the project. Typically, I engage in sketchbooking with these individuals during holidays; however, this year, I encouraged them to join me in stitching. Each kit contained a range of blue threads, a yellow handkerchief, and an embroidery hoop. Upon receiving only one incomplete handkerchief from the children, I used the handkerchiefs created by friends and family during the Summer.









Fig. 27-30: Clockwise from top left

In addition to creating a handkerchief for the work outlined above, the first six-week project resource for schools was based on my practice. Discussions with the headteacher helped me decide for my first project to be a ‘Kindness Handkerchief’. November is officially recognised as ‘kindness month’ and primary schools often celebrate these events, I believed this theme would resonate with teachers in this sector. To initiate the project, I invited my friend's six-year-old daughter to make me a drawing of things that would make her mother happy. I then transferred this drawing onto a handkerchief and stitched it. To encourage schools to consider the use of colour in their projects, I selected tones from the red colour family, knowing these were colours my friend particularly liked. As a result of making my sample, I found the drawing to be overly intricate and believed it was too labour intensive for children aged six to ten to stitch. This experimentation allowed me to refine the lesson plan before sharing it with teachers. The resources I created were designed to reduce teachers’ planning time, thereby alleviating stress and enhancing their wellbeing. Through social media, I promoted that my resources had been carefully developed to identify potential challenges, making the projects both accessible and manageable for teachers working under significant time constraints.











Fig. 31-35: Clockwise from top left

Critical review of secondary sources

Ukranian folk art was the initial inspiration for the colour theme selected for my project. I was eager to stipulate colours to participants to ensure the handkerchiefs worked harmoniously as a collaborative piece. Whilst I have researched the many connotations that the colour yellow has, not all positive (Clair, 2015), I felt on the most basic level that yellow projected a positive feeling within the work. As an Art educator I am always looking for ways to encourage understanding of the formal elements which constitutes part of the visual language and as such, liked the idea of introducing children to the idea of secondary colours and colour families as a way of creating harmony within works.





Fig. 36-37: Left to right

Having started my project, I discovered the 'Domestic Dusters' project initiated by Vanessa Marr in 2014. The focus of this work is to empower women through hand-stitched dusters and giving a voice to their domestic experiences. The project aimed to challenge gender bias, foster female solidarity, and advocate for women in compromised situations through providing spaces that encouraged conversation surrounding women's domestic roles (Women and Domesticity - What's your Perspective?, no date). What struck me about the work was the strength of it visually when seen en masse. These handkerchiefs have been stitched using red thread alone and this creates a powerful, somewhat disconcerting visual. I had initially considered the children might gift their handkerchiefs to people in their lives, but this project encouraged me to consider the display of it on washing lines.





Fig. 38-39: Left to right

Taking on board this concept of mass exhibiting of the handkerchiefs, I was drawn to photographs of Tibetan Buddhist prayer flags. In an attempt to learn more about these, I came across the work of British film maker Nick Cope, specifically a film titled Flags (2011) which he made in collaboration with Tim Howle. The film is made up of just two viewpoints of the flags, one wide angle viewing the flags from a distance, the other close up of the flags blowing in the wind.

Symbols and mantras are printed onto the flags in the belief that prayers of compassion, peace and healing will be carried on the wind for the benefit of all, blessing those to whom the prayers are carried.

(Flags, no date)

This idea of prayers being carried with the wind and benefiting all struck me as a poignant one. Producing my work at a time when the media seemed full of vitriol, riots and hatred (The Guardian, 2024), I liked the idea of children creating kindness handkerchiefs that sent out positivity into the world. The viewpoints that Cope used in his work were ones I tried to adopt in my final presentation of the handkerchiefs. The billowing of the fabric and light shining through them is an effect of the work I found particularly appealing. I was keen on the appearance of flags which had become worn and frayed through time, presumably as the prayers are carried on the wind. I was keen to share this idea with the children in the form of a longer-term project. As luck would have it, one of the teachers has since decided to run the project with her whole class therefore this is an idea I hope to be able to fulfil in AP3. I believe the idea of art evolving organically depending on where it is situated is an interesting concept to introduce to children.




Fig. 40-41: Left to right

This leads me to me next, and final, significant secondary source, namely Jupiter Artland. This is a contemporary sculpture park on the outskirts of Edinburgh. The park was founded by philanthropist art collectors Robert and Nicky Wilson in 2009 and includes site specific works by Anish Kapoor, Shane Waltener and Anthony Gormley among numerous others. The park is specific in its aim to be far more than simply a 'museum'. They state that education and outreach is at the core of their ethos, a subject close to my heart. The opportunity to visit the park in August consolidated my belief that the work should be exhibited outside. In addition to the negative press throughout the Summer, school holidays can pose various challenges as a working parent of a school aged child, which can impact on wellbeing. By the time I visited the park for a rare afternoon alone with a friend, I felt an need to be in nature. As I walked into the forestry space, I was instantly calmed. My posture changed and the energy surrounding me changed positively. I immediately reflected to the transformation I witnessed in my son when he first attended forest school. Equally, I was aware of his positive demeanour during an outdoor festival we had attended in the Summer. This reignited sense of need to share site specific, environmental art to children. This was a practice I based much of my work on during my early teaching career.





Fig. 42-44: Left to right

The impact of nature on artwork is transformational and I was particularly struck by the transparent nature of Waltner's work, 'A World Wide web'. The artwork is inspired by Shetland lace-making techniques and forms a large, manmade spiders web with a hole in the centre. This work forces the viewer to reframe the space, often one which is overlooked, allowing the viewer autonomy to do so, depending on their position. The work is aimed at encouraging viewers to reformulate spaces and consider them from an alternative perspective. Again, this is something which I think is important for children to be encouraged to do, not least the children whom I have been working with.

Evaluation of outcomes

I used a mixed method approach to gathering data which included the following methods (see appendix):

Quantitative

- Spinners using the Four Zones of Regulation
- Survey which included closed questions

Qualitative

- Observations
- Photographs
- Verbal feedback
- Thematic analysis
- Survey which included open ended questions

A mixed methods approach proved essential in garnering a more rounded understanding of whether engaging in the project had led to enhanced emotional regulation, increased positive wellbeing and a sense of pride in their work. Although the spinners provided useful quantitative data, it was critical to supplement this data with observational insights and verbal feedback to address the framework's limitations. For example, many children reported feeling happy upon arriving for their sessions, which placed them in the Green Zone according to the spinners. However, by the end of the session, they reported feeling calm - a state that suggests successful self-regulation. If relying solely on the quantitative data from the spinners, one might mistakenly conclude that there was no change in emotional state, as both emotions were categorised within the Green Zone. This example underscores the importance of integrating qualitative observations to obtain a more nuanced understanding of the participants' emotional experiences.

The final method of gathering data was planned to be parental feedback. The decision not to go ahead with an exhibition was difficult. There were several factors which needed to be considered, and I discussed these with the headteacher. Although only one of the children returned a handkerchief the headteacher continued to support me inviting parents in, however, I was cautious to do so. I was aware from the onset that many participants had chaotic home lives with many siblings. I was concerned that inviting the parents in to view work that their children could have completed, with parental support, could be damaging to future family engagement. Furthermore, I felt it could negatively impact on parents' wellbeing in terms of feelings of guilt and shame that their children had not returned the completed handkerchiefs. Equally, I did not want to negatively impact on the children's wellbeing and let them down, or indeed for them feel they had let me down. As a result, I decided to make the film and return to the school over the next month to share it with the children. At this stage, the teacher who has adopted the project with her class can collaborate with the view to exhibiting later in the year during AP3. This would pitch the initial participants as pioneers of the project, and I hope, create a sense of community within the school itself.

Overall, the evaluation indicates the intervention positively impacted the emotional wellbeing, confidence, social skills and focus of the participants. Despite variations in responses most reported feeling calm, happy and proud at the end of sessions. This suggests the intervention fostered emotional literacy, independence and support for one another. Those arriving dysregulated experienced emotional improvement during the sessions.





Fig. 45-46: Left to right

Review of Ethical, Health and Safety Considerations

To ensure ethical, health and safety guidelines were followed I stored all personal data safely and securely. Consent forms (see appendix) allowed me to gain permission for photography and to share participants' work. This was in line with both USW and the school's health and safety policies.

Key Learning Points

- Interventions which may support wellbeing in school might not transfer to home settings.
- As a result, it is essential the schools provide frequent opportunities for children to engage in interventions like this.
- Teachers and children alike enjoy creative process when they are made accessible to them.

Opportunities for development

To conclude, further development of this project requires a significant investment of time to explore how stitch and art activities can be systematically integrated into children's school experiences, with the goal of supporting emotional self-regulation and enhancing overall wellbeing. Given that a Year 5 teacher at the school I hope to work with has already adopted my 'kindness handkerchief' project, I am optimistic that this will provide increased opportunities for in-depth research. Additionally, drawing on Seligman's PERMA model (reference), I intend to investigate the potential benefits of exhibiting children's work in outdoor spaces, collaborating with cluster schools, and enhancing family engagement. By pursuing these, I anticipate that the project could contribute to fostering a sense of community, thereby leading to greater wellbeing.

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Illustrations

1. Wilson, D. (2024) Sol stitching
2. Wilson, D. (2024) Detail from Sol's stitching
3. Wilson, D. (2024) Sol stitching
4. Wilson, D. (2024) Sol stitching
5. Wilson, D. (2024) Sol stitching
6. McLeod, M. (2024) Vygotsky's model of ZPD
7. Wilson, D. (2024) Sol stitching
8. Wilson, D. (2024) Participant drawing
9. Wilson, D. (2024) Participant drawing
10. Wilson, D. (2024) Participant drawing
11. Wilson, D. (2024) Daisy's drawing
12. Wilson, D. (2024) Sol's drawing
13. Wilson, D. (2024) Cloth after dye
14. Wilson, D. (2024) Cloth in turmeric
15. Wilson, D. (2024) Preparing to tie dye
16. Kuypers, L. (2023) Four Zones of Regulation
17. Wilson, D. (2024) Preparing to tie dye
18. Wilson, D. (2024) Spinners
19. Wilson, D. (2024) Screenshot of Capcut editing
20. Wilson, D. (2024) Screenshot from Tiktok video
21. Wilson, D. (2024) QR to access video
22. Wilson, D. (2024) QR to access video
23. Wilson, D. (2024) Still from tutorial video
24. Wilson, D. (2024) Still from tutorial video
25. Wilson, D. (2024) Still from tutorial video
26. Wilson, D. (2024) Still from tutorial video
27. Wilson, D. (2024) Emily stitching
28. Wilson, D. (2024) Owein stitching
29. Wilson, D. (2024) Gill at chain bridge with the handkerchief
30. Wilson, D. (2024) Handkerchiefs in woodland
31. Wilson, D. (2024) Leia's drawing
32. Wilson, D. (2024) Close up of my stitching of Leia's drawing
33. Wilson, D. (2024) Leia's drawing transferred to stitch
34. Wilson, D. (2024) Screenshot of lessons on Tiktok
35. Wilson, D. (2024) Screenshot of lessons on Tiktok
36. Seymor, E. (2022) *An Ode To The Ukrainian Folk Artist Picasso Admired*, *Ellie & Co*.
37. Women and Domesticity - What's your Perspective? (2022) Women and Domesticity project
38. Women and Domesticity - What's your Perspective? (2022) Women and Domesticity project
39. Women and Domesticity - What's your Perspective? (2022) Women and Domesticity project
40. Cope, N. (2024) Still from film titled Flags
41. Cope, N. (2024) Still from film titled Flags
42. Wilson, D. (2024) Shane Waltner: A World Wide Web
43. Wilson, D. (2024) Daisy and Gill at Jupiter Artland
44. Wilson, D. (2024) Shane Waltner: A World Wide Web
45. Wilson, D. (2024) Participants completing stitch work

Appendix

Learner by learner observations using data gathered below

As you can see, Pupil 1 generally reported positive emotions at the start of the session. They used words such as happy, calm and excited. However, at the end of each session their overarching emotion was happy. Feedback from the staff also reported that while she would normally stay close to another, livelier child within sessions, towards the end she had removed herself to sit alone. A teacher also wrote 'Pupil 1 didn't want to stop sewing' and ' was very proud of herself'. This indicates an improvement in confidence and perhaps enjoyment in the solace sewing could provide.

The impact of the intervention on Pupil 2 was perhaps one of the most significant ones albeit short term. During session 3 she arrived very angry and emotionally dysregulated. This was demonstrated through her body language, her contributions on the carpet and the 4 Zone of Regulation spinner. The impact within the 45-minute session was enormous, and she engaged positively with her work and others in the group. Sadly, due to an exclusion she was unable to access the full number of sessions.

Pupil 3, described as a reserved child, was another who flourished during the sessions. He always reported being happy because it was a 'cwtch day' and because he had football after school. After the first session, the member of staff reported that she was surprised to see him engage socially with others during the session. During the week following session 2, an introduction to sewing, it was reported back that he had supported Pupil 2, previously absent, to get started on her sewing. While the quantitative data does not indicate the intervention's impact, observations point towards the positive impact it had on both his confidence and social skills. After session 2 he reported feeling happy because he had football AND because he had done his sewing. He was always engaged in the sessions and by session 5, I was acutely aware of **ho**w he interacted confidently with me to discuss his sewing and choices about this.

Pupil 4 broke her arm after the first session and was not present for most of the subsequent sessions. She returned in the last session and reported feeling very calm following the sewing session. Photograph.

Pupil 5's data shows little in terms of change from the beginning and end of the session although they reported feeling very calm after the last session. I am conscious that by the final session, they were generally able to come in and get started, which they enjoyed, and which led to a very relaxed atmosphere.

As we can see, Pupil 6 varied their responses, however these were generally positive at the beginning. Th notable difference was in session 4. They reported feeling very upset at the beginning due to an altercation at lunchtime. This has become more positive towards the end.
Finally, pupil 7. This young person was the liveliest of the group and struggled with their fine motor skills. He was always very positive in the session, although at the end of the intervention the teachers reported that they were surprised at how he had persevered throughout. This suggests that this is not always the case. This child was one I adapted for most frequently. I quickly became aware of his struggles with fine motor skills and was aware that he needed a lot of positive reinforcement to keep him on board. For the first 3 sessions, his greatest achievement, which the teacher noted he was very proud of, was learning to thread a needle using a needle threader. He needed to do this several times a session! During session 4, I decided to sit alongside this pupil and to allow him to experience the joy of stitch, I would ask him if he would continue on my stitching while I threaded the needle for him. This meant that he had greater time stitching. He often reported feeling calm at the end of sessions and 'more happy', pushing the spinner further into the green area. He was often found with his tongue out in concentration, on a comfy settee!

Appendix: Researcher observations documented each session

Colours relate to those on the spinner and the Four Zones of Regulation model



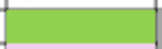
Pupil 1	1	2	3	4	5
Beginning					
End					

Pupil 2	1	2	3	4	5
Beginning					
End					
			Was very angry on arrival. This was due to an argument with a peer. The headteacher informed me that previously this learner would leave site when emotionally dysregulated.	Sadly, this child had been involved in an incident and was excluded from school for the week.	

Pupil 3	1	2	3	4	5
Beginning					
End					
		Reported that he felt happy because of football AND sewing at the end.			

Pupil 4	1	2	3	4	5	
Beginning						
End						

Appendix: Researcher observations documented each session

Pupil 5	1	2	3	4	5
Beginning					
End					

Pupil 6	1	2	3	4	5
Beginning					
End					

Pupil 7	1	2	3	4	5
Beginning					
End					
	Asked me to come back to following week and told me I was very welcome in the school	Reported feeling very calm at the end		Said he was MORE HAPPY at the end!	

Verbal feedback from staff	1	2	3	4	5	6
	Said the children had thoroughly enjoyed the session. They were pleased with the interactions of pupil 3 as he was normally rather a reserved		It was reported that children had asked to continue with their sewing during the week. It was reported that pupil 3 showed pupil 2 what to do as she	One girl who normally is glued to another, more lively, pupil removed herself from the group to sit alone and didn't want to stop sewing. In addition,		
	child, and it was pleasing to see him engaging more with the other children.		was absent the previous week. Children were very positive and were visibly looking forward to the session.	one member of staff has started to sew and said she didn't want to stop at the end either. Quite a fractious session following the incident at lunchtime that had clearly impacted on the whole group.		

Appendix: Feedback from teacher following each session

1. What session number is this?

More Details

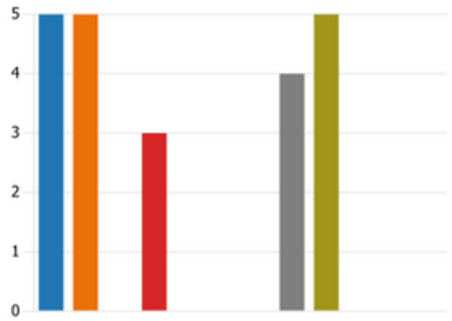
5
Responses

Latest Responses
"5"
"5"
"4"

2. In your opinion, what was the general feeling in the room during the session? *tick as many as appropriate*

More Details

Calm	5
Happy	5
Angry	0
Excited	3
Scary	0
Annoyed	0
Sad	0
Enthusiastic	4
Positive	5
Anxious	0
Negative	0
Other	0



3. Did you notice any change in behaviours or emotions during the session?

More Details

Yes	4
No	1



Appendix: Feedback from teacher following each session

5. Have you noticed any changes in behaviour/emotions/ability to emotionally regulate during the week which might have been impacted by this intervention?

More Details

Yes	0
No	5



6. If you answered 'yes' above, please expand here

0
Responses

Latest Responses

7. Did you notice any difference in the children's social interactions during the session?

More Details

Yes	4
No	0



8. If you answered 'yes' above, please expand here

More Details

5
Responses

Latest Responses

"All being independent and focusing on their own work "

"Whereas in previous sessions some children would help others, this session I noticed that the children w..."

"A girl would normally stay with another girl for a session but decided to take herself on her own to a mo..."

9. Did you notice any indications that the children felt a sense of accomplishment, pride, or increased self-esteem from their artistic creations?

More Details

Yes	5
No	0



10. If you answered 'yes' above, please expand here

More Details

5
Responses

Latest Responses

"All felt proud of what they had achieved "

"All children were proud of their sewing."

"A girl was very proud of herself as she had completed the outline of her sewing. "

Appendix

4. If you answered 'yes' above, please expand here

Kian came in sad because of an incident at lunchtime. He became happier during the session.

8. If you answered 'yes' above, please expand here

Amelia-Rose usually sits and talks with Shiloh but during the session she moved away and sat quietly on the sofa to sew by herself.

10. If you answered 'yes' above, please expand here

Amelia-Rose was proud of her sewing as she had completed the outline of one of her sewing designs. She didn't want to stop sewing!

4. If you answered 'yes' above, please expand here

Child came in sad because someone else had hurt him but had left the session clam and happy

10. If you answered 'yes' above, please expand here

A girl was very proud of herself as she had completed the outline of her sewing.

4. If you answered 'yes' above, please expand here

Shiloh came into the session with a very positive and lively attitude but calmed down when she began sewing.

8. If you answered 'yes' above, please expand here

Whereas in previous sessions some children would help others, this session I noticed that the children were more focused on their own sewing.

10. If you answered 'yes' above, please expand here

All felt proud of what they had achieved