A Study of Self-Image Through Portraiture

Szabo, Benjamin
Boston University

http://hdl.handle.net/2144/10576
Boston University
Final Research Project

A STUDY OF SELF-IMAGE THROUGH PORTRAITURE

by

Benjamin R. Szabo

Bachelor of Art in Art Education, Brigham Young University, 2011

Submitted in partial fulfillment of the
Requirements for the degree of
MA in Art Education
Abstract

This active research study reviewed the relationship between portraiture and self-image in eighth grade students. The question that guided the research asked: How might student self-image of eighth graders at American Fork Junior High change when comparing portraits made as the subject, verses self-portraits made as the artist? Twelve students were asked to complete a self-portrait in graphite and respond to a series of interview questions designed to interpret whether the drawing and/or art medium influenced self-image. Next, the researcher completed a thirty-minute, video recorded head drawing of each student in blue colored pencil. The participants took part in another interview that explored the effects of portraiture on self-perception and the data from both drawings were compared. The main objective was to determine how style, quality, and art media in portraiture could influence student self-esteem. The findings were evaluated and showed that students were more worried about sitting as the subject for a drawing, but were generally happier with the results of the portrait for multiple reasons. The blue colored pencil, more often than not, was more appealing than the graphite; the style of the life drawings created an interesting aesthetic and students felt the drawing from life represented them in a positive and uplifting way. With the results of the study curricular adjustments can be made to portraiture units and relationships between teachers and students can be nurtured.

Key Terms: Self-image, portraiture, head drawing, self-portrait, art media, aesthetic, trait specific esteem, state specific esteem
Acknowledgments

I only have two people to whom I wish to extend my gratitude, my love, and my heart. Thank you, my beautiful wife, for going to bed alone many nights while I stayed up to write words that mean very little to me compared to you. Every second I spent with my nose in books and my fingers on the keyboard was meant to provide you and I a better future. To my son, you are my universe. You’ve shown me what real strength is in many ways. From a one-pound baby to your adulthood, never forget your struggles. We are meant to rise from them stronger and more willing to do what it takes to preserve our life. You are my motivation, my teacher, and my reason for being. Thank you for your patience with me while I fulfilled my dreams.
# Table of contents

ABSTRACT ......................................................................................................................... ii  
ACKNOWLEDGEMENTS ................................................................................................. iii  
TABLE OF CONTENTS ........................................................................................................ iv  
LIST OF TABLES ............................................................................................................... xi  
LIST OF FIGURES ............................................................................................................. xii  
CHAPTER .............................................................................................................................. 1  
1. INTRODUCTION TO THE STUDY ................................................................................. 1  
   Background to the Study ............................................................................................... 2  
      Personal ....................................................................................................................... 2  
      Educational ................................................................................................................ 2  
   Research Goals ............................................................................................................ 3  
      Intellectual Goals ....................................................................................................... 3  
      Practical Goals .......................................................................................................... 3  
   Research Questions ...................................................................................................... 4  
   Conceptual Framework ................................................................................................. 4  
      Methods of Data Collection ...................................................................................... 5  
      Methods of Analyzing Data ...................................................................................... 5  
   Theoretical Framework ................................................................................................. 5  
      Portraiture ................................................................................................................ 5  
      Interviews .................................................................................................................. 6  
      Scholarly Literature .................................................................................................. 7  
   Significance of the Study ............................................................................................... 8
<table>
<thead>
<tr>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal</td>
</tr>
<tr>
<td>Professional</td>
</tr>
<tr>
<td>Limitations of the Study</td>
</tr>
<tr>
<td>Conclusion</td>
</tr>
<tr>
<td>2. LITERATURE REVIEW</td>
</tr>
<tr>
<td>Conceptual Framework</td>
</tr>
<tr>
<td>Portraiture</td>
</tr>
<tr>
<td>Personal Experience</td>
</tr>
<tr>
<td>The Artist-Model Relationship</td>
</tr>
<tr>
<td>Personal Experience</td>
</tr>
<tr>
<td>Discovering Self-Image through Portraiture</td>
</tr>
<tr>
<td>Personal Experience</td>
</tr>
<tr>
<td>Visual Conceptual Framework</td>
</tr>
<tr>
<td>Literature Review</td>
</tr>
<tr>
<td>Drawing the Portrait</td>
</tr>
<tr>
<td>The Relationship</td>
</tr>
<tr>
<td>Self-Image in Adolescence</td>
</tr>
<tr>
<td>Conclusion</td>
</tr>
<tr>
<td>3. DESIGN OF THE STUDY</td>
</tr>
<tr>
<td>Reason for Research</td>
</tr>
<tr>
<td>American Fork Demographic</td>
</tr>
<tr>
<td>Research Methods</td>
</tr>
<tr>
<td>Qualitative Research</td>
</tr>
</tbody>
</table>
Portrait Drawings ................................................................. 24
 Recorded and Written Interviews ........................................... 25
 Data Collection ........................................................................ 25
 Student Self-Portrait ............................................................... 25
 Written Interview .................................................................... 26
 Researcher Portrait ................................................................. 26
 Researcher Interview ............................................................... 27
 Data Analysis ........................................................................... 28
 Video Recorded Data .............................................................. 29
 Written Interview Data ........................................................... 30
 The Artwork ............................................................................. 30
 Conclusion .............................................................................. 31

4. FINDINGS REPORT ................................................................ 32
 Significance of the Study .......................................................... 32
 Bias and Validity ...................................................................... 34
 Data Analysis Procedure .......................................................... 35
 Elijah ....................................................................................... 36
 Self-Portrait ............................................................................ 37
 Head Drawing .......................................................................... 37
 AnnaLeah ............................................................................... 39
 Self-Portrait ............................................................................ 39
 Head Drawing .......................................................................... 40
 Jaxon ...................................................................................... 41
REFERENCES ....................................................................................................................... 77

APPENDIX A ..................................................................................................................... 84
   Appendix A1 .................................................................................................................. 84
   Appendix A2 .................................................................................................................. 89
   Appendix A3 .................................................................................................................. 90
   Appendix A4 .................................................................................................................. 92
   Appendix A5 .................................................................................................................. 96
   Appendix A6 .................................................................................................................. 99
   Appendix A7 .................................................................................................................. 102
   Appendix A8 .................................................................................................................. 105
   Appendix A9 .................................................................................................................. 108
   Appendix A10 ............................................................................................................... 111
   Appendix A11 ............................................................................................................... 114
   Appendix A12 ............................................................................................................... 117
   Appendix A13 ............................................................................................................... 120
   Appendix A14 ............................................................................................................... 123

APPENDIX B ..................................................................................................................... 127
   Appendix B1 .................................................................................................................. 127
   Appendix B2 .................................................................................................................. 127
   Appendix B3 .................................................................................................................. 128
   Appendix B4 .................................................................................................................. 128
   Appendix B5 .................................................................................................................. 129
   Appendix B6 .................................................................................................................. 130
Appendix B7 ................................................................................................................................................131
List of Tables

Table 3.1 ................................................................................................................................. 29
Table 4.1 ................................................................................................................................. 62
Table 4.2 ................................................................................................................................. 63
List of Figures

Figure 2.1. Visual concept map .......................................................... 15
Figure 4.1. Photograph of Elijah ............................................................ 38
Figure 4.2. Self-portrait by Elijah ............................................................ 38
Figure 4.3. Head drawing of Elijah .......................................................... 38
Figure 4.4. Photograph of AnnaLeah ....................................................... 41
Figure 4.5. Self-portrait by AnnaLeah ....................................................... 41
Figure 4.6. Head drawing of AnnaLeah ..................................................... 41
Figure 4.7. Photograph of Jaxon ............................................................... 43
Figure 4.8. Self-portrait by Jaxon .............................................................. 43
Figure 4.9. Head drawing of Jaxon ............................................................ 43
Figure 4.10. Photograph of Tiffany .......................................................... 45
Figure 4.11. Self-portrait by Tiffany ........................................................ 45
Figure 4.12. Head drawing of Tiffany ....................................................... 45
Figure 4.13. Photograph of Benjamin ..................................................... 47
Figure 4.14. Self-portrait by Benjamin ..................................................... 47
Figure 4.15. Head drawing of Benjamin .................................................. 47
Figure 4.16. Photograph of Savannah .................................................... 49
Figure 4.17. Self-portrait by Savannah .................................................... 49
Figure 4.18. Head drawing of Savannah .................................................. 49
Figure 4.19. Photograph of Ben H. ......................................................... 51
Figure 4.20. Self-portrait by Ben H. ......................................................... 51
Figure 4.21. Head drawing of Ben H. ....................................................... 51
Figure 4.22. Photograph of Marleigh................................................................. 53
Figure 4.23. Self-portrait by Marleigh................................................................. 53
Figure 4.24. Head drawing of Marleigh.............................................................. 53
Figure 4.25. Photograph of Parker................................................................. 55
Figure 4.26. Self-portrait by Parker ................................................................. 55
Figure 4.27. Head drawing of Parker................................................................. 55
Figure 4.28. Photograph of Laila................................................................. 57
Figure 4.29. Self-portrait by Laila ................................................................. 57
Figure 4.30. Head drawing of Laila................................................................. 57
Figure 4.31. Photograph of Giovanni ............................................................. 59
Figure 4.32. Self-portrait by Giovanni............................................................. 59
Figure 4.33. Head drawing of Giovanni .......................................................... 59
Figure 4.34. Photograph of Kinley ................................................................. 61
Figure 4.35. Self-portrait by Kinley................................................................. 61
Figure 4.36. Head drawing of Kinley ............................................................. 61
Chapter One: Introduction

Junior high school is a significant point in a teenager’s life. The reputation, the relationships, and the personality developed by a young student could partially determine the outcome of the child. Adolescence is a period of dramatic change that often sets the stage for losses in positive feelings of self-worth (Rhodes, 2004, p. 243). It is reported that ages 12 to 14 show slightly lower self-esteem and are even viewed by adults as the period of greatest turmoil in life (Simmons, 1973, p. 555). There are many factors involved with the outcome of a student, but there are areas in which art educators can positively contribute. The students’ self-image, first and foremost, is a priority because it opens a door to the mental state. Art teachers are fortunate enough to constantly view visual imagery pulled from the minds of students and can interpret it in a way sufficient for the class’ needs. Art educators are in a position where they can begin to know the student through the ideas and artwork created everyday in class. An idea of the students’ self-image begins to form early and develops with each assignment.

A common characteristic with which junior high students often struggle is visual appearance. For this reason, photographs, self-portraits, and public appearances are harmful to a student who has low self-esteem. Jennifer Argo (2011) from the School of Business at the University of Alberta supported the importance of visual appearance and said, “The impressions people convey have ramifications for how others perceive, evaluate, and treat them. As a result, people often attempt to portray positive self-images to others” (p. 2755). The goal of this study was to explore the influences of art portraiture on student self-image. Students provided the researcher with a self-portrait, completed in graphite, and sat for a portrait drawing in blue colored pencil with the researcher. After each drawing they participated in a series of interviews that were compared in order to track changes in the perception of self-image between the two
experiences. The drawings and results of this action research study tracked any fluctuation in student self-image.

**Background to the Study**

**Personal**

The researcher has had numerous years of experience drawing the portrait, which includes a degree in art education and an emphasis in head and figure drawing, and feels that the portrait is a literal statement that describes the human being. The research provided an opportunity for the artist to hone technical drawing skills, but more importantly, it viewed how self-image changes between personal and outside perspective. One’s self-esteem is often much lower than those who surround them (Hudson, 2010). The study was completed in order to find ways in which teachers can help students with low self-confidence.

The interest in self-image in teens has gleaned through the many cases of student suicide within the school district where the researcher is currently located. Portraiture has an effect on students with low confidence because of the high emphasis on visual appearance in current popular culture (American Psychiatric Association, 2014). The researcher hopes portraiture can be used to reveal positive youth attributes and act as a tool to increase self-image.

**Educational**

The application of a portraiture study is very practical. As an artist and educator, the opportunity to draw multiple portraits can increase one’s artistic skill (Thomas, 2006, p. 44). Any knowledge gained from the practice was recorded for curricular adjustment. The students benefit from technical knowledge gained by the researcher because the instruction has been altered to suit their needs. Most importantly, the relationship between the student and teacher has been enhanced and plays a significant role in learning.
Research Goals

Intellectual Goals

The question researched was: How might student self-image of eighth graders at American Fork Junior High change when comparing portraits made as the subject, verses self-portraits made as the artist? With a focus on portraiture directed at eighth graders, the research study located different visual aspects of head drawing that heavily influence students’ ideas of themselves. The research findings are beneficial to other art educators and the students. The research uncovered the main factors of art that sway self-image. Now, the teacher better understands the mental process of the students and has adjusted the curriculum accordingly. Students are more inclined to stay involved because they feel comfortable with the assignment, the medium, and the discussions that follow. The students relate more to each other with the knowledge that self-image isn’t an individual affair, but that every teenager suffers from it. Students and teacher enjoy a more complete and less distracting art experience.

Practical Goals

An educator who observes and draws individual students and requires them to explore their own portrait has a better chance to develop a strong, more trusting relationship with students. An instructor should learn how to strengthen self-image, rather than break it down. Trust develops through situations in which one is required to trust. A student who agrees to sit for a head drawing is put in a very vulnerable position. The observer stares at the face, notices every curve of the structure, and records it as accurately as possible. The goal of a portrait is not to improve the subject, but to duplicate them. A subject who lacks self-esteem must open him or herself completely to the artist and embrace honest results. In return, an added amount of pressure is place on the artist to develop an image that will lift up the subject, rather than break
them down. Educationally this experience predetermines the success of the student. As trust builds and confidence in one another is instated, it deepens the level of commitment to each other. The student is more willing to learn and the teacher is untiring in his or her efforts.

**Research Questions**

The research was meant to be interactive. The researcher played a role in the creation of some of the portraits, while the students chosen as subjects completed the other drawings. The environment provided a first hand look at useful data that supported the outcome of the study. The exact question of study was: How might student self-image of eighth graders at American Fork Junior High change when comparing portraits made as the subject, verses self-portraits made as the artist? The process of answering this question offered the eighth grade students of American Fork multiple views at their visual selves and several angles from which to evaluate self-image.

Other questions that were considered are: What is portraiture? How does portraiture express and idea or display meaning about the subject? In what ways can a portrait be accurately created? Describe the sitting process. What reasons are there for the chosen art media? What differences are noticeable between the two styles? What role does self-image play in junior high? Students were able to both see and feel a difference between the image they drew and the image the instructor created.

**Conceptual Framework**

The completed research is active in nature and was completed in order to understand ways in which a student’s self-image can be influenced.
Methods of Data Collection

A number of one-on-one head drawing sittings with portraits drawn by the researcher were completed and accompanied with personal self-portraits from each of the subjects. The drawing process was recorded in order to capture the original reactions of the children, and each student was subjected to a verbal and written interview process. The students were asked to compare the two experiences and describe the alterations in self-image. The data was recorded, analyzed, and compared to scholarly findings to determine its accuracy.

Methods of Analyzing Data

For the data to be analyzed, there must be an understanding of what is average. Each student answered a controlled, basic set of questions to monitor personal self-esteem throughout the process. After both parties completed the drawings, the answers given to the follow-up question provided information on any changes that took place. Much of the analysis was based off of existing theories and the personal relationship between the researcher and the students. For the data to be accurate multiple students of different genders and races participated.

Theoretical Framework

Actions are driven by thoughts, so it makes sense to believe that a positive self-image leads to appropriate and successful acts. A poor self-perception commonly leads to acts of negativity or self-harm. Self-image has been a topic of study in many research practices and many theories have been formed in an attempt to describe it. The research undertaken is directed towards eighth grade students at American Fork Junior High.

Portraiture

The human face tells a story and everyone’s is different. American artist, Rembrandt Peale (1857), agreed when he claimed, “Every object which we behold we do not see with the
eyes only, but with the soul; and this is especially true of the human countenance, which, in so far as it is the expression of, mind, we see through the medium of our own individual mind” (p. 44). When one views a portrait, it is not defined by face value. Every artistic image has a history, a personality, and a reason for existence. Portraiture is a visual journal and tracks the life of a human being that is either alive or once was.

Due to the developmental importance of the junior high school years, eighth graders were the focus of the study on the effects of portraiture art on student self-image. Nina Arsenault (2012) stated, “I see all of my creative work…as a continuing practice of living self-portraiture” (p. 64). Students are constantly on the radar and feel they are being judged in every way possible. The research targeted the influence of multiple audiences on self-perception. Student subjects were chosen to create a self-portrait in graphite. After they completed their portrait drawing and answered the interview questions, they sat for a head drawing in blue colored pencil with the researcher. The second head drawing followed with similar interview questions and the results were compared to see if students feel differently about their self-image when viewed from an outside source.

**Interviews**

With the passing of time, the value of the portrait has increased. Social media has created a way for the portrait to be viewed in many ways and at any time and for self-image to be critiqued at any moment. Brown and Marshall (2006) stated, In the past 30 years, self-esteem has become deeply embedded in popular culture, championed as the royal road to happiness and personal fulfillment, and touted as an antidote to a variety of social ills, including unemployment, gang violence, and teenage pregnancy” (p. 2). The importance of the perfect profile picture, cover photo, or screen saver has led the researcher to wonder if the evolution of
society has had an effect on teenage self-image. The power of the portraiture, no matter the medium, has the ability to uplift or destroy.

Each student answered a series of questions after each portrait was completed. The theory was that they would feel more comfortable completing the self-portrait than sitting for a drawing. As soon as an outside party began to observe, a certain level of discomfort would be inevitable. The feelings, emotions, and thoughts of each drawing were recorded verbally and in a written interview for analysis.

**Scholarly Literature**

American artist and museum keeper, Rembrandt Peale (1857) discussed the influence of portraits on adult self-image in his article *The Crayon* and most closely relates to question at hand. Art therapist, Michael Franklin (1992), proposed art making as a solution to issues with self-esteem. He claimed the issue of self-esteem was understudied, but believed art to be a central component of self-image recovery. Brown and March (2006) conducted experiments and formed theories on three different levels of self-esteem that commonly effect adolescents. Their research will play an important guiding role in the work for the portraiture study.

Social anthropologist, Kate Fox (1997), developed an interesting study when she researched the reason why individuals are so prompted to look at their images in a mirror. She stated:

What people see and how they react to their reflection in a mirror will vary according to: species, sex, age, ethnic group, sexual orientation, mood, eating disorders, what they've been watching on TV, what magazines they read, whether they're married or single, what kind of childhood they had, whether they take part in sports, what phase of the menstrual
cycle they're in, whether they are pregnant, where they've been shopping – and even what they had for lunch. (1997)

Fox suggests that self-image is completely dependent upon the current circumstance. Richard Zakia (2013), a writer and photographer, wrote a book entitled, Perception and Imaging Photography, in which he discussed his theories on portraiture and its effects on one’s mental state; many of which support Fox’s theories.

**Significance of the Study**

**Personal**

The teenage years are considered controversial. Bullying, peer pressure, and opportunities to participate in outrageous behavior are at an all time high and the repercussions are damaging to the youth. The teenage suicide rate in Utah has risen over the last few years and American Fork Junior High has experienced its own struggles with suicide. Too few educators try to find a solution to the problem. Teachers spend as much time with teenagers as the parents and have a moral and professional obligation to lead out and provide a positive environment. Any teacher who is capable and can develop a better understanding of the youth mentality should take advantage and attempt to provide a possible resolution to the degradation of the junior high self-image.

**Professional**

An art educator is in the perfect position to become acquainted with the students. Students are required to develop creative ideas and express internal thoughts in a visual manner and allow the art teacher into his or her mind. An art instructor learns more each time he or she observes a student’s work of art. Portraiture is an excellent way to break down barriers and confront self-esteem issues. Even though self-image is multidimensional (Peterson,
Schulenberg, Arbramowitz, Offer, Jarcho, 1984, p. 94), the most visually observed aspect of one’s self appears to be the physical. As stated by Fox (1997), “We are all more obsessed with our appearance than we like to admit. But this is not an indication of ‘vanity’. Vanity means conceit, excessive pride in one's appearance. Concern about appearance is quite normal and understandable. Attractive people have distinct advantages in our society” (www.sirc.org). The portrait research was an attempt to help students feel content with their outer skin.

**Limitations of the Study**

The main limitation of this study was from where the information originates. Much of the data depended on the honesty of teenagers. The validity of the students and the relationship they have with the researcher was considered before anyone was selected as a test subject. Any student who felt the need to lie would skew the results.

Another limitation was the number of students and portraits drawn. The experience would probably be much more effective if more portraits were created and each was done by a different person or in a different way. The simple fact that the teacher drew one portrait of each child and the subjects created another was not enough to produce foolproof results.

Time was a factor. Each student followed a different schedule and arranged a time to meet with the teacher. The students chosen as subjects partially depended on the students that had the time to participate.

**Conclusion**

The proposed study investigated how portraiture can have an effect on the eighth grade students’ self-image at American Fork Junior High. The interest in this project was an attempt to find a solution to the disintegration of self-esteem at the junior high level. If an art educator is able to determine a manner of improving confidence in the art classroom, it will carry into other
aspects of the students’ lives as well. The next chapter will provide a review of the literature used to direct the research.
Chapter Two: Literature Review

Each day the halls of American Fork Junior High fill with students, the majority of whom can be categorized under similar titles: Middle-class, religious, white families. While students can be stereotyped and categorized through visual appearance and family status, it is difficult to clearly understand the individual students’ ideas of self-worth, value, and image. Every student has a unique personality and perspective of their environment and formulates an idea of the “self” almost unintentionally. Chris Hudson (2010), inspirational speaker and specialist on relationships between adults and adolescents said, “With the changes and challenges of adolescence there can be significant fluctuations in a teenager’s assessment of their own self-image and/or self-worth” (www.understandingteenagers.com). Art educators have a unique opportunity to allow students the chance to deal with their internal selves through visual images and provide a manner of creative and emotional ventilation not found in other subjects.

Specifically, the research examined how student self-image of eighth graders at American Fork Junior High changed when comparing portraits made as the subject, verses self-portraits made as the artist? The self-portrait created by the students, as well as the follow-up interview answers provided an interesting visual and verbal insight to the confidence and perception of the students’ self. Wilde (1931) supported the idea that students define themselves through art when he stated, “Art is to a certain degree…an attempt to realize one’s own personality on some imaginative plane out of reach of the trammeling accidents and limitations of real life” (p. 181). The self-image delineated through the first portrait created a steady constant that compared and contrasted the portraits drawn, of the same students, by the instructor. There was expected to be a difference in self-esteem when the focus shifts from an inward, private experiment to a more public, observational practice. As Ernst Gombrich (1977) pointed out, “an artist cannot
transcribe what he sees; he can only translate it into the terms of his medium” (p. 30). The students balanced their original idea of their self-image to the perceived idea of the teacher.

Conceptual Framework

Portraiture

There are several elements involved with the attempt to examine self-image through portraiture. The more obvious reasons have to do with the actual process of image creation. The accuracy of the portrait, the aesthetic quality of the drawing, and the medium in which the portrait is created are all factors that can change the feeling behind the work. Any perceptual errors or recorded inaccuracies could have possibly swayed the students’ self-image as well. Studies on drawing accuracy have concluded that most errors are due to misperceptions in visually assessing the object (Hayes & Milne, 2011). An overall likeness of the portrait is generally expected by the subject and can alter self-esteem if not verified, so meeting the expectations of the subject was important to the accuracy of the study.

Personal experience

Each drawing completed in a junior high classroom is subject to endless praise or constant criticism. Especially in portraiture, teenagers can uplift with compliments or they can tear the drawing apart. The insensitivity of eighth graders stresses the fragility of self-image during junior high and stresses the importance of accurate and flattering portraits. They often oppose Thomas (2006) when she said, “Artists typically approach this challenge with solemnity and reverence…” (p. 18).

The Artist-Model Relationship

The relationship between the subject and the artist is an important piece to the puzzle. Students feel less comfortable around outsiders and can experience more insecurity if drawn by
someone they do not trust. Aristides (2006) discussed the intimacy of portrait drawing from life when he said, “Portrait drawing poses particular challenges for the artist, as we all have such intimate familiarity with the subject matter” (p. 138). The intimacy and closeness of the sitter-artist relationship has the potential to hurt or help the final product. Since the advent of the photograph, there are some elements to portraiture that have been lost. Many portraits have been created from reference photographs because that technique usefully replaces the need for lengthy life-drawing sessions (Hyatt Major, 1946) and removes the necessity of close contact, including eye contact, with a sitter (Gage, 1997). The photograph, however, allows the students to draw their self-portraits with ease and provides a nice stylistic contrast against their own drawing and the teachers drawing from life.

**Personal experience**

The relationship between the artist and the subject of the portrait drawing depends on the context in which the artwork was created. In a college setting, more often than not the model is an object for hire and has no personal connection to anyone in the art studio. The same would apply for someone who draws or paints commissioned portraits from photographs. The client sends the artist a photograph with a cash amount and expects the best out of the artist, even though the relationship is centered on the portfolio of the artist instead of the personality. In a recent experience, which has partly motivated this study, the researcher painted a nude model from life. In order to track the progress of the painting, pictures were taken on a cell phone of the artwork every couple of minutes. The model saw the cell phone and assumed the individual had attempted to take photos of her figure. An argument ensued and ended with the termination of the painting session. A relationship of trust had not been created between the artist and the model and ultimately ruined the painting experience.
The teacher-student relationship is very sensitive on its own and even more so when the dynamic is changed to teacher as artist and student as model. More trust is required of the student and a decision on the level of honesty has to be made by the teacher, with the knowledge that the quality of the portrait can affect the student’s self-image.

Discovering Self-Image through Portraiture

Beneath the artwork lies the psychology. Each student suffers from a different level of positive or negative self-image. The research attempted to uncover the reasons why students experience different levels of self-perception. Most of the study will be directed towards visual appearance, but naturally, social status, relationships, and gender will be taken into account. The three main theories of self-esteem applicable to this study are: trait specific, domain specific, and state self-esteem. Conceptually, the three constructs distinguished are highly correlated. People with high self-esteem evaluate themselves positively and have higher self-worth than people with low self-esteem (Brown, 1998). The participants had the opportunity to evaluate themselves based on one of the concepts.

Personal experience

Part of the reason for this study was to discover why the students at American Fork Junior High feel the art classroom is a safe haven. Every morning kids line up outside the door waiting for the moment they can enter the room and be with the art teacher. Students have stories about their siblings, boyfriends and girlfriends, artwork, sports, vacations, and more and all they want to do is share their life with the art teacher. It is obvious they have found something safe and secure in the artwork and the environment, but it is difficult to say exactly what it is. The answer to why they discover their confidence in self-image in the art studio and with the art teacher was exposed.
Visual Conceptual Framework

*Figure 2.1. Visual conceptual framework.*
Literature Review

Educators at the junior high level develop relationships with students and form ideas of what drives and motivates them. Today’s society invites the youth to share information about their lives with strangers and post pictures on Internet profile pages for everyone to see. The students understand the ways in which their “selfies” can be interpreted and spend hours editing and formatting photos to portray the perfect meaning. Portraiture acts in a similar manner, as a visual interpretation of the subject.

Drawing the Portrait

At some point, almost everyone has given portrait drawing a try. Joy Thomas (2012) portrait artist and author said of the subject, “With a bit of guidance and a few art supplies, anyone with native talent and determination can develop the skill set necessary to become a fine artist working in the realist tradition” (p. 7). Portraiture has long since been a tradition of the arts and is considered by many to be a true display of technical ability. Aristedes (2006) said, “There is almost no room for error. Each deviation from the model results in a change in the appearance of the portrait. The necessity for accuracy is greater with portraiture than with any other subject” (p. 138). Junior high students struggle with portraiture because it relies so heavily on accuracy. Most subjects taught in school do not require deep or critical thinking, while the arts generally teach children that problems can have more than one solution and that questions can have more than one answer (Eisner, 1985). Portraiture is more similar to core classes because there is only one way to create an exact likeness of another person. In portraiture, there is a wrong answer. They lack the patience to last the entire assignment and the desire to have it look exactly like the subject. Even when given the task of a self-portrait, the task seems too daunting for an eighth grader.
Some believe portraiture is a lower form of art because it lacks creative qualities. More than any genre, portraiture imitates rather than creates (Von Alphen, 1997). Due to its inability to be innovative, portraits are rarely judged for their aesthetic qualities, skill, inventiveness, or beauty (West, 2004). Some agree that portraiture lacks the artistic qualities possessed by other works of art and others believe the mood and psychology of the model is in the facial features and expression of the model (Thomas, 2012).

The Relationship

Whether relationships are positive or negative, they have an enormous effect on human life. Personal well-being is directly tied to personal relationships (Landsford, Antonucci, Akiyama, & Takahashi, 2005). In comparison to the student-teacher relationship, an art teacher can have a profound influence on the experience and the artwork of the student. An instructor that shows interest in the artwork of the student and the life of the student is believed to have a better chance of success. As stated by McEwan (2002), “An ample amount of research exists showing that content and caring are not exclusive commodities; effective teachers emphasize both…” (p. 6). The influence is apparent, but it is just as easy to harm the student as help them.

It is no doubt that students expect a nurturing environment from a teacher that is able to nurture and connect with them. Pianta (1999) defined the student-teacher relationship as emotions-based experiences that emerge out of teachers’ on-going interactions with their students. The quality of the educator was further explained by McEwan (2002) who said, “Effective teachers appear to be those who are… ‘human’ in the fullest sense of the word. Their classrooms seem to reflect miniature enterprise operations in the sense that they are more open, spontaneous, and adaptable to change” (p. 30). Students appreciate a teacher who is involved in
their life, cares about the consequences of their decisions, and attempts to enlighten them in the classroom. Hargreaves (1994) agreed and taught:

Good teaching is charged with positive emotion. It is not just a matter of knowing one’s subject, being efficient, having correct competencies, or learning all the right techniques. Good teachers are not just well oiled machines. They are emotional, passionate beings who connect with their students and fill their work and classes with pleasure, creativity, challenge and joy. p. 835

The students’ opinion is an important factor within the student-teacher relationship. McCombs and Whisler (1997) gave five characteristics students described of a good teacher and taught that learning occurs best in an environment that contains positive interpersonal relationships and interactions and in which the learner feels appreciated, acknowledged, respected, and admired. Koplow (2002) proposed that Effective student-teacher relationships provide more confidence and classroom engagement. The bottom line is that a strong relationship cannot exist between the teacher and the student unless there is an effort by both parties to do so.

**Self-Image in Adolescents**

It is difficult to measure self-image because it is not tangible and is based on unseen evidence. The results of a teenager who is questioned on their self-image are still subject to the honesty of the student. Argo, Dahl, and White (2011) developed an interesting theory and stated that deception is a common variable in self-image. They explained:

*Deception*, which involves intentionally misrepresenting information to others to create a false impression, is a frequently used impression-management strategy in a variety of social contexts, including consumption settings…Previous research has suggested that the
self-focused motive of maintaining a favorable public self-image drives individuals’ willingness to engage in deception. p. 2753

The only hard fact that seems to exist about self-image is that it exists and plays a factor in education. Kaplan (1975) asserted that the self-esteem motive, in terms of the person’s need to achieve positive self-attitudes and negative self-attitudes, “is universally characteristic of human beings” (p. 265). Students generally want to think highly of themselves and trust that their teachers will give the necessary attention to assist them. Research has shown that individuals are willing to assist someone who is psychologically close, but also to help someone who is unfamiliar (McGuire, 2003), especially when the degree of perceived need increases (Bartlett & DeSteno, 2006). The variable in the development of self-image in the eighth grade is the amount of assistance given to the students by outside sources.

The identity struggles of adolescence can contribute to painful emotions and “a greater emphasis on peer relations often ignites youth’s concerns about their own social skills and others’ sincerity and allegiances” (Rhodes, 2004, p. 244). The stress of relationship development in junior high and the deterioration of self-esteem are worsened by the onset of puberty and the transition to the unfamiliarity of a junior high school setting (Seidman, Allen, Aber, Mitchell, & Feinman, 1994). However, Hirsch and Dubois (1991) claimed that low self-image is not universal or inevitable and can be avoided or improved. Each student is vulnerable to a number of identity traits, such as: Individual background, gender, race and social class (DuBois, Burk-Braxton, Swenson, Tevendale, & Hardesty, 2002). Any one of the aforementioned qualities possesses the ability to alter the trajectory of a child’s self-image.
Conclusion

The literature provided support to show how student self-image of eighth graders at American Fork Junior High changed when comparing portraits made as the subject, verses self-portraits made as the artist? The idea of self-image is difficult to measure; however, if it can be understood it would allow the educator to strengthen the student-teacher relationship, improve the quality of the classroom artwork, and provide a better art experience for the students. The following chapter provides a deeper view into the actual research study and the collection of applicable data.
Chapter Three: Design of the Study

In order to discover how self-image in eighth graders at American Fork Junior High may vary through portraiture, each student must be subjected to images of their portrait. However, in this study a simple photograph will not suffice. Students are to participate in a qualitative, action research study that will result in the completion of two portraits. The first image completed will be a head drawing from life in colored pencil drawn by the researcher. The second will be a graphite self-portrait drawing done by the subjects. The data gathered from both pieces will be compared and analyzed in order to determine if self-image fluctuates or changes through quality, color, and style of the portraits.

Reason for Research

The benefit of an action research based study is the information gathered from personal contact with the students. The researcher had previously developed a relationship with the students that participated and was able to note any changes in behavior. The dynamic of a student/teacher-based study created an interesting environment in which the students either flourished or felt oppressed. Every piece of data collected was helpful and was directly apply to the children who attended the researcher’s school and sit in his classroom everyday. In this way the data was more than a number or a percentage, it is a person.

By conducting a study with familiar students, the results were used to alter the curriculum in which they participate. Any new information discovered was developed into a unit with new lesson plans and assignments. Research directed towards curricular improvement can have an effect on student reflection, self-criticism, and the willingness to experiment and learn from their mistakes (Rushlow, 2007), which are all topics that play a role in student self-image. If one is able to understand the mentality of an eighth grader, the curriculum may be adjusted to suit his or
her needs. Beyond that, specific artists or artworks tailored to the personalities of the students can be tied into the curriculum and used to boost interest levels. A more personal connection with students invites a more personal curriculum.

The final benefit of the completed study was the relationship between the teacher and the student. An attempt to understand the junior high mindset solicits trust from the children. Teenagers who trust and have faith in their teacher’s abilities are more willing to be involved and interest in classroom activities. If the teacher tries to make the students happy and comfortable, the students will return the favor.

**American Fork Demographic**

American Fork Junior High is composed primarily of middle to upper class Caucasian families. American Fork’s county has a Mormon population of approximately 98% (www.city_data.com). Almost all of the students come from similar backgrounds, but that doesn’t mean each student holds the same perspective. The unique demographic of the area is partly responsible for the idea to study student self-image. The researcher hoped to discover self-image was partially related to background, personality, religion, race, and social status.

Students were chosen based on the aforementioned qualities in order to express as diverse a range as possible. Even in an area with a common religion, different personalities abound. American Fork is a high performing school that puts a strong emphasis on extra curricular activities. In recent years, the junior high and high school in the area have won national marching band titles and the sports teams continue to grow and improve. The art program has doubled in size and has caused the school administration to hire an extra visual arts teacher to provide students the opportunity to take art. A number of after school 4H activities have been instated and include a suicide prevention club, an anti-bully effort, and a self-defense program.
The author believes it is notable to the research that so many students with similar backgrounds can be involved in such a wide variety of programs. It will be interesting to see if their self-perception, like their hobbies and interest vary so immensely.

**Research Methods**

Each student chosen is an eighth grader from American Fork Junior High. They were chosen based on gender, race, artistic ability, and school status (whether they are considered popular or not). It is important to have a wide range of students so the data represents a wide range of personalities. If every student responded in the same manner, then the different characteristics previously listed would have played very little into self-image. If the students responded differently, any one of the variables could have had an influence on self-image and the data would show that self-esteem is influenced by many factors.

**Qualitative Research**

Qualitative research according to Dr. Judith Simpson, Boston University Professor, is “styles of research that are dependent on interpreting meanings of language, the nuances present in artistic forms of expression. They are qualitative methods” (2014, p. 3). Qualitative research allows room for one to conduct creative research. It is not bound by exact rules and accounts for random happenstance and unknown variables. It fits perfectly with the idea of self-image because a student’s mind does not follow a template. Research based on opinion and data collected from action research should be allowed room for variable results (Simpson, 2014, p. 3). The information collected from student involvement was unpredictable, but helps determine the effects of portraiture on self-image.
Portrait Drawings

Each student was required to print a photo reference from portrait view and recreate it in graphite. A self-portrait from a photo is quite different than a drawing from life and provides each teenager a different look at him or herself. Instead of being observed by an outside source, the students were forced to look at every detail of their portraits and have a more personal experience with their images. Ezren (2005) said “Education that focuses on tending to the senses can change students' perception of what is important in the world” (p. 179). The same can be said of portraiture. As students recognize the characteristics they like and dislike about themselves, they can change their perception of who they are.

Every student participated in a thirty-minute head drawing with the researcher. The drawing was completed in blue colored pencil and was the students’ first exposure to an environment with the possibility to influence self-image. Most do not realize the difficulty of sitting for a head drawing. It is hard to sit still, it is uncomfortable to have another person constantly stare, and the insecurities become real as the artist develops his or her idea on paper. An unsure model often shifts their eyes back and forth, unaware that it is a distraction to the artist. They often struggle to sit still and twitch constantly. Some models may lick or bite their lips and are unaware these actions prevent the artist from a quality work of art. Through small observations, the artist is able to learn about the model and their self-image without conversation.

Portraits are commonly known as difficult because they require exactness in order to create a likeness. In an attempt to make up the difference, each student received formal instruction on how to draw and shade a portrait from a photo reference. The teacher put an emphasis on sketching softly, measuring with plum lines, and shading the correct areas of light and shadow with the pencil instead of smudging with the finger.
Recorded and Written Interviews

As the students are drawn, they participated in an interview that discussed personal self-perception, perception of others towards them, and comfort level of being observed so closely. Each drawing was video recorded in order to collect comparative data from each sitting, observation, and interview. The “who” behind each person is poured out on video during each sitting and it is beneficial to have the original reaction and discussion on video for analytical purposes. After the drawing was completed, the subjects answered written interview questions related to their perspective and feelings about the entire process. A follow-up interview, similar to the first, was given to the students after the self-portraits were completed and the data and drawings were recorded, analyzed, and compared.

Data Collection

The data collected for the research was accomplished at American Fork Junior High in the art classroom. The art department was able to provide the materials and the space for the teacher to do the drawings from life and the students to complete their pencil self-portraits. The researcher scheduled times before and after school with the students to work on the thirty-minute portraits and the students worked on the self-portraits as an assignment in class. The written interview questions were completed on a separate sheet of paper at home as a reflection of the portrait process.

Student Self-Portrait

The interesting thing about a self-portrait is the dedication of the artist. Will the girls spend as much time working on their image as they do putting on makeup in the morning? The researcher believes the time and care put into creating a self-portrait is reflective of the opinion the students have of themselves. If they attempt to make it perfect, it could mean they believe
highly in their self-image. A student who struggles and completes the portrait carelessly most likely has low self-esteem. Normally, it would seem one would want the image to share a likeness.

**Written Interview**

The interview that followed the first portrait was very comparative. It was an attempt to discover what the students liked and disliked when the drawing was compared to the real photo. They had several choices to make between art media, style, and quality. The choices made through comparison helped determine what specific qualities of the artwork helped or hurt their self-image.

Another aim of this interview was to discover how the students felt about looking at themselves. It was another form of comparison. Osterman (2000) taught that when students feel they belong they are, “more helping, more considerate of others, and more accepting of others, including those not in the friendship group” (p. 334). In the first, the students were both the artist and the subject. In the second they were the sitter. Each portrait provided a unique and different perspective that can offer information about self-image.

**Researcher Portrait**

As the students sat for their portrait, there were a few pieces of recorded data that were useful. The most obvious was body language. Body language is estimated to constitute up to 60–70% of human social communication (Burgoon, 1985). People who are able to perceive body language signals experience more meaningful relationships and greater social approval (Hodgins and Zuckerman, 1990). Physical movements can speak volumes, especially in determining how comfortable the students are with someone observing and drawing them. Author Jessica Stein (2002) believed that the mind/body split was mostly fictional (p. 9), which eludes to a connection
between the way one feels and they manner in which one acts. Oppositely, body language can help prove the confidence and strength of whoever is sitting. It picks up the part of the conversation that is not verbally expressed and is a fundamental part of human communication (Carston, 1999). Much of the information gathered could be interpreted in multiple ways unless clearly explained by the student who performs the action. Nonverbal communication, just like art itself, teaches children that problems can have more than one solution and that questions can have more than one answer (Eisner, 1985). It is necessary to give clear expectations and receive even more clear answers.

This particular drawing was be completed in colored pencil. Aesthetic preference had an effect on how the students perceive the image and identify with it. The habit of having an aesthetic reaction comes naturally. The interpretation of that moment rests with the viewer. “Seeing is primary; thinking about seeing is an afterthought. Being taught how to see well is one thing; being taught how to frame and evaluate what one sees is quite another” (Moore, 2004, p. 16). The aesthetic reaction is different on both parties. The artist is unable to erase the lines because of the chosen medium and the model is exposed to the artist’s literal first reaction. Since the lines cannot be erased, every measurement, frame line, and plum line is apparent and adds an unusual quality to the drawing that may alter student opinion.

**Researcher Interview**

The researcher interview consisted of two parts. First, the drawing itself was recorded together with the dialogue between the instructor and the student. Secondly, the students answered a series of questions after they finished and saw the drawing. Here, an emphasis was put on the experience of being observed so closely and drawn by an outside source. Self-esteem can depend on the person looking. Landsford, Antonucci, Akiyama, and Takahashi (2005) found
that well-being is directly tied to personal relationships. If the teacher has a decent relationship with the student, self-image can be positively changed through the portrait drawing. One hoped to find a connection or a difference between being drawn by their instructor and being looked at or judged by other people.

The researcher interview also meant to discover what the students worry about most in regards to self-esteem. Miller (2000) discovered that the student-teacher relationship plays an important role in the reduction of future bad outcomes. Therefore, an educator can play an integral role in recognizing and resolving unwanted self-esteem issues. Some girls do not want to look fat. Boys never want to appear feminine. Any of the insecurities facing the students that participated in the study were be brought out through the drawing and interview process.

**Data Analysis**

There was some difficulty involved with the data analysis. Every bit of information gathered is founded in observation and comparison. The recorded behaviors of the students during the drawing from life, the verbal responses to interview questions, and the answers to the written interview all depended on the researcher’s ability to detect change and the honesty of the students involved. Jensen (2009) author of Teaching with Poverty in Mind said, “Students who know, trust, and cooperate with one another typically do better academically” (p. 92) and that students who “feel accepted, have sufficient social status, and maintain positive relationships...bloom academically” (p. 90). The integrity of the data is based on the fact that the instructor was able to validate the information through trusting relationships. When the data was received, it was documented quickly and compared to the others repeatedly in order to ensure successful results.
Video Recorded Data

The recorded head drawing from life presents interesting data based on both nonverbal and verbal data. Everything said by the students provided intriguing feedback about the experience of being observed from life. The verbal responses were easily compared and recorded according to every individual’s unique involvement in the study. A conversation ensued during every drawing, but during the half-hour, ten specific questions were asked to each student in order to get a baseline on everyone’s self-image. The intention was to understand the original personal perception of the participants and to understand whether they felt there was a connection between portraiture and self-image before the research was completed. The results are displayed below in figure 3.1.

Figure 3.1: Video recorded data on self-image through portraiture.

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>YES</th>
<th>NO</th>
<th>NOT SURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you feel you have a positive self-image?</td>
<td>7</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Does your self-image change often?</td>
<td>8</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Do you care what other people think of you?</td>
<td>9</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Do you make decisions based on other’s opinions of you?</td>
<td>5</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Is it important to you that the portraits look like you?</td>
<td>11</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Do you ever feel self-conscious about yourself in photographs?</td>
<td>10</td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>
The more interesting and possibly more truthful data was in the students’ body language. In a way, one can learn more about a student from nonverbal communication than a full conversation. The advantage of video was to capture the authentic reaction. The students that jittered, were nervous, and/or anxious provided evidence that they were uncomfortable with being watched. A confident student posed the opposite reaction.

**Written Interview Data**

The written data collected after both portraits was easily comparable. The question structure was simple in both interviews and it provided students the chance to integrate writing into a visual field. A written form of data for an area that is generally visual is helpful to the data. Choi and Piro (2009) state cross-curricular integration of the visual arts provide a more balanced, holistic approach to art education (p. 30). The students answered questions directed towards whichever portrait they completed and discussed to which they related better. Many of the responses required either/or answers that gave a clear-cut answer to the portrait experience they appreciated most.

**The Artwork**

The portrait drawings are more than a fun artifact of the study; it is a way to determine the desire of appearance. The effort and quality of the portrait equates to the level at which the

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
<th>Don’t Know</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have you ever edited a photo to make yourself look better?</td>
<td>10</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Have you ever taken a selfie?</td>
<td>8</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Are you happy with your self-image?</td>
<td>7</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Does creating art influence your self-image?</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>
students long for acceptance. Simpson (1998) stated, “Art becomes a positive form of expression and a source of social, artistic, and narrative empowerment for the students” (p.28). Something must be said of self-image for the students that devoted hours of time into the creation of their portrait.

Often a drawing from life doesn’t perfectly resemble the model, but improves them in some ways. It was interesting to discover the students that approve of small changes and the kids who appreciate exactness. Ianni claimed, “Art, like love, cannot be contrived or manufactured to suit someone else’s taste” (1968, p.18). The students produced with an idea in mind, but see it how they desire. The drawings and the student responses to the drawings were compared and analyzed to see which portrait had a greater affect on self-image.

**Conclusion**

The best way to ensure the success of the study was to collect data through multiple methods. Once the date was collected it was analyzed and tested to see if student self-image was influenced through portraiture. The next chapter will discuss the realization of the study and the results.
Chapter Four: Findings Report

The following research study results analysis was formed in order to discover how self-image in eighth graders at American Fork Junior High might vary through portraiture. To accomplish said task, the question that guided the research was: How might student self-image of eighth graders at American Fork Junior High change when comparing portraits made as the subject, verses self-portraits made as the artist? The results that follow are interviews and analysis completed with ten participants who played integral roles in the study.

Significance of the Study

Over the last few years, an emphasis in popular culture has been placed on physical appearance. As one who works in a junior high, there is a noticeable swing towards the importance of appearance. With U.S. culture in a technological era, appearance is no longer a personal ordeal. Appearance is demonstrated through social media. The portrait is posted for the world to see and, in many cases, is treated as a first impression. According to Jenna Wortham (2013), technology reporter for The New York Times, “Selfies have become the catchall term for digital self-portraits abetted by the explosion of cellphone cameras and photo-editing and sharing services. Every major social media site is overflowing with millions of them. Everyone from the pope to the Obama girls has been spotted in one.” Through social media, the portrait is weaved into an endless web of viewers and is available to anyone.

Due to the access of the portrait it is subjected to comments and public “likes.” It puts the self-image of teenagers is in a fragile position. Self-esteem and perception are strung up like a piñata for anyone’s abusive pleasure. Self-esteem can be labeled in several different ways that are dependent upon the outside factors that help to develop self-image. Domain specific, trait specific, and state specific are three forms of esteem the research focused on.
Domain specific self-esteem is used to refer to the way people evaluate their various abilities and attributes (Brown, 2006, p. 2). If someone were to have high self-esteem in art, they would be categorized as having high *artistic* self-esteem. If a student believed they had poor athletic abilities, they would be considered to have low *athletic* self-esteem.

Trait specific self-esteem is used to refer to a personality variable that represents the way people generally feel about themselves (Brown, 2006, p. 2). Trait specific ideas generally are formed early in life and withstand time; they are based off of an overall personal perception of one’s life.

State specific esteem changes according to individual events. This form of self-esteem incorporates moments in life that boost or damage self-image. Instead of a focus on the overall picture, state specific self-esteem is centered on single events. The areas of self-esteem are important because they are responsible for the self-image of each of the participants in the study. Some argue high self-esteem is essential to human function and instills life with meaning (Pyszczynski, Greenberg, Solomon, Arndt, & Schimel, 2004). Others believe it is of little value and may actually inhibit progression (Baumeister, Campbell, Krueger, & Vohs, 2003; Baumeister, Smart, & Boden, 1996). Whether self-esteem is necessary or not, it plays a role in some way. Each participant can be categorized in one of the three groups.

Every student is an individual with a singular personality and the need for a customized instructional plan. Before a student is taught, an instructor has the opportunity to become acquainted with them. The curriculum should be based off of student interest and student need. Strahan and Layell (2006) stressed the importance of “establishing a learner-centered environment that featured warm, supportive relationships with students” (p.153). For that reason, a new unit on discovering self-image has been designed and will be implemented into the
researcher’s new art curriculum (See Appendix A1). The head drawing process is a very intimate process (Thomas, 2012) that strengthens the relationship between the artist and the subject. The significance of portraiture in a study on self-image is it provides the teacher with a one-on-one experience to get to know the student beyond physical appearance. It is an intimate process that opens the student up to deeper conversation and emotional vulnerabilities. According to Roeser, Midgley and Urdan (1996), students who had more positive teacher-student relationships also believed they had greater feelings of belonging, felt more academically effective, and less self-conscious.

The final and most obvious benefit to a study on self-image through portraiture in which the participants produce artwork is the technical skill gained from the artwork. Each participant received instruction on how to draw the portrait from a photo reference. They learned how to begin with a gesture drawing, use plum lines to measure accuracy, and finish the assignment with shading techniques. The application of art principles to a piece will inevitably produce a higher quality work. If the students are happy with their assignment, whether it is a self-portrait or not, they will feel better about themselves. An act of creation is one in which student place an extra amount of effort, expectation, and pride. In an article about why middle schools need the arts, Rushlow (2007) taught, “The arts are essential because of the value they bring to us as human beings. They teach us who we are and where we have been. Without exception, every culture has left artifacts that help us know who they were and how they lived” (p. 1). One could say that each artwork created is somewhat of a portrait because of the amount of time and effort the students spent on the project’s development and the content within the art.

**Bias and Validity**
Bias is difficult to avoid in a study that involves personal relationships. Every participant has at one time or another had the researcher as an art instructor. Even though they were specifically chosen because of their differences, the structure of the research seems manmade. If the resources were available and the students were willing, more randomly selected students would lessen the bias. However, the research not only incorporated multiple art media, it considered gender, race, social status, art ability, and personality. The students were not even allowed to take their own self-portrait photo, which limited their ability to create bias with the pose. The spread of students and the process of creating the portraits provided a decent baseline with which to begin the project.

The validity of the research was supported by multiple methods of data collection (Maxwell, 2013, p. 102), which varied in style, context, and quality. Articles supported every potential theory and several published scholars backed every discovery. The students who participated were all the same age, grade, and attended the same school; which, helped to direct the research towards answering the central question, “How might student self-image of eighth graders at American Fork Junior High change when comparing portraits made as the subject, verses self-portraits made as the artist?” Every self-portrait was completed by the subjects with no help from outside sources and personally answered interview questions. Every head drawing was recorded and completed of the same students that drew the self-portraits, which validated the comparison of the first portrait to the second. Every word spoken was real and true and every word recorded in the research was the honest thoughts, feelings, ideas, and emotions of the test subjects.

Data Analysis Procedure
In order to discover if art media influences self-image through portraiture, twelve students were chosen as participants. No student is the same in personality, artistic abilities, interests, educational background, perceived self-image, or social status. Rhodes (2004) agreed and said, “Examining these pathways across youth of varying ethnicity, social class, gender, and social contexts may help to illuminate the extent to which changes in self-esteem are a function of individual and contextual factors” (p. 245). They were specifically chosen because of the lack of similarities between one another. In order to maintain the unique life of every individual, the information is presented in written form as opposed to data charts or graphs. Instead of clumping answers together into categories, the personalities and words of every person have been filtered through and expressed in a way that defines the participant and their self-image as real, not a number.

Each student was asked to complete a self-portrait in pencil graphite and answer interview questions (See Appendix A3-A14) related to how the picture possibly influenced their self-image. Following the pencil drawing, every participant sat as the subject of a thirty-minute portrait head drawing completed in blue colored pencil by the researcher. Then, a similar interview was conducted. The results of the drawings and interviews were compared to discover whether or not the students’ self-image was affected by the change in medium, artist, and context. Author and researcher Pietro Perona (2007) suggested that painters and photographers manipulate the emotional content of a portrait through angle, distance, and medium. The following information is a summation of each student’s experience in regards to how they feel the emotional content and medium of a portrait can change self-image.

**Elijah**
Eli is an eighth grade student that participates in a number of activities (See Figure 4.1). He wrestles, plays football, and generally enjoys school and keeping up with his studies. Art has become a passion of his over the last year and he believes that drawing is something he excels in and can retreat to in order to relax from the stresses of education. He is extremely pleasant, friendly, accepting, and is welcomed in most student circles.

**Self-Portrait**

Eli’s self-portrait was completed from a photo reference in graphite as requested by the guidelines of the study (See Figure 4.2). In his interview (See Appendix A3) he said he was happy with the quality of his self-portrait and thought he was able to represent himself as a happy person (Elijah, 2014). He even said he would like to show his portrait to the public and said, “It would be cool if others could see my art” (Elijah, interview, November 3, 2014). After the portrait was completed, Eli said he felt more accomplished and that doing a self-portrait taught him to be more positive (Elijah, 2014).

As happy as he was with the final product, he discovered something interesting about himself. When asked what his favorite and least favorite parts of his drawing were, he replied with the same answer: his eyes (Elijah, 2014). Eli felt the most accurate feature of the drawing was his eyes, but has always been a little self-conscious of the small webs on the inside corners and the sides of the nose (Elijah, 2014). He was also a little disappointed in the graphite as a medium because it lacked the human color that makes people seem realistic (Elijah, 2014).

**Head Drawing**

As the researcher completed the thirty-minute head drawing from life, it was easy to sense some discomfort (See Figure 4.3). When asked to respond to how it felt to have his teacher observe him so closely, he answered with two simple words, “slightly uncomfortable” (Elijah,
After twenty minutes of sitting, Eli stated that he became more comfortable because he was able to talk about himself and answer questions (Elijah, 2014). By the end his biggest concern was not being stared at, but was that he was possibly smiling too much (Elijah, 2014).

The drawing was finished to a recognizable point and Eli was excited about it. He felt it was worth sitting still for thirty-minutes to have such a nice work of art created of him (Elijah, 2014). He wanted others to see how good it was and expressed it was one of the first times he liked the way his eyes were represented (Elijah, 2014). As he compared the graphite drawing to the colored pencil drawing, he shared that he liked the use of the colored pencil more for several reasons. He liked the aesthetic it delivered with the portrait, thought the use of soft and hard lines was interesting, and liked the fact that the portrait was done in a medium that couldn’t be erased. He praised the medium for the difficulty of drawing a portrait without being able to mess up. At the end he said he felt good (Elijah, 2014). He was asked to explain further and profoundly said, “I feel good because the drawing looks just like me and others will think I look good. Sometimes how others see you is how you see yourself” (Elijah, interview, November 3, 2014). Eli demonstrated the power of portraiture on self-esteem.

Figure 4.1. Photo of Elijah.  Figure 4.2. Self-portrait by Elijah.  Figure 4.1. Head drawing of Elijah.
AnnaLeah

AnnaLeah is an eighth grade transfer from a school in Texas (See Figure 4.4). She is unique and has bright red hair that causes her to stand out of the crowd. Her family life at the moment is a bit in shambles because she lives with her recently divorced mother and four other siblings. She plays women’s lacrosse, has a knack for the ukulele, and enjoys attending community art classes with her extra time.

Self-Portrait

AnnaLeah was an interesting case. She was actually the most difficult to work with. When taking her photo reference for her drawing, she asked to see every single photo after it was taken. After seeing the photos, she said she didn’t like any of them and wanted to take more. After about twenty minutes, it was clear she wouldn’t settle for the typical yearbook style photo. AnnaLeah was given the opportunity to turn her head at different angles until she felt she had found the angle that portrayed her in the most favorable way.

When she started to copy the photo reference, she came in everyday with a new blank paper. She had restarted every morning because she was so unhappy with how she was being shown. Finally, she approached the instructor and expressed that she couldn’t finish the drawing because it made her unhappy to fail (AnnaLeah, 2014). She even stated that her least favorite part of the drawing was, “the lips and the way I was angled” (AnnaLeah, interview, November 3, 2014). What a surprising answer in her interview after she spent so much time perfecting the angle of the photo reference (See Appendix A4). When she was asked how it felt to have to observe herself so closely, she responded, “Um, like, is this how I really look? I guess this is the
way I am and no one can change that” (AnnaLeah, interview, November 3, 2014). Finally, she said something positive. She liked the medium and thought she was able to sketch the picture easily, but struggled with the fine detail (See Figure 4.5). Every time the basic sketch was finished she was happy, but said that as she continued she usually picked out her flaws (AnnaLeah, 2014). The medium seemed to be the only thing that worked for her.

**Head Drawing**

Surprisingly, AnnaLeah responded very well to the thirty-minute head drawing (See Figure 4.6). In reaction to how she thought the image represented her, she said, ”It shows my life through someone else’s eyes. All the hard days and all the best days make me who I am” (AnnaLeah, interview, November 3, 2014). It appeared that she was able to understand a little bit more about how others see her and accept that the general opinion of who she is, is a positive one. She even went as far as saying she would like to show it to the public because, “It portrays who I am and am not afraid of anyone seeing it” (AnnaLeah, interview, November 3, 2014). At the end of the drawing she felt much more comfortable with who she is and much more confident in herself as a person.

The colored pencil medium was something AnnaLeah found interesting. She thought the fact that it couldn’t be erased gave it character and felt it was almost symbolic of human flaws. She thought the color gave it character and appreciated the fact that the drawing resembled her and beautified her (AnnaLeah, 2014). When she described the effectiveness of the medium, she gave her thoughts and said, “It shows that my flaws don’t matter. I’m beautiful in a different way than beauty is actually shown” (AnnaLeah, interview, November 3, 2014). After the drawing was completed, not only did AnnaLeah appreciate the drawing, her self-image was improved.
Jaxon

Jaxon is a man of few words (See Figure 4.7). He is an all around athlete that minds his own business and does not seek attention. He is very humble even though he has found success as one of the most renowned athletes his age in the area. He is a 4.0 student and has a steady outlook on his current life and his future. The most important thing to him is that he always does his best.

Self-Portrait

Jaxon’s self-portrait is fairly accurate (See Figure 4.8). He expressed concerns that he would be unable to create a likeness with the portrait and seemed more concerned with helping the researcher than being happy with himself (Jaxon, 2014). It was easy to see his desire to perform well and please others were not just a characteristic he displayed in athletic. His response to the medium was mostly positive and said he felt pencil was the easiest thing to work in because one can fix mistakes (Jaxon, 2014). He expressed he had difficulty with the shading and said, “I would’ve done better if there was less shading because I stink at shading” (Jaxon,
interview, November 5, 2014). After it was completed, he thought the drawing was the best he had ever done.

Jaxon was slightly different than the other participants when he was asked whether he would like to be drawn by someone else or not. He said no because, “You’re not in control of the pencil” (Jaxon, interview, November 5, 2014). Jaxon displayed an amount of confidence in his abilities that the other subjects did not. He wanted to be in control of his fate and thought allowing others to intervene would interrupt his chance at success. When the drawing was handed in he felt better than he accomplished the task at hand and felt more confident in his artwork (Jaxon, 2014).

**Head Drawing**

As Jaxon saw the completed head drawing, he smiled and said, “It looks just like me” (See Figure 4.9). In reaction to seeing the portrait he said, “I think it makes me feel good about myself. When people think it doesn’t look like them they think it looks bad, so they feel bad” (Jaxon, interview, November 5, 2014). Jaxon believes there is a connection between portraiture and one’s self-image (Jaxon, 2014). In fact, he thought his confidence was a little higher at the end of the drawing than the beginning, even though being observed so closely by his teacher was, “a little weird, at first” (Jaxon, interview, November 5, 2014).

Interestingly, he said in his interview he did not think the medium had much to do with the way he viewed either portrait (See Appendix A5). The most important thing to Jaxon was the appearance of the face, not the medium in which it was completed (Jaxon, 2014). It was important to him that it looked like him, so he sat very still and attempted to be as comfortable as possible with the entire situation. He was very cooperative and because of it the drawing was a success.
Tiffany

Tiffany is an Asian eighth grade student who lives as a minority in American Fork, Utah (See Figure 4.10). She is not from another country, but she definitely sticks out like a sore thumb. Her take on self-image is interesting for several reasons. She is a minority and is currently going through the recovery of her father’s recent stroke.

Self-Portrait

Tiffany was happy with the final product (See Figure 4.11). She thought the portrait looked like her and was confident in her work; maybe even a little over confident. Some of her favorite details in the drawing were the researcher’s least favorite. That is proof that good art lies within the eyes of the viewer. She stated several times that her least favorite part of the assignment was simply looking at a picture of herself for so long (Tiffany, 2014). She said, “It was uncomfortable drawing myself because it’s weird to look at yourself so closely” (Tiffany, interview, November 5, 2014). She said she didn’t believe the drawing had any effect on her
self-image, yet she stated repeatedly that she did not like looking at her photograph (Tiffany, 2014).

The medium was her favorite part. She appreciated the fact that she could use the pencil in different ways and was able to erase any mistakes she may have made. She included in her thoughts that she knew if she didn’t like something about herself she would be able to change it with pencil (Tiffany, 2014). Overall, she did not seem too concerned with how it influenced her self-image. She wanted to get the work done so she could focus her time and attention toward her father’s recovery.

**Head Drawing**

Tiffany’s opinion of the effect of portraiture on self-image seemed to turn around after the drawing from life was completed (See Figure 4.12). She went from being uninterested with the study to really excited to have a nice drawing of herself drawn by a professional. She said, “My favorite part of the drawing is that it catches the essence of what I look like” (Tiffany, interview, November 5, 2014). Her response is evidence that it is important to her that the image resembles her in a positive way. Her ideas continued to contradict each other when she said she was uncomfortable with sitting for the head drawing because of the fact that she was the subject (Tiffany, 2014). Her reply was, “I was nervous when he was looking at me and studying my face so closely” (Tiffany, interview, November 5, 2014). Her vulnerabilities began to show through more and more as the process went on.

Tiffany expressed that she was impressed with the colored pencil medium and thought it would be difficult to draw a portrait without being able to erase (Tiffany, 2014). She said after she saw the progress of the drawing, she was happy with the way the colored pencil looked and was less nervous to continue posing (Tiffany, 2014). In the final interview (See Appendix A6)
she agreed that portraiture does influence self-esteem and claimed, “I think that if you get a self-portrait it helps you come to realize, accept, and love yourself” (Tiffany, interview, November 5, 2014).

**Benjamin**

Benjamin is an undersized eighth grader that struggles with behavior in class and struggles to keep his grades up (See Figure 4.13). He is considered a class clown and demonstrates his lack of motivation on a daily basis. He boasts about his ability to not care about consequences and puts up a tough façade for all his fellow students.

**Self-Portrait**

When Benjamin described his self-portrait, it seemed he could do no wrong (See Figure 4.14). He said, “I like everything. All the details are good and the picture is great” (Benjamin, interview, November 7, 2014). In fact, he said that he was much more confidant after his drawing than before (Benjamin, 2014). As arrogant as it may sound, his interview and his work help the research because he proves the power portraiture has to uplift (See Appendix A7).
The use of graphite as a medium worked to Ben’s advantage. He said, “With the pencil, I was able to make my picture more realistic and better” (Benjamin, interview, November 7, 2014). He believed he was able to create a three-dimensional feel that provided the viewers with an impressive and accurate portrait. He did not feel that the medium was influential towards self-image, but that self-esteem through portraiture was more affected by accurate representation (Benjamin, 2014).

Head Drawing

After this portrait was reluctantly completed, Benjamin expressed his gratitude for the drawing (See Figure 4.15). He said, “I feel that the portrait represents me by my hair and my mouth. My hair is usually crazy and that represents my fun-ness. My mouth is a little smiley which shows I am 98% always happy” (Benjamin, interview, November 7, 2014). As confusing a response as this is, it is understood that he believed the portrait represented him in an accurate and positive fashion. His biggest complaint with the entire process was that he had to hold still for thirty minutes (Benjamin, 2014). However, at the end, he said, “I felt more relaxed and happy.” Benjamin was very happy with the sweeping lines of the blue colored pencil and thought the line quality of the work demonstrated his personality. After he saw the second portrait he said, “I think the medium can make a difference because it can be bright or dull, happy or sad, and it can’t be erased (which can be hard in ways)” (Benjamin, interview, November 7, 2014). He concluded his thoughts on the medium and stated, “I can look at it and feel happy or sad depending on the medium. If it is dark (like batman) they can feel dark about themselves” (Benjamin, interview, November 7, 2014). In his own way, he accepted that portraiture could alter one’s opinion of self-image.
Savannah

Savannah is the most quiet and reserved of all the participants (See Figure 4.16). She comes from an artistic family and is a very meticulous person. Her schoolwork is above grade level and she excels in music and art. She is a determined person, but is difficult to read because she lacks personality. Oddly enough, she was the only portrait completed by the researcher that had a smile on her face.

Self-Portrait

It was interesting to watch Savannah’s portrait come to realization (See Figure 4.17). She has incredible artistic talent and was complimented often by other students in the class. However, nothing affected Savannah and she hardly gave a response to anyone. In her interview she frankly said, “The goal of the assignment was to make it look like me and I think it does. I feel like I represented myself well and others can tell it’s me” (Savannah, interview, November 7, 2014) (See Appendix A8). For such a subdued person, she did not lack confidence in her
abilities as an artist. When asked how she felt about observing her own portrait so closely, she shared, “I didn’t even think about it. I thought of the photo reference as an object instead of a self-portrait” (Savannah, interview, November 7, 2014). She later stated that she did not feel the drawing or the medium changed the way she felt about herself, but that she was worried about the other schoolwork she would not be able to work on while she was drawing the portrait. Her comment on the art medium ended when she said, “I think pencil is the best for making things look real and I like how realistic my portrait looks” (Savannah, interview, November 7, 2014).

**Head Drawing**

Savannah was the only subject who favored her own drawing above the researcher’s portrait (See Figure 4.18). She was not very supportive of the colored pencil, but did recognize the difficulty in drawing a portrait without mistakes. Even though she saw difficulty in drawing in colored pencil, she explained that the color didn’t have any effect on her self-image and that she likes drawings that take longer than a half hour because “they are more finished and don’t look as messy” (Savannah, interview, November 7, 2014). The only inkling Savannah gave that she would feel self-conscious about her portrait was if a stranger asked to draw her portrait instead of her teacher. She said, “I would find it really weird if someone were looking at me that I knew nothing about” (Savannah, interview, November 7, 2014). She seemed to be the most confident and it showed in her work.
Ben H.

Ben is a good example to everyone around him (See Figure 4.19). His fellow peers no
him for his standout attitude and personality. He is always willing to lend a hand when needed,
and, even though he does not excel in art, he works his hardest at all times. Ben is also the only
student in the research study whose family has a relationship with the researcher. Three of Ben’s
siblings have gone through the American Fork Junior High art program and there are more to
come.

Self-Portrait

With knowledge of Ben’s character, a lot of curiosity went towards his work. However,
upon completing the interviews, the results were slightly disappointing. Ben became a man of
few words (See Appendix A9). He was disappointed in his work and when asked how he felt the
portrait represented him, he answered with one word, “bad” (Ben H., interview, November 11,
2014) (See Figure 4.20). He explained that he did not feel the portrait looked like him and after a
while, he stopped caring about the likeness of the drawing and just wanted to finish (Ben H., 2014). In his words, he described how he felt at the end of the drawing as opposed to the beginning and said, “At first, I felt good. Then, not so good” (Ben H., interview, November 11, 2014).

As he worked with the graphite, he was happy with the way he was able to shade the face. He said the best thing about his portrait was the shading and thought that the medium made him feel better about his self-image (Ben H., 2014). His response was interesting because he believes medium has a big impact on how a person can view and feel about their self-portrait. He was very unhappy with the drawing itself, but felt his pencil skills improved, which made him feel good.

**Head Drawing**

The head drawing completed of Ben produced interesting results (See Figure 4.21). His body language was shifty and uncomfortable, his eyes were unsteady, and he felt he was unable to settle his thoughts when the drawing first started. However, after fifteen minutes he described, “At first I felt really weird, but then Mr. Szabo showed me the drawing and I liked it a lot. I wanted to sit as still as I could” (Ben H., interview, November 11, 2014). His opinion on being drawn changed immediately when he saw the progress of the drawing and was happy with how it looked.

Ben was very happy with the medium. He thought the colored pencil gave the portrait an interesting aesthetic that made the drawing feel more life like. He thought it was impressive that a portrait with such a likeness could be completed in just thirty minutes. When asked how he felt at the end of the head drawing he said, “Great because it looked just like me” (Ben H., interview,
November 11, 2014). Ben felt it was important that the image look like him and be done well in order to help his self-image.

Marleigh

Marleigh is the procrastinator in the group (See Figure 4.22). Even though she was given a month to complete the work, she did not start until the week it was to be turned in. She is a popular, pretty girl, who has high status in the junior high as a cheerleader. Marleigh has a large following of friends and feels she has to put on a show for the student population to keep her image.

Self-Portrait

As a popular girl, one could expect Marleigh to be confident in herself. However, her responses to the interview were purely negative (See Appendix A10). Her answers did not just reflect low self-image; they completely demolished her drawing and personality. When asked how she felt the drawing represented her, she stated, “It represents me as kind of a boring person because I have no expression and I was uncomfortable because you are forced to notice every
little detail of yourself” (Marleigh, interview, November 11, 2014). She agreed that the portrait did look like her in the end, but most of the ridicule was not about the image, just about the way she looks (See Figure 4.23).

When she analyzed the pencil, she thought it made a big difference in how she felt about herself. She said, “The dark shadows make me seem more ‘emo’ than I would normally portray myself and it looks like I have a rough texture on my face.” More than a low self-image, one could conclude that Marleigh is a confident person that isn’t happy with her outward appearance. At the end of the drawing, Marleigh thought that the medium did change the way she felt about her physical beauty, but did not alter her self-image in any way (Marleigh, 2014). She concluded with, “If you make the portrait look very accurate and very similar to the way you actually are, it should give you more confidence. But I don’t like the way I look” (Marleigh, interview, November 11, 2014). In her opinion, an accurate portrait was negative.

**Head Drawing**

The head drawing was an interesting experience with Marleigh. Most every student was easy to talk to during the drawing and interview, but she was very short with her answers and was noticeably uncomfortable. When asked why she felt uncomfortable, she stated, “I feel like I am not in control of this situation. I am nervous with how the drawing is going to turn out and know there is nothing I can do about it” (Marleigh, interview, November 11, 2014). When Marleigh was taken out of her element and separated from her friends, she felt more insecure and even said, “Normally your teacher barely looks at you” (Marleigh, interview, November 11, 2014). Not only did the life observation make Marleigh uncomfortable, so did the teacher to student dynamic.
Her response to the colored pencil medium was very genuine. When she described the colored pencil she said, “I think it makes it look supernatural because there is a misty look to the color. But different colors make me think of different things” (Marleigh, interview, November 11, 2014). She accurately described that different colors carry different meanings and emotions. In the final interview, Marleigh stated, “The portrait doesn’t make me feel that different about myself, because I was already aware of my flaws, but the different colors are cool” (Marleigh, interview, November 11, 2014). Her insecurities stem from disappointment in her physical looks and not in the way her portraits are displayed (See Figure 4.24).

**Figure 4.20.** Photo of Marleigh.  
**Figure 4.23.** Self-portrait by Marleigh.  
**Figure 4.20.** Head drawing of Marleigh.

**Parker**

Parker is an artist in the advanced program (See Figure 4.25). He is an honor role student, but struggles to keep a schedule. During the process of the study, his parents sent an email to the researcher that said Parker was in tears over not being able to meet his deadline for the self-portrait drawing. An extra week was allotted, only for Parker, so he could continue to work on
his project. Due to his sensitivity, Parker could be an interesting variable in this study on portraiture.

**Self-Portrait**

The process involved with the self-portrait was difficult for Parker (See Figure 4.26). He is a good artist, but has struggles to determine when a work of art is completed. From his perspective, it wasn’t the photograph or the self-portrait that made him self-conscious, it was the thought of possibly having to show his artwork to other people. Throughout the interview, Parker answered every question about the art with confidence (See Appendix A11). He felt the drawing looked like him and represented him well, but when asked if he would feel comfortable if the image was shown to the public, he said no (Parker, 2014).

The medium itself was the safest area of this project. He feels the most acquainted with pencil and was happy he could work in a medium he knows well. He stated, “I think the pencil looks better than other media, so I feel happier about myself knowing the drawing looks good” (Parker, interview, November 13, 2014). Parker fits the saying that artists are their own worst critics. He liked his work, but was afraid of what others would say about it.

**Head Drawing**

Parker was nervous about the head drawing. He was scared the drawing would not look like him and it mattered to him how he was portrayed in the art. He said, “I knew if the drawing didn’t look like me I would be sad. When I saw the drawing it made me feel really good because it looked exactly like me” (Parker, interview, November 13, 2014). Parker even explained that the head drawing motivated him to do better on his self-portrait because he liked the feeling of looking at a good picture of himself (Parker, 2014) (See Figure 4.27).
As he described the colored pencil, he said, “The color really brings it to life. I like how the bright blue makes my face look. I look realistic and fake at the same time” (Parker, interview, November 13, 2014). He agreed that medium played a big role in how he felt about the drawing and thought it was a positive reaction to the blue pencil (Parker, 2014).

Figure 4.23. Photo of Parker

Figure 4.23. Self-portrait by Parker.

Figure 4.23. Head drawing of Parker.

Laila

Laila is a quiet student (See Figure 4.28). Her only loves are art and music and she comes from an arts based family. She has very few friends because she spends most of her free time in the art studio at school. She originally was not considered to participate in the study, but after seeing how diligently she worked on her portrait and how much she cared about it, it felt necessary to include her.

Self-Portrait

Laila was very secure in her self-image and her abilities as an artist. After the self-portrait was completed she said, “I feel differently about myself because of my portrait looks like me and it gave me more confidence in my art abilities” (Laila, interview, November 13, 2014). When
she was pressed to answer question about her physical appearance she discussed that she has never been worried about what others thought about her and was happy with who she is (Laila, 2014).

The graphite medium did affect the way she felt about her self-image (See Figure 4.29). She said, “I am comfortable with myself no matter what, but I like the feeling of control the pencil gives me. I know that I can fix or change whatever I need to and that feels good” (Laila, interview, November 13, 2014). Her attitude towards her project and the art medium was very positive and it showed in her work.

**Head Drawing**

Laila was very reflective about the head drawing (See Figure 4.30). She could not get over the fact that she looked so sad in the drawing. In fact, it was not until a small smirk was added to the face that she felt it represented her. Even then she said, “I think it makes me look really tired and sad, but it does look like me” (Laila, interview, November 13, 2014). She also shared an interesting opinion on self-image when she shared, “I think that when people take selfies they use filters to try to make themselves feel better to their friends. I don’t know why when they are going to see all those other people at school anyway” (Laila, interview, November 13, 2014). Laila believes that one should be happy with the appearance they have been given.

Her opinion on portraiture became even more interesting when she said, “I think the blue colored pencil is nice, but it makes me look even sadder” (Laila, interview, November 13, 2014). Her interview shared an interesting perspective on the effects of color in art (See Appendix A12). Different colors elicit different responses and she felt the blue color made her feel differently about herself than the graphite pencil.
Giovanni

Giovanni is a Hispanic student in a school of Caucasians (See Figure 4.31). He was included in the research because of his ethnicity and perspective on growing up as a minority in a predominantly white area. He and his family are from Mexico and he has lived in the U.S. for two years.

Self-Portrait

Giovanni hoped to do better on his portrait (See Figure 4.32). His first words in the interview were, “This is not as good as it needs to be” (Giovanni, interview, November 17, 2014)(See Appendix A13). His biggest complaints were that the eyes are too far apart and the head is too big (Giovanni, 2014). He is pretty sad that he could not do better and felt embarrassed to turn the portrait in for the research. It was obvious that the portrait had influenced his self-image.
When asked about how he liked using the pencil, he said, “It would have been better in colored pencil. It would add more life to it” (Giovanni, interview, November 17, 2014). He thought the medium did make him less happy with the drawing, but not as much as the drawing itself:

**Head Drawing**

Giovanni was ecstatic about the head drawing (See Figure 4.33). He said that no one had ever drawn him before and he was excited that someone could do a drawing that looked so much like him (Giovanni, 2014). He talked about how he generally does not care what people think about him, but would be happy if he were able to show this picture to other people. He further stated, “I can see how people can see how beautiful or handsome they are in portrait drawings. It is nice to see myself through someone else’s eyes” (Giovanni, interview, November 17, 2014).

The colored medium was his favorite part of the drawing. He insightfully expressed himself, “At the beginning, the page was blank and empty. At the end he had turned my picture into a bright and amazing drawing” (Giovanni, interview, November 17, 2014). He especially liked that with the blue colored pencil, all of the subjects were portrayed in the same color. Everyone was drawn as equals. Giovanni’s opinion teaches that in reality, every portrait is drawn for the purpose of representing a person, but that the person’s history doesn’t play a role in the image.
Kinley

Kinley is an average girl (See Figure 4.34). She floats through school doing what she needs to, but not doing much more than is required. Her grades are decent, she stays active in activities, and she has her group of friends that she sees everyday. She was chosen for the study because she is neither extremely popular nor practically unknown. She is an average student with a steady self-image.

Self-Portrait

Kinley believes she is a happy person and thinks her self-portrait demonstrates that because of the smile (See Figure 4.35). She is one of the only students who decided to smile for their self-portrait photograph. She even expressed self-gratification when she said, “My favorite part is the mouth because I didn’t think I could do the teeth and I did” (Kinley, interview, November 17, 2014)! She expressed pleasure in the fact that she was able to observe her photo
and notice details about her face that she can’t see in the mirror (Kinley, 2014). Overall, she enjoyed the process of drawing her photo reference.

Kinley thought the pencil was a main factor in her success. She said the shading with the pencil made it look real and to achieve that look in other mediums was more difficult (Kinley, 2014). She said, “With the small, sharp point of a pencil, you can add little details on the face than can boost your self-esteem. I became more confident when I saw what I was able to do with the pencil” (Kinley, interview, November 17, 2014). Kinley’s interview led one to believe she felt the pencil was a main factor in a solid portrait (See Appendix A14).

**Head Drawing**

Kinley moved more than any other subject. She was not nervous, but she fidgeted a lot. Her head turned back and forth, her knees bounced up and down, her eyes rolled, she bit her lip, and she spoke constantly. An interesting detail about her image is that if one were to observe all the portraits, her head is tilted and turned slightly to the right (See Figure 4.36). She is represented with a turned head because the artist was forced to pick a position instead of draw a steady model. Kinley knows how restless she is and even explained, “I was surprised how much the drawing looked like me because I could not stop moving and was scared I would look ugly” (Kinley, interview, November 17, 2014).

When she was asked to describe what she thought of the medium she said, “the medium can help make the portrait look amazing. I think if people like their portrait it can change their opinion about themselves. If someone draws a really good portrait of you, you can be like, ‘Oh wow! I’m prettier than I thought’” (Kinley, interview, November 17, 2014). Her opinion on the power of art media was the perfect way to end the series of head drawings from life. One can admire the optimism she feels towards art aesthetics.
Findings

After the drawings and the interviews were completed, the data was gathered, compared, and analyzed. The following is a number of important findings in accordance with self-image through portraiture.

Post-Drawing Video Recorded Data

Students were asked a set of questions in order to determine a baseline for their thoughts and feelings on self-image through portraiture. The research showed the majority of students had a good experience with the self-portrait and the head drawing and felt the art media, accuracy, and style of the drawings improved their self-image. Figure 4.1 below is the first set of questions and answers, while Figure 4.2 represents the numbers after the drawings were completed. For such a small amount of participants, the data shows the portraits had a powerful affect on the participants. Most believed it was a multi-faceted experiment that targeted many areas of the
students’ ideas of self-identity. Gardner (1990) felt identity was subject to change through many variables when he taught:

Growth reflects a complex interaction between genetic predispositions and environmental opportunities, the results of which may be realized in somewhat different forms in different settings but will in any event manifest certain core properties. Individuals do not develop merely by existing or growing older, or becoming larger; they must undergo certain pivotal experiences that result in periodic reorganizations of their knowledge and their understanding. p. 3

Gardner’s comments support the possibility of identity or self-image alterations throughout time and validates the likelihood of change during a research study on self-image through portraiture.

Figure 4.1: Video recorded data on self-image through portraiture.

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>YES</th>
<th>NO</th>
<th>NOT SURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you feel you have a positive self-image?</td>
<td>7</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Does your self-image change often?</td>
<td>8</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Do you care what other people think of you?</td>
<td>9</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Do you make decisions based on other’s opinions of you?</td>
<td>5</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Is it important to you that the portraits look like you?</td>
<td>11</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Do you ever feel self-conscious about yourself in photographs?</td>
<td>10</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Have you ever edited a photo to make yourself look</td>
<td>10</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
Have you ever taken a selfie? & 8 & 4 & 0 \\
Are you happy with your self-image? & 7 & 5 & 0 \\
Does creating art influence your self-image? & 4 & 4 & 4 \\

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>YES</th>
<th>NO</th>
<th>NOT SURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you feel you have a more positive self-image now?</td>
<td>10</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Did your self-image change during the drawing?</td>
<td>10</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Do you care what other people think of your?</td>
<td>7</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Did you make decisions on your portrait because of other’s opinions of it?</td>
<td>7</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Was it important to you that the portraits look like you?</td>
<td>12</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Were you self-conscious about yourself during the head drawing?</td>
<td>10</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Would you have drawn a different photo of yourself if you could have?</td>
<td>9</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Does this drawing make you feel better about yourself than a selfie?</td>
<td>11</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Are you happy with your self-image?</td>
<td>10</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Did creating the self-portrait influence your self-image?</td>
<td>9</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 4.2: Post-drawing interview data on self-image through portraiture.
Art Media

The medium in which the portrait is completed does change the aesthetic and overall impression of the image. Most of the participants in the study felt there was no noticeable change in the impression of the art media until the second portrait in colored pencil was completed and the two were compared. After the comparison, there was a noticeable difference in the way the students felt about the first and second portrait. Whether it is a photograph, a drawing, or a portrait bust, it has the ability to change the way a student feels about their physical appearance. Some believe that art media is a language in and of itself and has the ability to speak to children individually and enhance the enjoyment of learning (Dahlberg et al., 1999). Sometimes it goes unnoticed until more options are presented and the viewer can filter through multiple prospects, but the art media will usually present a new and interesting aesthetic recognizable to the student.

Accuracy

More than the medium, students hoped their portraits were accurate. Self-image in teenagers can be hurt or helped by the accuracy of the portrait. Most even appreciate that the head drawings from life improved their appearance and help them feel more beautiful. Author Celeste Brusati (1990) consistently praised painters for the patience, diligence and precision of their labors and explained that most the self-imagery expressed by a portrait is not the opinion of the subject, but the responsibility of the artist. In planer terms, the artist controls the power to improve improved likeness and overall accuracy.

If the students were unhappy with the portrait, they did not want others to see it; however, they were more than comfortable showing the portrait to the public if the felt it represented them well. Every student said it was important to them that the portrait look like them and would be disappointed otherwise. There is an undying need to impress others that most eighth grade
students share. Even those students who claimed to have high self-esteem were afraid to let others see an image that did not represent them well enough.

**Self-Consciousness**

In the head drawing process, students were shown the portrait after fifteen minutes. All of the students said they became more comfortable when they saw the drawing had begun to form into an accurate portrait. There was a noticeable shift in student behavior after the portrait was seen in progress. The students sat more still, refrained from making facial expression, and were shorter with their answers in order to move their mouths less. Their body language became much more accepting of the head drawing process. Student’s comfort levels heightened when they felt their self-portraits and head drawings were turning out well. Every student expressed that it was important that the portrait be successful and it was easier to sit still when they felt less self-conscious.

Another discovery in terms of student comfort level was found through conversation. Every student expressed discomfort with the thirty-minute head drawing in the first few minutes. After the drawing had begun, the researcher explained the purpose behind the research and began a casual conversation with each of the subjects. The conversation was in reality a disguised interview, but with every question and answer the students became less embarrassed and more willing to participate. In her Master’s thesis on the self-portraiture of Frida Kahlo, Lauren Marie Freese (2013) stated, “artists share the desire to utilize…portraiture as a vehicle to engage viewers in a dialogue” (p. 9). It became apparent that the artist, viewer, and even subject of the portrait hope for a dialogue to inform, express, and make the painting more comfortable.
Self-Image

Art media through portraiture can influence self-image; however, the two are not grouped together. Some students are influenced solely by the likeness of the portrait, others were impressed by the aesthetic of the media, and both influenced some. In all cases, the twelve students’ self-image was somehow changed. It was interesting to discover that there were multiple factors that influenced the students, but that not all of those factors pertained to everyone. It was similar to the multiple types of self-esteem: Domain specific, trait specific, and state specific.

The average student is well aware of their trait specific self-esteem, which means, they have a general feeling about themselves and their self-image. Every participant began the research study with an opinion that was stable across time and situations (Coopersmith, 1965) and had a feeling of affection for themselves that was not determined by a rational, judgmental process (Brown, 1998). Trait self-esteem is a simple conclusion that forms and overall perception of one’s self. As the research carried on, the subjects’ self-esteem showed less signs of trait self-esteem and more evidences of state self-esteem. State self-esteem is displayed when self-image is affected by a specific event. For example, after the head drawing was seen, the majority of the students experienced a surge of high self-esteem. In the moment, the participants saw the head drawing and felt better about their self-image. As James (1980) discussed, people refer to similar moments as confidence boosters or emotional reactions that improve self-worth. By the end of the research, the affects of state specific events had, overall, improved the students’ trait specific self-image.

It was interesting to note that some students did not initially respond to the graphite drawings. The students who responded this way said they didn’t believe the pencil medium
influenced their self-image. The casual result of pencil drawing could be due to the normalcy of pencil drawing. However, after the colored pencil drawing was finished and a new medium and aesthetic was presented and compared to the first, they felt art media did play a role in self-imagery.

Kandice Rawlings (2013), art historian and Associate Editor of Oxford Art Online asserts: “It seems that from photography’s earliest days, there has been a natural tendency for photographers to turn the camera toward themselves.” Photographic self-portraits offer complete control over self-image, allowing one to present him or her self to others in a mediated way. Artists have addressed the problem in the same way. Dawn M. Wilson (2013) said that “in self-portraiture, an artist seeks to have the same kind of access to her own face as she has to the face of any other person whom she might choose to portray; this is why mirrors are invaluable: it is not possible to see my own face directly, but I can see my own face in a mirror.” Whether or not the idea of one’s self is improved by the portrait, the natural tendency to want to see one’s self will always exist.

Conclusion

Student self-image is tangible. Every student has a different level of self-esteem and self-image, but different portrait art media, style, and accuracy can influence anyone. How students will react is difficult to predict, but most students will be changed in some way. All the students had a reaction to the art media. Whether they liked the pencil drawing or the colored drawing, all the students believed they viewed the drawings differently.
Chapter Five: Conclusion and Discussion

The following are the final thoughts and conclusions on a research study conducted to discover connections between portraiture and self-image in eighth grade students. Twelve students were invited to participate; each completed self-portraits in graphite, sat for head-drawings in colored pencil, and were subjected to multiple interviews. The data collected from the portraits and the interviews were compared, analyzed, and filtered to determine how portrait style, quality, and art media influence self-image.

Discussion

The results of the study are cause for reflection. The following is a discussion on the impact of the study and the implications for future research.

Personal Impact of the Study

Portraiture has been an interest of artists for thousands of years. During Paleolithic times, humans were primitive, but still longed for ways to be creative and record their history. Thomas (2012) stated, “Throughout history, there has been an interest in drawing, and as long as people have been drawing, there have been attempts to depict the human form” (p. 24). Drawings on cave walls, Michelangelo’s portrayal of the Old Testament on the Sistine chapel ceiling, and Chuck Close’s hyper-realistic paintings of close friends are all ways in which mankind has chosen to use the human image to tell a story. But a story without words is subject to the interpretation of the viewer and it is in the interpretation of portraiture where there is very minimal research. Each picture shares a different angle, a new expression, creative choices, and artistic style. Every quality that forms a portrait can be changed, erased, or improved to offer the image a completely new identity. Identity, however, can be discovered, improved, or depreciated
through portraiture. Twelve students and a teacher went on an exploratory mission to better understand the power of portraits and the role they play in self-image.

The central question for the conducted study was: How might student self-image of eighth graders at American Fork Junior High change when comparing portraits made as the subject, verses self-portraits made as the artist? There are several ways in which the proposed question was approached. Commonly, the first aspect noticed of a work of art is the quality of the drawing. In portraiture, one could consider the accuracy of the piece, or how it resembles the subject, the core detail in relation to quality. The style of the artwork and its aesthetic qualities has the potential to alter one’s opinion. Art is subjective and allows the viewer to create personal taste based on style preference. Art media provides multiple avenues to developing the same image in many ways. The same person can be painted, drawn, sculpted, or photographed and each portrait may carry a variety of aesthetic meaning. Part of the wonder and mystery in portraiture is every person can be portrayed in countless ways with just as many possibilities of interpretation.

The difficulty in a study on portraiture is human fickleness. Almost every aspect of the subjects’ participation in the study is based on the honor system. In other words, the research’s validity depends on honesty of the participants’ answers. There is no mathematical equation to verify the data, no graph or chart to input numbers, and no automatic data collection system that converts results into percentages. In relation to this type of drawing Hodge (2010) claimed “those who are able to record the appearance of things have highly developed observational skills and can collect a large body of information through their explorations” (p. 56). The entire research rests on the shoulders of real people who collect information through experimentation. The fact that it does is the best and most difficult part of the study. Personal relationships are the
only way to know the students, form a bond, and observe the change throughout the process. However, it is difficult to record data or create a number out of a personal contact and long worded answers. The entire research study is meant to discover identity and learn about self-image. A number in a graph or a data chart appears to represent results, but realistically, a number loses all sense of identity and individualism. The researcher wanted to know how each person felt, what they thought, and how each drawing effected the esteem and perception of every individual. How can truly accurate data be collected when the research is based off of human response instead of black and white answers? The key is to discover similar behaviors, consistent connections, and patterns between each participant’s experiences.

There were several noticeable truths about self-image through portraiture, the first of which is the desire to have an accurate portrait. Joy Thomas (2012) described the experience of being drawn and said, “Working from life is important, if not to develop drawing skills, to develop one’s character. Frequently, both the artist and subject feel they’ve connect to one another on some level” (p. 20). There is a well-behaved, respectful individual in most humans that accepts the fact that portraits are difficult and there is a good chance it will lack any form of resemblance. However, the hope remains; everyone wants that portrait to look like them and they want to enjoy the experience of being drawn. Everyone hopes the image improves his or her appearance. Every older woman or overweight man asks to have those wrinkles removed or their cheeks to be slimmed. After fifteen minutes of drawing, the portraits were shown to each of the subjects. There was a noticeable, positive change in countenance when the models saw the progress of the work. If an artist is able to recreate the likeness of another person, it is almost magical, and elevates the subject’s esteem in some way.
Another clear message delivered through the research study is the importance of art media. An interesting discovery was the comfort with which students use pencil. Most of the participants in the study had never thought about the aesthetic qualities of pencil because it is used daily. Up to this point, most of their drawings have been in graphite and they have become accustomed to its properties. It wasn’t until the researcher’s head drawings in blue colored pencil were shown to the individuals in the study that they concluded art media does affect the way they view an image. They began to consider the emotions elicited by different colors and what other media could be used to create portraits. It was a simple change that invited thought on an important subject.

Environment plays a powerful role in self-image. Every drawing was completed during classes with the room full of other students. If the researcher and student were left alone, the conversation flowed and the model became more comfortable as the thirty-minutes ensued. If kids from the class decided to venture up to the front of the class to observe the drawing from life, the subject became much more unstable, unsure, and uncomfortable. It was an interesting connection between the unstable self-image that results from being judged by outsiders and the effect portraiture can have on a person’s image. In private, all participants progressively became comfortable. When seen by the public, they doubted their appearance, lacked confidence, and became nervous.

A study on portraiture aligns with an instructor’s needs to adjust the curriculum. In many ways, the researcher was able to learn what the students like and dislike about art media, assignments, and their own work. It was beneficial to sit one-on-one with students and talk about the things they like about art and what causes anxiety. A curriculum should be a two-way conversation between the teacher and student. If students feel the teacher has taken their opinion
into consideration and have been given a chance to voice their ideas, they will be more likely to conform to the system created. Simple things, such as learning that most students do not care if their artwork is shown to the public, are helpful. It opens doors to more classroom discussions, observations, and critiques. Instructors who know their students are willing to show work are able to provide the school and community with art shows, competitions, and Internet access. A curriculum that attempts to uplift students by showing artwork has the potential to build confidence in self-image.

The final discovery made from the research study was the noticeable change in relationship between the researcher and the students chosen for the process. There was more time to talk about art and about each of their personal lives. Sometimes instructors forget the importance of knowing their students and even forget at times to learn their names. The drawing process gave the teacher time to assist the students with their photo reference self-portraits and an allotted thirty-minutes to develop a personal relationship through a head drawing. The student responses claim that it was strange to be observed so closely by their teacher at first, but admit that as time ran on they became more comfortable and trusted the artwork would be successful. A student that trusts a teacher supports a teacher.

**Impact on Practice**

The topic of portraiture is very interesting. One can observe a self-portrait of Michelangelo and claim to have seen his image, but in actuality, it is impossible to know for sure if the image is accurate. What is intended here is that portraiture is what the artist wants it to be. It can be executed perfectly or manipulated in some way and the viewer would never know. A person, then, can literally claim a completely different identity through portraiture. It was

---

**SELF-IMAGE THROUGH PORTRAITUDE**

72
interesting to research junior high students and see they are able to find a piece of themselves that they are happy with in the portraits that were drawn for the research.

The research findings are greatly beneficial to other art educators and the students. A more complete knowledge of how portraiture influences the students provides information on how to create a more effective curriculum or unit plan. Students can be more involved because they will feel comfortable with the assignment, the medium, and the discussions that follow. The educator can develop a stronger, more appropriate relationship with the students and know how to strengthen self-image, rather than break it down. The students can relate more to each other with the knowledge that self-image isn’t an individual affair, but that every teenager suffers from it. Ultimately, students and teachers are able to enjoy a more complete and less distracting art experience.

**Recommendations**

The research conducted was more than enough to gain momentum in the field of self-image through portraiture, but there are several more ways in which this topic can be explored. **Implications for Further Research**

Even though the research produced results, there are areas in which it could have been improved. Every study can be fine-tuned to run smoother and produce more exact numbers. The key to accurate data is an intelligent study question and a firm process. Through thorough planning, solid results can be accomplished. **Changes to the Study**

As mentioned earlier in this chapter, a study on the affects of portraiture on self-image is difficult to record. The data lacks solidity because it cannot be placed into a table and compared easily. Every interview question conducted required the students to explain thoughts and feeling;
which, in many cases, is difficult for an eighth grader to do. Some of the answers weren’t explained very well and had no substance. Another way to do something similar would have been to develop a long list of simple yes or no questions. The answers could be easily compared and charted.

Another way to improve the study would be to have more participants. Every student that was drawn belonged to one of the researcher’s art classes. Data is always more accurate with a wide range of participants and it would have been even more accurate with students within and outside the art program. Every participant had at least received an explanation of how to draw portraits at one time or another. A child with no prior experience would have struggled even more to discover self-image through a self-portrait.

Other Questions

There are many different directions one could take this study. It would be beneficial to specify even more and focus on gender differences. What makes boys self-conscious and what changes self-image in girls? Something that impeded the research was the lack of variety in art media. Would it benefit the research to complete more portraits in different media? How would the students respond if they had to draw five self-portraits in different media and compare them to five portraits by the researcher? Most of the portraits were drawn from the same angle to make it easier to compare the self-portrait to the head drawing, but would it have made a difference to change the angle? It may have been cool to have the students draw a portrait view and a profile view. There are some details of the face that are altered depending on the angle. The nose, for example, appears to stick out much further when viewed from the side then when seen from head on. Would it make a big enough difference to influence self-image? There are many ways to alter this study and in any case, depending on the group, the results could be different.
Incorporating Self-Image Through Portraiture

Other educators are able to use this research in various ways. One of the main benefits from this study is that it acts as a witness that students care about the art. It becomes easy to believe children are only in art classes because it was a better elective than band or choir. The truth is, kids care about the quality of their assignment. If they are asked to draw a self-portrait, they want their drawing to resemble their image and they are usually willing to put forth the effort to do so. Along with care for their artwork is trust in their teacher’s artwork. Students need to know that their art teacher is a practicing artist. The only way for them to know that is to see their instructor draw. If they are satisfied with the work, they will feel comfortable with the information presented to them by that teacher. Every student drawn during the research study said they benefitted emotionally and artistically. A good teacher can pull the best work out of kids. Sometimes, they didn’t even know they had it in them.

Conclusion

In the field of art education, portraiture plays a signature role. As long as humans have been able, artists have practiced the art of portraiture. It marks a progression of art media, art style, and art quality. The world has seen the development and understanding of portrait art improve over time from basic geometric shapes to hyper-realistic images. More than ever art education is able to track the evolution and progress through comparison with past art movements. The magic of image recreation has never faded as the importance of the human race’s story has been expressed through images. One has always, and will always, be able to discover a sense of life and self-image through portraiture.

Art educators are able to benefit from the study of portraiture. Head drawing is an important facet of technical skill that can be exploited in many ways. Angle, medium, and
subject are three basic manners of differentiation that can demonstrate the aesthetic qualities possessed by portraits. Students who practice the art of portraiture become comfortable working with many tools, to solve one single equation. A portrait has one solution if it is to look like the reference or model and requires a more mathematical approach. Any line that is changed, ultimately, changes the appearance of the model and discredits the exactness of the picture. Art teachers who provide open-ended projects with a blend of specific guidelines, such as portraiture, offer a greater environment for success in art. Most of all, art educators who are excited to provide a superb artistic experience for their students will succeed in their efforts. Hargreaves (1994) agrees and stated, “Good teachers are not just well oiled machines. They are emotional, passionate beings who connect with their students and fill their work and classes with pleasure, creativity, challenge, and joy” (p. 835). The quality, accuracy, style, and medium of the portrait has the potential to influence self-image in students for better or for worse. In other words, the artist or teacher wields the power to uplift the people or destroy them.
References


Fox, K. (1997, January 1). Mirror, mirrorA summary of research findings on body image.


Giovanni. (November 17, 2014). Interview.


Kinley. (November 17, 2014). Interview.


Marleigh. (November 11, 2014). Interview.


Parker. (November 13, 2014). Interview.


Thomas, J. (2012). *The art of portrait drawing: learn the essential techniques of the masters.* Cincinnati, Ohio: North Light

Tiffany. (November 5, 2014). Interview


Appendixes

Appendix A1

Unit Plan: CFA AR890

NAME: Benjamin Szabo

THEME: Self-Image Through Portraiture

Unit Rationale

In this unit students will develop sensitivity to deep meaning, content in art, and the concept of self-image through exploring self-portraiture completed in multiple media. They will simultaneously develop artistic skill while they explore multiple perspectives and angles of themselves. Dow (1899, 1926) said, “Artistic skill cannot be given by dictation or acquired by reading. It does not come merely by learning to draw, by imitating nature, or by any process of storing the mind with facts. The power is within. The question is how to reach it and use it” (p. 21). While the students complete four assignments of the same self-portrait in multiple types of media, they will simultaneously increase their sense of aesthetics, artistic skill, and creativity.

Self-image is developed at a young age. This assignment was created with the hope that students would be able to feel more comfortable with who they are and why, while understanding that self-esteem and confidence can be altered. Bloor (2010) desired students to feel “at ease with the rich tapestry of human life and the desire amongst people to express their own identity in the manner they see fit” (p.272). Children can form a more positive self-image because it is dependent upon many factors within the student’s control. Those factors; however, are still unfamiliar to the students. To accept this unfamiliarity and rear it in a positive direction, art students should take on the role of artist, attempt to connect with themselves and those around...
them, and reach for a great understanding and appreciation of the content and context of art
(Kuster, 2006, p.34).

It makes sense that portraiture could have a strong impact on the life of a teenager.

Aristides (2006) stated:

The goal of portrait drawing is to create an accurate and compelling likeness of the sitter
and to study expression. Portrait drawing poses particular challenges for the room for
error. Each deviation from the model results in a change in the appearance of the portrait.
The necessity for accuracy is greater with portraiture than with any other subject. p.138

As Students create these four portraits, they will focus on the details of their own face, relive
every inch of their character, and hopefully, develop a better understanding of who they are.

Descriptive Title for the Unit

Me, Myself, and I: Self-Image Through Portraiture

The act of creating art with the intent to speak to the world expressively and through an
aesthetic connection can and will help the children feel more confident and proud of their
invention. Confidence and pride can be even more elevated through self-portraiture because it is
an attempt to recreate who they are as a person on paper. As the students produce multiple self-
portraits, they will attempt to understand their own self-image and display that information in a
creative way to the public.

Goals [From the Utah State fine arts standards]

Students should...

Understand

-Predict how drawing can add quality to life and lifelong learning (UT 4.3.1)

Know
- How to create drawings that effectively communicate subject matter, metaphor, themes, symbols, or individually conceived content (UT 1.2.1).

- How to analyze drawings regarding use of art elements and principles (UT 2.1.1).

- How to evaluate own relationship with drawings from various periods in history (UT 4.1.2).

**Be able to**

- Interpret drawings (UT 2.1.3).

- Create expressive drawings using art elements, including line, shape, form, value, contour, and perspective (UT 1.2.1).

- Create expressive works of art using principles to organize the art elements, including mood, emphasis, and unity (1.2.2).

**References**


Dow, A. W. (1899), Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers, Garden City, New York: Doubleday.


**Lessons**

**Lesson One**

This lesson is an introduction to portrait photography. Students will learn the importance of portraiture and the significance behind a photograph through examining the work of Judy Joy Ross and Martin Parr (See Appendix B2 & B3). Each student will be expected to learn the importance of emotional content in determining the character and image of each photographed subject. Students will take a self-portrait photograph, with their own camera, in a way that
expresses their identity. The photo will be used in the completion of the following assignments. Once the RAW files are brought to class, the students will receive minimal training in photo editing with Adobe Photo Shop. They will be given one class period to edit the photo in a manner pleasing to themselves and the teacher and turn it in for completion before moving on to the next assignment.

**Lesson Two**

This lesson is a continuation of the first on portraiture. Through studying the teacher’s pencil portraits (See Appendix B4), students will learn the necessary steps and processes involved with creating a pencil self-portrait from the photograph previously created. Students will learn sketching and measuring techniques to ensure success. They will also be provided an opportunity to draw classmates from life, as well as use a mirror to draw their own portrait from life. These portraits should be contour line drawings, with minimal to no value, and should be turned in for completion before moving on to the next lesson. Hopefully, students will begin to observe their image and notice details about their face they’ve never noticed before. The study on self-image will really begin when they begin to recreate their face through the trial and error of drawing.

**Lesson Three**

This lesson follows pencil drawing and leads the students into charcoal drawing with value. Using portrait artist Josh Clare as examples (See Appendix B5), students will be expected to learn the proper technique for drawing the portrait. They will complete a self-portrait in charcoal, using the previous photograph. They will complete the work in full-value, using the methods taught in class. As the charcoal portrait is completed, they will begin to compare and contrast the photograph, pencil portrait, and charcoal drawing. Students will begin to choose which style they like the most, which medium and approve of, and which drawing is the most accurate. As they do so, they will begin to notice there are multiple artistic and aesthetic factors that can influence self-image in portraiture.

**Lesson Four**

Lesson four is the culmination of the previous three lessons. Students are required to complete an acrylic paint self-portrait on a wood panel provided to them by the teacher. Observing the work of Ann Gale and Susanna coffee (See Appendix B6 & B7), students will attempt to produce a successful study of the photograph completed in the previous lessons. This
lesson, however, is to be completed in one period as a short study on color, light, and shadow. Using a completely different medium than pencil or charcoal will provide a new aesthetic that will surely stir up the emotions of the class. The difficulty level, the stress of color mixing, and the looseness of the brush will all provide factors to this assignment that will change the way the students feel about their work. It is the perfect way to end the series of portraits and the best way for them to see the number of factors that can influence self-image in portraiture. Ultimately, the students will have produced four portraits of the same photo with different media and describe how they feel differently about each photo.

**Resources and Materials**

- Graphite Pencils
- 12x18 Paper
- Eraser
- Self-Portrait Photo Reference
- Sketchbooks
- Charcoal Pencils
- Hand sharpeners
- Projector
- Acrylic Paint
- Camera
- Adobe Photoshop
- Printer Paper
- Ruler

**Assessment:**

- Sketches
- Self-assessment
- Discussion Participation
- Productivity
- Follow Along Drawings
- Final Assignments
Appendix A2

General Art Project Rubric

Name:

Period:

Assignment:

You will be grading yourself according to the rubric. Consider how well your project portrays the “5 C’s” when creating your image: Content, composition, contrast, craftsmanship, and creativity. Then answer the end questions.

**CONTEXT:** Is it appropriate? Does it have a theme? Does it fulfill the project requirement?
1 2 3 4 5 6 7 8 9 10

**COMPOSITION:** Is it well designed? Are there overlapping shapes that vary in size? Is the negative and positive space used well? Is it thought out?
1 2 3 4 5 6 7 8 9 10

**CONTRAST:** Is there a full range of value? Is value considered as an aid to improve the work? Was the technique done correctly?
1 2 3 4 5 6 7 8 9 10

**CREATIVITY:** Originality, uniqueness, and individuality.
1 2 3 4 5 6 7 8 9 10

**CRAFTSMANSHIP:** Are the edges clean? Is there a range of line quality? Is it clean, neat, and overall well presented?
1 2 3 4 5 6 7 8 9 10

Why did you choose the subject of this assignment?

Are you happy with your choice? Why or why not?

How do you believe the content of this assignment could influence others’ perspectives?

What message were you attempting to send to the viewer?

What did you do to the image to help portray the intended message?
Appendix A3

Elijah’s Interviews

1. How do you feel the portrait represents you?
   
   *I feel it shows how I look.*

2. What is your favorite part of the portrait?
   
   *The nose.*

3. What is your least favorite part?
   
   *The mouth.*

4. How do you feel the medium that was used affects or changes the picture?
   
   *I don’t know but it does affect it.*

5. Do you think the medium used can change the way you feel about the portrait and yourself?
   
   *Yes.*

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?
   
   *Yes. Its ok because most people don’t know me.*

7. Were you uncomfortable while you were being drawn? Explain your thoughts and feelings while you were sitting for the drawing.
   
   *I felt a little embarrassed because some people were watching me and the fact that someone was staring at me.*

8. What was the most difficult part of sitting for the drawing?
   
   *Not smiling.*

9. How did it feel to have your teacher observing you so closely?
   
   *Slightly uncomfortable.*
10. Did sitting for this drawing affect your self-image, self-esteem, or self-confidence in any way?
   
   Yes.

11. How do you think a student’s self-image can be changed or influenced through portraits?

   *How others see you is how some people see themselves.*

12. Do you ever lack confidence or feel negatively about your self-image?

   *No*

13. How can you use portraits to improve your opinion of yourself?

   *Yes, if it looks like you.*

14. Would you feel more comfortable with a stranger drawing you? Why or why not?

   *It would be ten times weirder.*

15. How did you feel at the end of the drawing as compared to the beginning?

   *I was scared at the start and felt good at the end. I feel good because the drawing looks just like me and others will think I look good.*

**Self-Portrait Questions**

1. How do you feel the portrait represents you?

   *It shows me when I’m happy.*

2. What is your favorite part of the portrait?

   *The eyes.*

3. What is your least favorite part?

   *The hair and eyes.*

4. How do you feel the medium that was used affects or changes the picture?

   *It makes it seem less real.*
5. Do you think the medium has changed the way you feel about the portrait and yourself?

   I think that has made me seem so happy.

6. Would you feel comfortable if this picture of you was shown to the public? Why or why not?

   Yes, it would be cool if others could see my art.

7. Were you uncomfortable while drawing yourself? Explain your thoughts and feelings while you were completing the work.

   I felt ok with drawing myself and was comfortable.

8. What was the most difficult part of the drawing?

   The nose.

9. How did it feel to observing yourself so closely?

   I feel good and ok.

10. Did completing this drawing affect your self-image, self-esteem, or self-confidence in any way?

    A little, it taught me to be more positive.

11. How can you use portraits to improve your opinion of yourself?

    Making it look good so you think you look good.

12. Would you feel more comfortable with someone else drawing you?

    I’d feel ok if I knew them.

13. How did you feel at the end of the drawing as compared to the beginning?

    I felt more accomplished.

Appendix A4

AnnaLeah’s Interviews

1. How do you feel the portrait represents you?
It shows my life through someone else’s eyes. All the hard days and all the best days make me who I am. It makes me look older.

2. What is your favorite part of the portrait?

Probably the lips and eyes. It’s really neat to see them from someone else’s point of view.

3. What is your least favorite part?

I don’t really have one since he wasn’t done.

4. How do you feel the medium that was used affects or changes the picture?

It made me look older.

5. Do you think the medium used can change the way you feel about the portrait and yourself?

Yes, because it gives it character.

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?

Yes. I really like it. It portrays me as who I am and am not afraid of anyone seeing it.

7. Were you uncomfortable while you were being drawn? Explain your thoughts and feelings while you were sitting for the drawing.

At first I couldn’t stop laughing because being drawn and having someone stare at you was weird at first, but after awhile I got used to it.

8. What was the most difficult part of sitting for the drawing?

Holding still. I can’t sit still for very long before I have to move.

9. How did it feel to have your teacher observing you so closely?

Kind of exposed like he knows me better now. It’s almost as if he saw me for who I am personality wise.

10. Did sitting for this drawing affect your self-image, self-esteem, or self-confidence in any way?
Yes! We are our worst judges of our self-image. I got kind of nervous that he would see me the way I saw myself.

11. How do you think a student’s self-image can be changed or influenced through portraits?

*It shows your tweaks that make you different.*

12. Do you ever lack confidence or feel negatively about your self-image?

*Yes, in fact I don’t know a person who doesn’t except Mr. Szabo. He has a lot of confidence in who he is.*

13. How can you use portraits to improve your opinion of yourself?

*It shows that my flaws don’t matter. I’m beautiful in a different way that beauty is usually shown.*

14. Would you feel more comfortable with a stranger drawing you? Why or why not?

*No it would seem strange. He couldn’t know my story and I think that helps to make a better picture.*

15. How did you feel at the end of the drawing as compared to the beginning?

*More comfortable, less awkward.*

**Self-Portrait Questions:**

1. How do you feel the portrait represents you?

*It’s just showing beauty in it’s own way.*

2. What is your favorite part of the portrait?

*My eyes and nose.*

3. What is your least favorite part?

*My lips and the way they were angled.*

4. How do you feel the medium that was used affects or changes the picture?
It makes is more in depth and real.

5. Do you think the medium has changed the way you feel about the portrait and yourself?

Yes it makes it look more like me.

6. Would you feel comfortable if this picture of you was shown to the public? Why or why not?

Not really because it wasn’t the best.

7. Were you uncomfortable while drawing yourself? Explain your thoughts and feelings while you were completing the work.

I love sketching it out it’s my favorite part.

8. What was the most difficult part of the drawing?

My alignment.

9. How did it feel to observing yourself so closely?

I thought “is this what I really look like?” I usually only pick out my flaws.

10. Did completing this drawing affect your self-image, self-esteem, or self-confidence in any way?

It made me think that this is the way I am and no one can change it.

11. How can you use portraits to improve your opinion of yourself?

It shows what defines you.

12. Would you feel more comfortable with someone else drawing you?

Yes because I will know they are doing their best.

13. How did you feel at the end of the drawing as compared to the beginning?

It makes me proud, but I can do better.
Appendix A5

Jaxon’s Interviews

1. How do you feel the portrait represents you?

   It looks just like me.

2. What is your favorite part of the portrait?

   The shirt, lips, and ears.

3. What is your least favorite part?

   The hair.

4. How do you feel the medium that was used affects or changes the picture?

   Helps to see the small details.

5. Do you think the medium used can change the way you feel about the portrait and yourself?

   I think it makes me feel good about myself. When people think it doesn’t look like them they think it looks bad, so they feel bad.

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?

   Yeah, it looks just like me.

7. Were you uncomfortable while you were being drawn? Explain your thoughts and feelings while you were sitting for the drawing.

   No but my eye started twitching.

8. What was the most difficult part of sitting for the drawing?

   Trying to sit still. You’re not in control of the pencil so you have to trust someone else.

9. How did it feel to have your teacher observing you so closely?

   Great. A little weird.
10. Did sitting for this drawing affect your self-image, self-esteem, or self-confidence in any way?

   *Kind of, but since I’m close with Szabo, it wasn’t too bad.*

11. How do you think a student’s self-image can be changed or influenced through portraits?

   *People could think they “look bad” so they feel bad about themselves.*

12. Do you ever lack confidence or feel negatively about your self-image?

   *Not really.*

13. How can you use portraits to improve your opinion of yourself?

   *Think you “look good.”*

14. Would you feel more comfortable with a stranger drawing you? Why or why not?

   *No because you’re not close to them and they are just staring at you.*

15. How did you feel at the end of the drawing as compared to the beginning?

   *Good because it looked sick.*

Self-Portrait Questions:

1. How do you feel the portrait represents you?

   *I think it represents me alright. I would’ve done better if there was less shading because I stink at shading*

2. What is your favorite part of the portrait?

   *The mouth and lips.*

3. What is your least favorite part?

   *Shadows on the face.*

4. How do you feel the medium that was used affects or changes the picture?

   *Not much.*
5. Do you think the medium has changed the way you feel about the portrait and yourself?

   _Not really. Maybe it would look better if there was less shading because I stink at shading._

6. Would you feel comfortable if this picture of you was shown to the public? Why or why not?

   _Yes, I think I did the best I’ve every done._

7. Were you uncomfortable while drawing yourself? Explain your thoughts and feelings while you were completing the work.

   _No. It was a little more difficult._

8. What was the most difficult part of the drawing?

   _Shading._

9. How did it feel to observing yourself so closely?

   _Pretty legit._

10. Did completing this drawing affect your self-image, self-esteem, or self-confidence in any way?

    _Not really, maybe I got a little more confident in my art._

11. How can you use portraits to improve your opinion of yourself?

    _Make them look good._

12. Would you feel more comfortable with someone else drawing you? Why or why not?

    _No because you aren’t in control of the pencil._

13. How did you feel at the end of the drawing as compared to the beginning?

    _Better at the end because it was done and I didn’t have to worry about doing it anymore._
Appendix A6

Tiffany’s Interviews

1. How do you feel the portrait represents you?

   *I think the portrait is recognizable as me and the shadowing makes it look really 3D.*

2. What is your favorite part of the portrait?

   *My favorite part is the fact that it catches the essence of what I look like.*

3. What is your least favorite part?

   *My least favorite part of it is that I’m kinda frowning.*

4. How do you feel the medium that was used affects or changes the picture?

   *I think the medium changes the picture because you are forced to go with your gut of how the person looks.*

5. Do you think the medium used can change the way you feel about the portrait and yourself?

   *I think the medium can change the way you see because if they were to mess up, there’s no way to change it, thus making you maybe look worse.*

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?

   *I think I would be comfortable with this being shown to public because I think the picture looks like me.*

7. Were you uncomfortable while you were being drawn? Explain your thoughts and feelings while you were sitting for the drawing.

   *I was a little uncomfortable while I was being drawn, because of the fact that I was being drawn and he was looking and studying my face.*

8. What was the most difficult part of sitting for the drawing?
The most difficult thing for me to do while sitting for the drawing was sitting still without talking too much.

9. How did it feel to have your teacher observing you so closely?
   It felt weird, but Mr. Szabo made it less weird. I was nervous when he was looking at me and studying my face so closely.

10. Did sitting for this drawing affect your self-image, self-esteem, or self-confidence in any way?
    I think that getting drawn affected my self-image for the better because Mr. Szabo wasn’t rude or judgmental.

11. How do you think a student’s self-image can be changed or influenced through portraits?
    I think a self portrait can change someone’s self esteem in a way that they can actually see what they look like, which they may or may not like.

12. Do you ever lack confidence or feel negatively about your self-image?
    Yes, sometimes I lack confidence about myself.

13. How can you use portraits to improve your opinion of yourself?
    I think that if you get a self-portrait it helps you come to realize, accept, and love yourself.

14. Would you feel more comfortable with a stranger drawing you? Why or why not?
    I would not feel more comfortable with a stranger drawing me because Mr. Szabo made it less uncomfortable and I don’t know the abilities of the stranger.

15. How did you feel at the end of the drawing as compared to the beginning?
    I felt a lot better and less nervous after the drawing and after seeing the drawing.
Self-Portrait Questions:

1. How do you feel the portrait represents you?
   
   _I think the portrait looks like the reference._

2. What is your favorite part of the portrait?
   
   _The eyes._

3. What is your least favorite part?
   
   _The shadowing of the lips._

4. How do you feel the medium that was used affects or changes the picture?
   
   _The medium affected the portrait because I was able to change the mistakes I made._

5. Do you think the medium has changed the way you feel about the portrait and yourself?
   
   _It changed the way I felt because I was able to change my first guy choice._

6. Would you feel comfortable if this picture of you was shown to the public? Why or why not?
   
   _Yes, because I feel it looks like me._

7. Were you uncomfortable while drawing yourself? Explain your thoughts and feelings while you were completing the work.
   
   _I was sort of uncomfortable drawing myself because it's weird to look at yourself that way._

8. What was the most difficult part of the drawing?
   
   _The hardest part of the portrait was the shadowing._

9. How did it feel to observing yourself so closely?
   
   _It was uncomfortable drawing myself because it's weird to look at yourself so closely._

10. Did completing this drawing affect your self-image, self-esteem, or self-confidence in any way?
I don’t think this portrait changed my self esteem.

11. How can you use portraits to improve your opinion of yourself?

You can use portraits to improve opinions of yourself by getting drawn and accepting and loving yourself for what you look like.

12. Would you feel more comfortable with someone else drawing you? Why or why not?

Yes, I would be comfortable with someone else drawing me.

13. How did you feel at the end of the drawing as compared to the beginning?

I feel better because I finished the drawing.

Appendix A7

Benjamin’s Interviews

1. How do you feel the portrait represents you?

I feel that the portrait represents me by my hair and my mouth. My hair is usually crazy and that represents my fun-ness. My mouth is a little smiley which shows I am 98% always happy.

2. What is your favorite part of the portrait?

I like everything. All the details are good and the picture is great.

3. What is your least favorite part?

The shirt.

4. How do you feel the medium that was used affects or changes the picture?

It makes it look really cool and bright.

5. Do you think the medium used can change the way you feel about the portrait and yourself?

I think the medium can make a difference because it can be bright or dull, happy or sad, and it can’t be erased (which can be hard in ways).

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?

Yes I would be comfortable. It look just like me and I’d like people to see it.
7. Were you uncomfortable while you were being drawn? Explain your thoughts and feelings while you were sitting for the drawing.

   At first, but Mr. Szabo made it a lot less weird.

8. What was the most difficult part of sitting for the drawing?

   Sitting still and not being able to see the picture.

9. How did it feel to have your teacher observing you so closely?

   Teachers usually yell at me instead of draw me.

10. Did sitting for this drawing affect your self-image, self-esteem, or self-confidence in any way?

     I wanted to make sure I did a good job so his picture would look like me and make me look good.

11. How do you think a student’s self-image can be changed or influenced through portraits?

     If people think they look ugly in a portrait it can make them self-conscious or sad.

12. Do you ever lack confidence or feel negatively about your self-image?

     Sometimes, when people laugh at me for stupid stuff.

13. How can you use portraits to improve your opinion of yourself?

     You can use a good portrait to make yourself feel better about yourself.

14. Would you feel more comfortable with a stranger drawing you? Why or why not?

     I don’t want a stranger to draw me because I don’t know if they’ll make me look good or bad.

15. How did you feel at the end of the drawing as compared to the beginning?

     I felt more relaxed and happy.

Self-Portrait Questions:
1. How do you feel the portrait represents you?

   *I think it shows my personality because I’m making a face.*

2. What is your favorite part of the portrait?

   *The hair.*

3. What is your least favorite part?

   *The mouth.*

4. How do you feel the medium that was used affects or changes the picture?

   *With the pencil, I was able to make my picture more realistic and better.*

5. Do you think the medium has changed the way you feel about the portrait and yourself?

   *I can look at it and feel happy or sad depending on the medium. If it is dark (like batman) they can feel dark about themselves.*

6. Would you feel comfortable if this picture of you was shown to the public? Why or why not?

   *I guess, but I don’t think anyone would want to see my art.*

7. Were you uncomfortable while drawing yourself? Explain your thoughts and feelings while you were completing the work.

   *I had fun drawing my funny face.*

8. What was the most difficult part of the drawing?

   *The shading.*

9. How did it feel to observing yourself so closely?

   *I wanted to do a good job to so people could tell it was me.*

10. Did completing this drawing affect your self-image, self-esteem, or self-confidence in any way?
It made me feel good that I could do a drawing that looked like me and people could tell it was me.

11. How can you use portraits to improve your opinion of yourself?

   When you feel like a portrait makes you look good to other people you feel better about yourself.

12. Would you feel more comfortable with someone else drawing you? Why or why not?

   If I knew them. I don’t want a stranger to draw me.

13. How did you feel at the end of the drawing as compared to the beginning?

   I feel like I did something fun but I’m happy its done.

Appendix A8

Savannah’s Interviews

1. How do you feel the portrait represents you?

   I’m not sure

2. What is your favorite part of the portrait?

   The smiling.

3. What is your least favorite part?

   Having a break/ being stressed about my work.

4. How do you feel the medium that was used affects or changes the picture?

   That he can’t erase it.

5. Do you think the medium used can change the way you feel about the portrait and yourself?

   Probably. It didn’t really affect me.

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?

   Sure, I thought it was good and I don’t think anyone could care what I looked like.
7. Were you uncomfortable while you were being drawn?

   *Explain your thoughts and feelings while you were sitting for the drawing. No.*

8. What was the most difficult part of sitting for the drawing?

   *Trying not to laugh.*

9. How did it feel to have your teacher observing you so closely?

   *Fine, I guess. I didn’t really pay attention to that.*

10. Did sitting for this drawing affect your self-image, self-esteem, or self-confidence in any way?

    *No, I feel the same as I did before.*

11. How do you think a student’s self-image can be changed or influenced through portraits?

    *Most likely. I’m probably not the one to ask.*

12. Do you ever lack confidence or feel negatively about your self-image?

    *Not really, no.*

13. How can you use portraits to improve your opinion of yourself?

    *You could use it to find things that maybe you think looks good.*

14. Would you feel more comfortable with a stranger drawing you? Why or why not?

    *No, because I would feel really weird with someone looking at me that I knew nothing about.*

15. How did you feel at the end of the drawing as compared to the beginning?

    *More tired than I usually am.*

**Self-Portrait Questions:**

1. How do you feel the portrait represents you?
The goal of the assignment was to make it look like me and I think it does. I feel like I represented myself well and others can tell it’s me.

2. What is your favorite part of the portrait?

   The smooth shading

3. What is your least favorite part?

   My left cheek

4. How do you feel the medium that was used affects or changes the picture?

   I think pencil is the best for making things look real and I like how realistic my portrait looks.

5. Do you think the medium has changed the way you feel about the portrait and yourself?

   The pencil is more finished and doesn’t look as messy, so it makes me feel good.

6. Would you feel comfortable if this picture of you was shown to the public? Why or why not?

   I wouldn’t care. I like showing my art to people.

7. Were you uncomfortable while drawing yourself? Explain your thoughts and feelings while you were completing the work.

   I didn’t even think about it. I thought of the photo reference as an object instead of a self-portrait.

8. What was the most difficult part of the drawing?

   The hair was really hard.

9. How did it feel to observing yourself so closely?

   It was like looking in a mirror for a really long time. I didn’t like the facial expression I had.
10. Did completing this drawing affect your self-image, self-esteem, or self-confidence in any way?

   *It made me more aware of certain things about my face that I hadn’t noticed before.*

11. How can you use portraits to improve your opinion of yourself?

   *If the drawing looks like you, it makes you feel good. Sometimes you can make yourself look better than you actually are.*

12. Would you feel more comfortable with someone else drawing you? Why or why not?

   *I would find it really weird if someone were looking at me that I knew nothing about.*

14. How did you feel at the end of the drawing as compared to the beginning?

   *I was happy that I created an accurate drawing.*

**Appendix A9**

Ben H.’s Interviews

1. How do you feel the portrait represents you?

   *It looks great.*

2. What is your favorite part of the portrait?

   *The hair.*

3. What is your least favorite part?

   *The chin*

4. How do you feel the medium that was used affects or changes the picture?

   *It makes it more bright and colorful and adds a cool effect.*

5. Do you think the medium used can change the way you feel about the portrait and yourself?

   *I was nervous at first, but after I saw it, it wrecked.*

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?
Yes, it looks great.

7. Were you uncomfortable while you were being drawn? Explain your thoughts and feelings while you were sitting for the drawing.

   At first, but then I saw it.

8. What was the most difficult part of sitting for the drawing?

   Sitting still.

9. How did it feel to have your teacher observing you so closely?

   At first I felt really weird, but then Mr. Szabo showed me the drawing and I liked it a lot.

10. Did sitting for this drawing affect your self-image, self-esteem, or self-confidence in any way?

   At the beginning but not the end.

11. How do you think a student’s self-image can be changed or influenced through portraits?

   I have no idea.

12. Do you ever lack confidence or feel negatively about your self-image?

   sometimes

13. How can you use portraits to improve your opinion of yourself?

   If it looks good you think you are better.

14. Would you feel more comfortable with a stranger drawing you? Why or why not?

   No. I don’t know them so its awkward.

15. How did you feel at the end of the drawing as compared to the beginning?

   Great because it looked like me. I wanted to sit as still as I could

Self-Portrait Questions:

1. How do you feel the portrait represents you?
Bad

2. What is your favorite part of the portrait?
   
   Eyes

3. What is your least favorite part?
   
   Lips

4. How do you feel the medium that was used affects or changes the picture?
   
   Not much

5. Do you think the medium has changed the way you feel about the portrait and yourself?
   
   No

6. Would you feel comfortable if this picture of you was shown to the public? Why or why not?
   
   Doesn't look like me.

7. Were you uncomfortable while drawing yourself? Explain your thoughts and feelings while you were completing the work.
   
   No, I just wanted to get done.

8. What was the most difficult part of the drawing?
   
   Shading

9. How did it feel to observing yourself so closely?
   
   Normal

10. Did completing this drawing affect your self-image, self-esteem, or self-confidence in any way?
    
    No

11. How can you use portraits to improve your opinion of yourself?
    
    I dunno
12. Would you feel more comfortable with someone else drawing you? Why or why not?

   *If I know them.*

13. How did you feel at the end of the drawing as compared to the beginning?

   *I felt good, then not so good.*

**Appendix A10**

Marleigh’s Interviews

1. How do you feel the portrait represents you?

   *I think it portrays me as sad or mad almost.*

2. What is your favorite part of the portrait?

   *I like the eyes.*

3. What is your least favorite part?

   *I feel like I am not in control of this situation. I am nervous with how the drawing is going to turn out and know there is nothing I can do about it.*

4. How do you feel the medium that was used affects or changes the picture?

   *I think it makes it look supernatural kinda because there is like a misty look to the color.*

5. Do you think the medium used can change the way you feel about the portrait and yourself?

   *Maybe it could because you tend to think of certain things when you see different colors.*

6. Would you feel comfortable if this picture of you was shown to the public? Why or why not?

   *Yes I would because even though it doesn’t portray my personality it does look like me.*

7. Were you uncomfortable while you were being drawn? Explain your thoughts and feelings while you were sitting for the drawing.

   *Kind of yes because we weren’t able to talk.*

8. What was the most difficult part of sitting for the drawing?
Deciding what to do with myself, meaning where to look and having to hold still.

9. How did it feel to have your teacher observing you so closely?

   I think it was a little weird because normally your teacher barely looks at you.

10. Did sitting for this drawing affect your self-image, self-esteem, or self-confidence in any way?

   Not really because I was already aware of most of the things in the picture.

11. How do you think a student’s self-image can be changed or influenced through portraits?

   I think if they like their portrait then it can change their perspective about themselves.

12. Do you ever lack confidence or feel negatively about your self-image?

   Sometimes I don’t but there will be sometimes I do.

13. How can you use portraits to improve your opinion of yourself?

   You could do it to be aware of all of your features and you can draw your personality into a picture pretty well.

14. Would you feel more comfortable with a stranger drawing you? Why or why not?

   Not really because I don’t want a stranger observing my face.

15. How did you feel at the end of the drawing as compared to the beginning?

   I got more comfortable the longer I had to sit there actually so I was more comfortable but a little nervous to see the picture.

Self-Portrait Interview

1. How do you feel the portrait represents you?

   It represents me as kind of a boring person because I have no expression and I was uncomfortable because you are forced to notice every little detail of yourself

2. What is your favorite part of the portrait?
My nose because it's pretty accurate.

3. What is your least favorite part?

My least favorite was the texture of the shaded area.

4. How do you feel the medium that was used affects or changes the picture?

I think it makes it look more realistic because if it was in color it would look like a cartoon.

5. Do you think the medium used can change the way you feel about the portrait and yourself?

The dark shadows make me seem more ‘emo’ than I would normally portray myself and it looks like I have a rough texture on my face."

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?

I wouldn’t really care because I always show my art to others.

7. Were you uncomfortable while you were drawing yourself? Explain your thoughts and feelings while you were completing the drawing.

I wasn’t that uncomfortable except for the fact that I looked really bad in the picture I had for a reference.

8. What was the most difficult part of the drawing?

The shading I really textured.

9. How did it feel to observe yourself so closely?

It was cool because I noticed details about me that I can’t see in the mirror.

10. Did completing this drawing affect your self-image, self-esteem, or self-confidence in any way?

The farther I got on my picture, the better I felt about my reference picture.

11. How can you use portraits to improve your opinion of yourself?
If you make the portrait look very accurate and very similar to the way you actually are, it should give you more confidence. But I don’t like the way I look.

12. Would you feel more comfortable with a stranger drawing you? Why or why not?

_No because I don’t really want someone studying my face._

13. How did you feel at the end of the drawing as compared to the beginning?

_I felt more comfortable about realism._

Appendix A11

Parker’s Interviews

1. How do you feel the portrait represents you?

_Very well_

2. What is your favorite part of the portrait?

_My eyes_

3. What is your least favorite part?

_ears_

4. How do you feel the medium that was used affects or changes the picture? _You can’t erase so it is much harder to get it right._

5. Do you think the medium used can change the way you feel about the portrait and yourself?

_The color really brings it to life. I like how the bright blue makes my face look. I look realistic and fake at the same time._

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?

_It is just another drawing tool._

7. Were you uncomfortable while you were being drawn? Explain your thoughts and feelings while you were sitting for the drawing.
No we have stuff to talk about and Mr. Szabo is a cool dude.

8. What was the most difficult part of sitting for the drawing?

   Not moving.

9. How did it feel to have your teacher observing you so closely?

   Kind of weird, no one has done that before.

10. Did sitting for this drawing affect your self-image, self-esteem, or self-confidence in any way?

    No.

11. How do you think a student’s self-image can be changed or influenced through portraits?

    They think they don’t look good.

12. Do you ever lack confidence or feel negatively about your self-image?

    No.

13. How can you use portraits to improve your opinion of yourself?

    Make it look better every time.

14. Would you feel more comfortable with a stranger drawing you? Why or why not?

    No it would be weird for a stranger to observe and draw me.

15. How did you feel at the end of the drawing as compared to the beginning? Better more comfortable.

Self-Portrait Interview

1. How do you feel the portrait represents you?

   Very well.

2. What is your favorite part of the portrait?

   My hair.
3. What is your least favorite part?

   *Eyes.*

4. How do you feel the medium that was used affects or changes the picture?

   *I can shade with pencil so it looks better. I think the pencil looks better than other media, so I feel happier about myself knowing the drawing looks good.*

5. Do you think the medium used can change the way you feel about the portrait and yourself?

   *No.*

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?

   *No the people don’t know me.*

7. Were you uncomfortable while you were drawing yourself? Explain your thoughts and feelings while you were completing the drawing.

   *Yes I think it looks good so I like it.*

8. What was the most difficult part of the drawing?

   *The hair.*

9. How did it feel to observe yourself so closely?

   *Normal just like looking in a mirror.*

10. Did completing this drawing affect your self-image, self-esteem, or self-confidence in any way?

    *I knew if the drawing didn’t look like me I would be sad. When I saw the drawing it made me feel really good because it looked exactly like me.*

11. How can you use portraits to improve your opinion of yourself?

    *To know I look good.*

12. Would you feel more comfortable with a stranger drawing you? Why or why not?
No, I see myself everyday so it was easy to draw myself.

13. How did you feel at the end of the drawing as compared to the beginning? Better.

It looks better than gesture.

Appendix A12

Laila’s Interviews

1. How do you feel the portrait represents you?

I think it makes me look really tired and sad, but it does look like me.

2. What is your favorite part of the portrait?

I like my eyes because that is exactly how I look in the morning, and it makes me laugh.

3. What is your least favorite part?

I don’t like my mouth. It makes me look grumpy or sad.

4. How do you feel the medium that was used affects or changes the picture?

I think the blue pencil makes the picture look sadder.

5. Do you think the medium used can change the way you feel about the portrait and yourself?

I don’t think it matters that much.

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?

Not really because I don’t like to draw attention to myself and that looks a lot like me.

7. Were you uncomfortable while you were being drawn? Explain your thoughts and feelings while you were sitting for the drawing.

I was uncomfortable at first, but when we started talking it got a lot better.

8. What was the most difficult part of sitting for the drawing?

The most difficult part was not being able to itch anywhere that might change what he was drawing.
9. How did it feel to have your teacher observing you so closely?

   *I was a little stressed because I needed to get my other project done, but I didn’t feel odd.*

10. Did sitting for this drawing affect your self-image, self-esteem, or self-confidence in any way?

   *Sitting for the drawing didn’t but when I saw the drawing I was like wow I look really tired.*

11. How do you think a student’s self-image can be changed or influenced through portraits?

   *I think that when students take “selfies” they try and use filter to make themselves look better, but I don’t know why if they see the people they are texting at school.*

12. Do you ever lack confidence or feel negatively about your self-image?

   *It depends on who I am with. Some people make me feel sad or awkward to be around, but other people are really easy to be with and I have to remind myself that it doesn’t matter what they think.*

13. How can you use portraits to improve your opinion of yourself?

   *When I drew myself, I had to look at the tiny details and at first I didn’t want to show anyone cause I thought it looked bad, but then I realized it was just me.*

14. Would you feel more comfortable with a stranger drawing you? Why or why not?

   *Probably it wouldn’t matter much unless I knew the person didn’t like me very much then I might get uncomfortable thinking about what they much be thinking.*

15. How did you feel at the end of the drawing as compared to the beginning?

   *I felt disappointed that I looked sad in the drawing, but it doesn’t really matter because I know that isn’t how I look all the time.*
Self-Portrait Interview

1. How do you feel the portrait represents you?
   
   *I think it represents me a lot.*

2. What is your favorite part of the portrait?

   *I like the way the eyes that isn’t in the shadow looks.*

3. What is your least favorite part?

   *I don’t like that the other eye is in the shadow and that you can’t see it.*

4. How do you feel the medium that was used affects or changes the picture?

   *I think that I was able to do better with just pencil than if I would have had to use colored pencil.*

5. Do you think the medium used can change the way you feel about the portrait and yourself?

   *It looks a lot like me, and I think that is because I am more comfortable with pencil so it makes me feel good to know I did it well.*

6. Would you feel comfortable if this picture of you was shown to the public? Why or why not?

   *Yes because I look happy in the picture.*

7. Were you uncomfortable while you were drawing yourself? Explain your thoughts and feelings while you were completing the drawing.

   *At the beginning I was, but then I got used to it.*

8. What was the most difficult part of the drawing?

   *The hair.*

9. How did it feel to observe yourself so closely?

   *It wasn’t that weird because I know what I look like.*
10. Did completing this drawing affect your self-image, self-esteem, or self-confidence in any way?

   *It helped me know that I am good at art.*

11. How can you use portraits to improve your opinion of yourself?

   *I don’t know. I guess you just have to be comfortable with yourself no matter what.*

12. Would you feel more comfortable with a stranger drawing you? Why or why not?

   *Not really because when I draw it I can control what it will look like.*

13. How did you feel at the end of the drawing as compared to the beginning?

   *I felt like I had done a good job.*

**Appendix A13**

Giovanni’s Interviews

1. How do you feel the portrait represents you?

   *Good because it looks like me.*

2. What is your favorite part of the portrait?

   *My eyes*

3. What is your least favorite part?

   *My hair*

4. How do you feel the medium that was used affects or changes the picture? *Because it makes it look different.*

5. Do you think the medium used can change the way you feel about the portrait and yourself?

   *Yes because one medium might look different. you can change it to help them look better and help they feel like they are beautiful.*

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?
Yes because I don’t care what people think of me.

7. Were you uncomfortable while you were being drawn? Explain your thoughts and feelings while you were sitting for the drawing.

   *No I liked it because I got to sit and talk with him.*

8. What was the most difficult part of sitting for the drawing?

   *My hair kept moving.*

9. How did it feel to have your teacher observing you so closely?

   *It didn’t feel weird or anything because I knew he was doing it for a grade.*

10. Did sitting for this drawing affect your self-image, self-esteem, or self-confidence in any way?

   *No. It didn’t matter to me about my self image.*

11. How do you think a student’s self-image can be changed or influenced through portraits?

   *They can see how beautiful or handsome they are.*

12. Do you ever lack confidence or feel negatively about your self-image?

   *Yes. Sometimes, because I get bullied a lot at school.*

13. How can you use portraits to improve your opinion of yourself?

   *I can see how people can see how beautiful or handsome they are in portrait drawings. It is nice to see myself through someone else’s eyes*

14. Would you feel more comfortable with a stranger drawing you?

   *No because then he would be looking at me awkwardly and I wouldn’t know him.*

15. How did you feel at the end of the drawing as compared to the beginning?

   *At the beginning, the page was blank and empty. At the end he had turned my picture into a bright and amazing drawing.*
Self-Portrait Interview

1. How do you feel the portrait represents you?
   
   *Not as good as it needs to be.*

2. What is your favorite part of the portrait?
   
   *The hair.*

3. What is your least favorite part?
   
   *Their eyes and nose.*

4. How do you feel the medium that was used affects or changes the picture?
   
   *It would have looked different in colored pencil it made is more dramatic. It would have been better in colored pencil. It would add more life to it.*

5. Do you think the medium used can change the way you feel about the portrait and yourself?
   
   *No, the medium but just drawing the picture did.*

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?
   
   *No because I feel like it makes me look I have a big nose and my eyes are too far apart.*

7. Were you uncomfortable while you were drawing yourself? Explain your thoughts and feelings while you were completing the drawing.
   
   *No, but it made me self-conscious.*

8. What was the most difficult part of the drawing?
   
   *The eyes.*

9. How did it feel to observe yourself so closely?
   
   *It was weird because I never looked that closely.*

10. Did completing this drawing affect your self-image, self-esteem, or self-confidence in any way?
Yes, it made me self conscious about my nose and how far apart my eyes are.

11. How can you use portraits to improve your opinion of yourself?

   Make it look sad and you will feel better about yourself.

12. Would you feel more comfortable with a stranger drawing you? Why or why not?

   Yes, because then they aren’t telling me what I need to fix and therefore making me self-conscious.

13. How did you feel at the end of the drawing as compared to the beginning?

   It went from a blank page to having a face that almost looked like me.

Appendix A14

Kinley’s Interviews

1. How do you feel the portrait represents you?

   It looked like me, but I was moving around a lot so I don’t think someone could look at it and see more than just my face. I was surprised how much the drawing looked like me because I could not stop moving and was scared I would look ugly

2. What is your favorite part of the portrait?

   I like the eyes because eyes always make a portrait look awesome.

3. What is your least favorite part?

   The angle I was at was kind of weird but that was my fault.

4. How do you feel the medium that was used affects or changes the picture?

   It helped to look more artistic and realistic.

5. Do you think the medium used can change the way you feel about the portrait and yourself?

   The medium can help to make a portrait really look amazing.

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?
7. Were you uncomfortable while you were being drawn? Explain your thoughts and feelings while you were sitting for the drawing.

   A little bit because it is kind of awkward when you are trying not to move and your teacher is drawing you.

8. What was the most difficult part of sitting for the drawing?

   Holding still. I kept on moving and twitching.

9. How did it feel to have your teacher observing you so closely?

   It was kinda weird.

10. Did sitting for this drawing affect your self-image, self-esteem, or self-confidence in any way?

   Not really, it was just kind of hard because you are scared you’ll look horrible in the picture.

11. How do you think a student’s self-image can be changed or influenced through portraits?

   I think if they like their portrait it can change their perspective of themselves.

12. Do you ever lack confidence or feel negatively about your self-image? Sometimes because everybody has something they don’t like about themselves.

13. How can you use portraits to improve your opinion of yourself?

   I think if people like their portrait it can change their opinion about themselves

   You can draw a really good portrait of yourself and then be like, “WOW, I’m prettier than I thought.”

14. Would you feel more comfortable with a stranger drawing you? Why or why not?

   Probably not because you wouldn’t know what to say to them so there would just be a stranger sitting there staring at your face.
15. How did you feel at the end of the drawing as compared to the beginning?

_I was worried I would look bad, but in the end, I didn’t think it looked that bad._

**Self-Portrait Interview**

1. How do you feel the portrait represents you?

   _I think it kind of looks like and kind of shows my personality because I am smiling._

2. What is your favorite part of the portrait?

   _My favorite part is the mouth because I am smiling in it._

3. What is your least favorite part?

   _My least favorite was the texture of the shaded area._

4. How do you feel the medium that was used affects or changes the picture?

   _I think it makes it look more realistic because if it was in color it would look like a cartoon. With the small, sharp point of a pencil, you can add little details on the face than can boost your self-esteem. I became more confident when I saw what I was able to do with the pencil._

5. Do you think the medium used can change the way you feel about the portrait and yourself?

   _Yes I think the portrait looks really good shaded._

6. Would you feel comfortable if this picture of you was show to the public? Why or why not?

   _I wouldn’t really care because I always show my art to others._

7. Were you uncomfortable while you were drawing yourself? Explain your thoughts and feelings while you were completing the drawing.

   _I wasn’t that uncomfortable except for the fact that I looked really bad in the picture I had for a reference._

8. What was the most difficult part of the drawing?
The teeth were really hard and getting the proportions right was really hard.

9. How did it feel to observe yourself so closely?

It was cool because I noticed details about me that I can’t see in the mirror.

10. Did completing this drawing affect your self-image, self-esteem, or self-confidence in any way?

The farther I got on my picture, the better I felt about my reference picture.

11. How can you use portraits to improve your opinion of yourself?

I think you can see the details in your face and that will lift your self-esteem.

12. Would you feel more comfortable with a stranger drawing you? Why or why not?

No because I don’t really want someone studying my face.

13. How did you feel at the end of the drawing as compared to the beginning?

I felt more comfortable about realism.
Appendix B

Appendix B1

Teacher examples for school unit on self-image through portraiture.

Appendix B2

Judy Joy Ross Photos

Appendix B3

Martin Parr Photos

Parr, Martin. Photos retrieved on November 30, 2014 from www.martinparr.com

Appendix B4

Lesson Two Drawing Examples by Teacher
Appendix B5

Josh Clare Charcoal Portraits

Clare, Josh. Images retrieved November 30, 2014 from www.joshclare.com
Appendix B6

Ann Gale Paintings

Gale, Ann. Photos retrieved on November 20, 2014 from

http://www.tumblr.com/tagged/ann-gale
Appendix B7

Susanna Coffey Paintings

Coffey, Susanna. Photos retrieved November 30, 2014 from www.susannacoffey.com