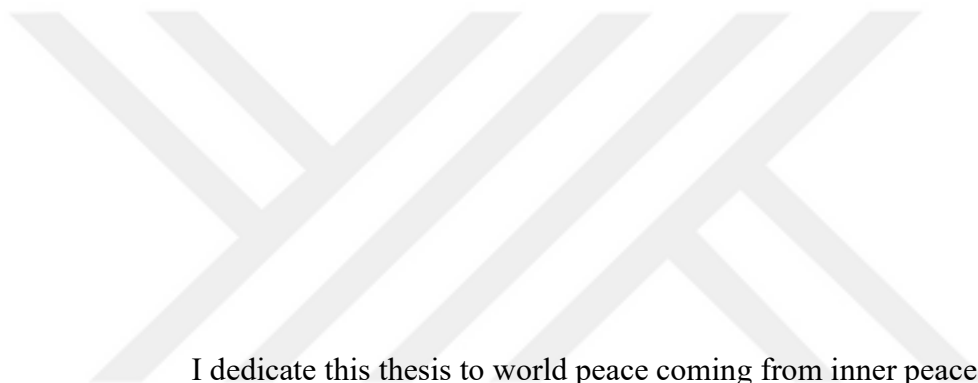


DESIGNING AN EXPRESSIVE ARTS-BASED CURRICULUM GUIDE FOR
INTERNATIONAL BACCALAUREATE DIPLOMA PROGRAMME STUDENTS:
A VALIDATION STUDY

EDANUR AKYÜZ YILMAZ

A THESIS SUBMITTED
FOR
THE DEGREE OF MASTER OF ARTS
IN
CURRICULUM AND INSTRUCTION

İHSAN DOĞRAMACI BILKENT UNIVERSITY
ANKARA



I dedicate this thesis to world peace coming from inner peace.

Designing an Expressive Arts-Based Curriculum Guide for International
Baccalaureate Diploma Programme Students: A Validation Study

The Graduate School of Education
of
İhsan Doğramacı Bilkent University

by

Edanur Akyüz Yılmaz

In Partial Fulfilment of the Requirements for the Degree of

Master of Arts

in

Curriculum and Instruction

Ankara

June 2022

İHSAN DOĞRAMACI BILKENT UNIVERSITY

GRADUATE SCHOOL OF EDUCATION

Designing an Expressive Arts-Based Curriculum Guide for International

Baccalaureate Diploma Programme Students: A Validation Study

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May 2022

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Curriculum and Instruction.

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ABSTRACT

Designing an Expressive Arts-Based Curriculum Guide for International Baccalaureate Diploma Programme Students: A Validation Study

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M.A. in Curriculum and Instruction

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June 2022

In this study, the researcher employed instructional design principles to create and evaluate a curriculum guide aimed at helping International Baccalaureate Diploma Programme (IBDP) students enhance certain components of emotional intelligence (EI), namely self-awareness and social skills. Regarding the purpose of the study, the researcher developed a guide by incorporating a technic called expressive arts therapy (EXA); it is a professional discipline that capitalizes on different art tools to support the social and emotional well-being of human beings. In this sense, this guide is created to help educators integrate EXA activities into the Creativity, Activity and Service (CAS) programme. To validate the guide, a questionnaire including Likert scales and open-ended items was administered to selected experts from three different areas. The results of the data analysis were used to revise and improve the quality of the guide. The research findings confirmed that the experts agreed that an EXA-based guide has the potential to support these selected components of EI of IBDP students within the scope of CAS.

Keywords: Expressive arts therapy (EXA), emotional intelligence, self-awareness, social skills, curriculum design, creative expressions, International Baccalaureate (IB), Creativity, Activity and Service Programme (CAS), Diploma Programme (DP)

ÖZET

Uluslararası Bakalorya Diploma Programı Öğrencileri için Dışavurumcu Sanat

Temelli Bir Müfredat Rehberi Geliştirilmesi: Geçerlilik Çalışması

Edanur Akyüz Yılmaz

Eğitim Programları ve Öğretim Yüksek Lisans Programı

Tez Danışmanı: Doç. Dr. Jennie Farber Lane

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Haziran 2022

Bu çalışmada, araştırmacı öğretim tasarımı ilkelerinden yararlanarak Uluslararası Bakalorya Diploma Programı (UBDP) öğrencilerinin duygusal zeka bileşenlerinden ikisi olan öz farkındalıklarını ve sosyal becerilerini desteklemeyi amaçlayan bir müfredat kılavuzu tasarladı. Araştırmacı, insanların sosyal ve duygusal iyi olma hallerini desteklemek için farklı sanat dallarından yararlanan ve bir profesyonel disiplin olan Dışavurumcu Sanat Terapisini (DST) temel alarak bir kılavuz geliştirdi. Bu anlamda bu kılavuz, eğitimcilerin DST etkinliklerini Yaratıcılık, Etkinlik ve Hizmet (YEH) programına dahil etmelerine yardımcı olmak için geliştirildi. Geliştirilen kılavuzun geçerliliğini sağlamak için, müfredatın içeriği ile ilgili belli alanlardan seçilen uzmanlara Likert ölçeği ve açık uçlu sorulardan oluşan bir anket uygulandı. Veri analizinin sonuçları, kılavuzun kalitesini gözden geçirmek ve iyileştirmek için kullanıldı. Çalışmanın sonuçları, DST temelli kılavuzun YEH kapsamında UBDP öğrencilerinin duygusal zekasının seçilmiş bileşenlerini destekleme potansiyeline sahip olmasında uzmanların hemfikir olduğunu gösterdi.

Anahtar Kelimeler: Dışavurumcu sanat terapisi, duygusal zeka, öz farkındalık, sosyal beceriler, müfredat geliştirme, yaratıcı ifade, Uluslararası Bakalorya, Yaratıcılık, Etkinlik ve Hizmet Programı, Diploma Programı

ACKNOWLEDGEMENTS

I would not be able to continue this adventure that I embarked on, based on my experiences that opened doors to other realms in my life journey and made me who I am, and I would not be able to receive the reward I wanted to receive at the end of this adventure without the support of following people. I am grateful to these people who made this adventure meaningful and worthy and guided me to gain new experiences.

First of all, I would like to thank my life companion, Ali Emre Yılmaz, for staying with me throughout this adventure, pulling me out of every pit of fear, and helping me overcome the heights of despair. I was able to carry this adventure to this point thanks to the wonderful support that he patiently provided for me. Without him, my dreams would be limited, and I would not even have thought of embarking on this adventure. I am very grateful to my life companion for giving meaning and excitement to my life.

Secondly, I remember the first day on which I waited for my thesis advisor, Assoc. Prof. Dr. Jennie Farber Lane, in front of her room with a high level of tension and excitement. I was so timid but seeking support to embark on this adventure. I am so glad to wait in front of the door and then meet her and tell her about my dreams. I am eternally grateful to her for her endless support and for stimulating me to pursue my dreams through this adventure and dream more. Without her support, this study would have been nothing more than a fading dream. I am thankful to her for patiently showing me the right path at every crossroads in this adventure and encouraging me to walk without fear and to keep going.

In addition, I would like to thank my second thesis advisor, Dr. Servet Altan, for making me see this adventure more valuable and patiently showing me what I

missed on my way. I am grateful to him for always supporting me with his wonderful energy that I have felt since I first met him. I feel so lucky since I had the chance to become one of his supervisees.

Also, I would like to thank all faculty members of the Department of Graduate School of Education at Bilkent University for providing a caring environment where I creatively expressed myself and improved my research and teaching skills.

I would like to express my thanks to Asst. Prof. Dr. Hilal Peker, and Asst. Prof. Dr. Anita Nicole Alexander for being committee members.

I would like to express my gratitude to the experts who contributed to the curriculum guide I designed with their valuable opinions and guidance. The courage and support that I received from them were priceless.

Finally, I am very grateful to my mother, Meryem Akyüz, and my father, Mehmet Emin Akyüz, who gave birth to me, fed me, raised me with love, and made countless sacrifices for me so that I could embark on endless adventures. In today's world, where girls still have limited access to education, I am especially very much indebted to my parents for supporting me in my education, teaching me to stand on my feet and walk on this life path. I know that wherever I am, they will continuously be checking and supporting me without making me realize so that I do not fall while walking down this road. I would also like to thank my brother Onur Akyüz and my sister Zeynep Akyüz for the many adventures we have embarked on to discover the world since our childhood. Thanks to those adventures, I can imagine new ones and contribute to others.

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CHAPTER 1

Introduction

This study aims to explore ways the International Baccalaureate Diploma Programme (IBDP) can be enhanced to improve some aspects of students' emotional intelligence, namely self-awareness and social skills. In particular, it explores using instructional design to integrate expressive arts therapy (EXA) into Creativity, Activity and Service (CAS), a component of the IBDP. The following chapter provides background information about art-related therapies, EXA, and emotional intelligence (EI) in different contexts to understand the exploration better. It concludes with information about the IBDP and CAS, in consideration of their contributions to students' social and emotional well-being.

Background

Art is defined as a fundamental and unique form of experience that enables people to express their creativity and imagination on a professional or amateur basis (Earle & Curry, 2017). This experience results in a product of the various branches of creative activity, such as painting, music, literature and dance. Regarding this, art can be regarded as a means of expressing feelings and ideas, communicating with one another, and shaping the personality (Rusu, 2017). Furthermore, engaging with art can be helpful for physiological and psychological health (Stuckey & Nobel, 2010). Over the past few decades, a set of scientific research has been made to discover how art could be utilized in a variety of ways to heal mental injuries and improve life standardization. It is important to note that art-related activities and methods for mental healing and well-being have been used since ancient times

(McNiff, 1992). For example, artistic activities were regarded as healing for people suffering from mental diseases in ancient Egypt (Fleshman & Fryrear, 1981). Despite this historical appreciation of the arts and healing, the idea of utilizing arts under the roof of therapy arose in the period of the late 1800s (Malchiodi, 2005). This idea influenced an increase in various therapy methods that capitalize on the healing power of art.

Expressive Arts Therapy

Art-related therapies have appeared in various forms since the 1900s, including music therapy, drama therapy, dance, movement therapy, bibliotherapy, play therapy, sandplay therapy, art therapy, and multimodal arts therapy (Degges-White & Colon, 2015; Malchiodi, 2005). Apart from these modalities, a nascent therapy called EXA can be viewed as a combination of all of them (McNiff, 2011). Meyer DeMott et al. (2017) describe EXA as a therapeutic way of creative expressions based on the body and connected to all the senses.

In line with the above definition, McNiff (2011) puts forward that EXA is a professional discipline that brings artistic and healing processes together for the purpose of helping others. To this end, it enables clients to experience various forms of expression, life enhancement, mental development, a sense of belonging in social settings, a feeling of being present during sessions through creativity and imagination (Miholic & Martinec, 2013). These sessions will only be successful if an emotionally safe environment is provided. In this context, EXA presents an alternative world where participants experience new adventures compared with the routines in their real world (Meyer DeMott et al., 2017). In this alternative world, non-verbal communication forms outweigh the verbal ones; this encourages people to interact with the world in an unusual way. This interaction is called decentering because it

enables individuals to enter into a magical world through exceptional communication with themselves, the group, the place, and the time (Knill, 2011). In these circumstances, social and emotional awareness can arise, which can improve social and emotional well-being (Pearson & Wilson, 2008).

EXA was founded in the Expressive Therapy Program at Lesley College Graduate School in Cambridge, Massachusetts, in the United States in the early 1970s (Estrella, 2005; Levine & Levine, 2004). This program promoted the development of the art-related therapeutic community in faculties. Notable developers and experts in EXA include Paolo Knill, Anna and Daria Halprin, Natalie Rogers, Shaun McNiff, Ellen and Stephen Levine (Estrella, 2005; Richardson, 2016). EXA became well-known worldwide when the International Expressive Arts Therapy Association (IEATA) was established as a professional organization in 1994. In addition to supporting therapists, the organization encouraged educators and artists to study EXA (Estrella, 2005; Levine & Levine, 2004; Richardson, 2016;).

Considering this support, IEATA indicates two fundamental approaches to EXA practitioners' training: Registered expressive arts therapists (REATs) and registered expressive arts consultants/educators (REACEs; Richardson, 2016). The former aims to certify qualified members who must get an EXA-related diploma in different degrees of universities. The latter is for teachers, educators, or tutors who utilize EXA for emotional literacy, social action, instructional purposes, and collaborative projects in educational settings. While the former produces certified practitioners who work professionally in the field of therapy, the latter aims to bring the creative processes of EXA into a variety of environments. This creative process can enhance both school teachers' and students' general well-being in the school conditions. Considering the social and emotional well-being of school members, it

follows that EXA can also promote emotional intelligence in the educational environment.

Emotional Intelligence

Salovey and Mayer (1990) define emotional intelligence (EI) as “the subset of social intelligence that involves the ability to monitor one’s own and others’ feelings and emotions, to discriminate among them and to use this information to guide one’s thinking and actions” (p. 5). Since the publication of their definition of EI, other researchers have worked on defining EI, noting how it is related to and distinct from other kinds of intelligence (Cherniss et al., 2016). However, Drigas and Papoutsis (2018) stated that the term became more popular when Daniel Goleman, an American writer and psychologist, published his book *Emotional Intelligence* in 1995. In a subsequent publication, Goleman (2006) conceptualized EI as comprising self-awareness, self-regulation, social skills, empathy, and motivation.

Since EI is connected with many significant life outcomes, including mental health, social functioning, performance at work, and academic achievement, the development of EI has recently become more attractive for certain stakeholders, including psychological and physical health researchers, people engaging in business, educators (Cherniss et al., 2016). Recently, there has been an increasing effort to measure and improve students’ emotional intelligence in school-based programs (Salovey et al., 2009). There are many school-based curricula that were shaped considering EI skills; for example, there was a curriculum called Self Science designed according to EI, which has a motto: “...No thinking without feeling, no feeling without thinking” (Salovey et al., 2009). It is also observed that schools that provide a curriculum or a lesson for students’ EI development are likely to have a learner-centered approach.

In this sense, the learner-centered approach can be regarded as a democratic way of education in which teachers prefer to have a supporting role rather than becoming an authority for learning (Moate & Cox, 2015). Hence, students can have active participation while learning, as well as benefit from peer interaction during a lesson. In this approach, students construct their own understanding by prioritizing their feeling and thoughts. In relation to this, EI can be easily supported in such educational settings. One of the educational organizations that have curricula based on learner-centered ideology is International Baccalaureate (IB).

International Baccalaureate Programmes

IB is an organization that involves challenging educational programs with a level of quality for schools, educators and students all over the world (International Baccalaureate Organization (IBO), 2019). It emphasizes the importance of creating a caring and welcoming environment where students celebrate diversity and experience the values, knowledge and skills so that they become world citizens who contribute to world peace. In this aspect, it is aimed to educate students by adhering to ten attributes of the IB learner profiles. Those attributes are inquirers, knowledgeable, thinkers, communicators, principled, open-minded, caring, risk-takers, balanced, and reflective. Considering these attributes, IB encourages students to have social, emotional and physical well-being along with cognitive development throughout their lives (IBO, 2019). Additionally, IB offers four different programs to achieve these intended goals, namely Primary Years Programme (PYP), Middle Years Programme (MYP), Diploma Programme (DP), and Career-related Programme (CP) (IBO, 2019). Among these programs, DP was the first program established in 1968 to provide an internationally recognized education for students aged 16-19 to enter university (IBO, 2019).

There are six different subjects and three components that students have to complete to graduate in the Diploma Programme. One of the components, Creativity, Activity, and Service (CAS), creates a safe and caring atmosphere where “students demonstrate attributes of the IB learner profile in real and practical ways, to grow as unique individuals and to recognize their role in relation to others” (IBO, 2015, p.8). In other words, it provides students with social-emotional well-being (Cooker et al., 2016). Considering its strands, first of all, creativity includes discovering or improving skills in an artistic process, including performance or product. Secondly, the activity consists of physical activities like sports to contribute to a healthy life. Lastly, service is based on collaborative working for the fulfillment of the specific needs of different communities like children and older adults. Students can participate in one or more strands of CAS, and it could be just one event or a series of events.

CAS starts at the beginning of the Diploma Programme and lasts at least 18 months. The successful completion of CAS is based on the process evaluation made by IBDP CAS coordinators considering seven learning outcomes of CAS. These outcomes are composed of strength and growth, challenge and skills, initiative and planning, collaboration, perseverance and commitment, global engagement, and the ethics of choices and actions (IBO, 2015). The evaluation is made considering the interviews with CAS coordinators and written or visual evidence in the portfolio.

All CAS students are required to have an organizing portfolio; while not formally assessed, this portfolio is nonetheless essential for students to reflect on and collect evidence for their CAS experiences (IBO, 2015). These students are requested to have at least three scheduled interviews with CAS coordinators to discuss the portfolio, and to receive encouragement and advice. CAS coordinators are

responsible for checking students' portfolios regularly and providing feedback; however, they cannot require students to create their portfolios and reflections in a particular form. The form and order of reflections and the portfolio are totally up to students' preferences. Students can decide which form of reflection they would like to use. For example, they can use photography, videos, painting, writing, or any other creative manner. In this way, students are stimulated to be more autonomous and responsible in their work. Nevertheless, CAS coordinators inform students how to reflect by providing definition, modeling, leading, sharing and provoking (IBO, 2015).

In line with the philosophy of the CAS indicated above, CAS reflection is based on being aware of how their skills, strengths and environment are being developed through creating, being active, and providing service. In these reflections, it is essential for students to describe what happened, express their feelings, generate ideas and ask questions about important moments in their CAS experience (IBO, 2015). In this way, it can contribute to students' self-awareness and social skills. Both of these attributes are important for IBDP students' emotional intelligence; however, while CAS has the potential to develop students' EI, the program does not explicitly state this aim. Therefore, regardless of the primary outcomes of CAS, more research is needed to analyze the extent to which CAS experiences are adequate to improve the EI skills of these students. The research outcomes can be used to design a project to provide alternative pathways that students can follow to have a high level of self-awareness and social skills throughout their lives.

Problem

Although schools are considered places where students can grow as a whole person, some state that schools are not responsible for the emotional and social

development of the students (Sherlock, 2002). They consider education as a way of supporting only the cognitive skills of students. However, many researchers have recently indicated that educators must give equal importance to cognitive and emotional developments (Goleman, 2006; Halimi et al., 2020; Kelly & Moon, 1998; Ulutaş & Ömeroğlu, 2007). Academic excellence is not enough, so there is a need for an international curriculum to focus on improving emotional intelligence (Sherlock, 2002).

Additionally, Sherlock (2002) claims that the values of caring, empathy, and understanding can be taught through a curriculum, including teaching the competencies of emotional intelligence. The curriculum should contain open-mindedness, reflection, and education for whole-person development. There should be an emphasis on the underpinning values of self-esteem, peace and tolerance. Although many of the IB's whole-person development goals are germane to EI, it should be noted that the organization does not explicitly seek to develop students' EI. In relation to this, Sherlock (2002) also argues that some of the components of IBDP would support students' social and emotional development, but not all.

Indeed, Suldo and Shaunessy-Dedrick (2013a) point out that "IB students may also be at risk for deleterious social-emotional functioning" (p.196). While the organization seeks to provide students with a nurturing environment where they benefit from various educational tools, studies have found that students' mental health is compromised by their intense workload (Suldo & Shaunessy-Dedrick, 2013a). For example, rather than appreciating their CAS experience as an opportunity for developing social and emotional skills, students may view it as a requirement to graduate. In this way, CAS becomes another expectation of academic achievement and leads to an increase in students' stress levels (Suldo & Shaunessy-

Dedrick, 2013a). In this context, this curriculum may have an adverse effect on the students' emotions, in contrast to what is expected theoretically.

In addition to such school-related challenges that students encounter, they also face adolescence-based issues, such as increased identity confusion, peer conflict, parent-child conflict and depression (Arnett, 1999; Suldo & Shaunessy-Dedrick, 2013a). As a result, students who cannot struggle with such issues have further social and emotional problems, which dramatically affect their entire lives (Shaunessy-Dedrick et al., 2015).

Given these issues, IBDP has limited support for students' social and emotional well-being (Suldo & Shaunessy-Dedrick, 2013b). Even though IBDP teachers are also aware of the students' social and emotional needs, the schools fail to enable students to improve their emotional intelligence in general (Augustine, 2020; Sklad et al., 2012). Linking to this, Bartlett (1998) indicates that cross-curricular skills are required in terms of thinking, self-management, and communication for social interaction in international schools.

In response to these issues, there is a particular need to develop projects to support IBDP students' social and emotional well-being, particularly emotional intelligence. Regarding this, incorporating EXA into the IBDP curriculum could offer the potential to enhance students' emotional intelligence. However, while EXA has been implemented as a hidden curriculum in some school settings (Malchiodi, 2005), there has not been a structured program or guideline that introduces how to implement EXA in the educational environment.

Purpose

The researcher aims to use aspects of instructional design to create a curriculum guide to support the emotional intelligence (EI) of students in the

International Baccalaureate Diploma Programme (IBDP). Therefore, it is designed for upper high school students around 17 or 18 years of age. The guide is an eight-week project that integrates EXA as a project into Creativity, Activity, and Service (CAS). It mainly combines the Creativity and Activity strands of the CAS. The activities in the guide help students enjoy exploring ways to develop their self-awareness and social skills, which are both aspects of EI. The design of the program follows a scope and sequence that outlines the interaction of EXA, CAS, and EI (self-awareness and social skills). Each session consists of four different activities, and in total the program includes 32 activities such as dancing, painting, drawing, writing poetry, drama, creating puppets, sculpture, and collage. It is important to note that the guide integrates elements of EXA and does not serve a therapeutic purpose.

To ensure the validity of the curriculum guide and its aims to integrate CAS, EXA, and EI, the guide was reviewed by a group of experts. These nine experts were purposefully selected from the following fields: IB CAS, curriculum development, and expressive arts therapy. The experts completed a questionnaire, including a Likert scale and short-answer questions that were designed for the study. The obtained data were analyzed using descriptive statistics along with qualitative content analysis. The experts were invited to write comments and suggestions on the draft program as well. The researcher used the results of the data analysis to revise the guidelines for quality improvements. A similar research design was used in a study by Yılmaz (2021) to promote the SEL skills of Syrian refugee students residing in Turkey through the EXA-based curriculum to be implemented as an extra-curricular activity in Turkish schools. The researcher of this study capitalizes on his research model to design his research, yet this study differs from Yılmaz's

(2021) study in that it aimed to support the emotional intelligence of IBDP students in the context of the CAS project.

Research Questions

This study addressed the following questions designed to ensure the validity of the expressive arts therapy-based curriculum guide for IBDP students.

1. What are the perspectives of the following experts when reviewing a guide designed to integrate aspects of EXA into a CAS project?
 - a- Expressive arts therapists
 - b- Curriculum developers
 - c- IBDP CAS coordinators
2. In particular, what are their perspectives regarding using the guide to help IBDP students improve their emotional intelligence, specifically self-awareness and social skills?

Significance

This study aims to develop students' self-awareness and social skills aspects of EI. Goleman (2006) argues that emotional intelligence can be learned, and it is more important than intellectual intelligence. In relation to this, Dumas (1998) puts forward that students who learn emotional intelligence can gain the ability to control problems and handle others. "Intelligence allows children to achieve, but emotions make it worthwhile." (Dumas, 1998, p.140). In this aspect, schools can be regarded as an idealized microcosm of society and the world where students get an idea of democracy and human rights for society (Thomas, 1998). In this context, engaging in activities supporting emotional intelligence can help turn this microcosm into a macrocosm.

Considering the context of this study, Sherlock (2002) indicates that international education should regard the development of their students' emotional intelligence. Related to one of the main philosophies of IB, "whole-person development" (IBO, 2019), Walker (1998) claims, "Only by being conscious of oneself can one find self-knowledge and thereby achieve self-fulfillment" (p.25). In this manner, the most important task for international schools is to help students explore their own identity, self-knowledge and self-fulfillment. In regard to this need, using EXA activities in this educational setting can contribute to students' skills related to self-awareness. Through art activities in EXA workshops, students can learn how their mind and body react to stimuli related to an emotional problem so that they can improve their awareness of their own emotions (Richardson, 2016). In this sense, it improves their perspective about their own lives and life-long targets as well as their success in school life (Degges-White & Colon, 2015).

Apart from this, international schools create an environment where students experience different cultures of international students. Through stimulating EI, students can appreciate diversity and inclusion (Sherlock, 2002; Walker, 1998). Students can do a better self-definition when this cultural diversity is honored in the school setting through different educational tools. International schools emphasize the importance of an international attitude that signifies tolerance of others and respect for others' perspectives (Sherlock, 2002). It is more likely to share this attitude schoolwide by developing EI competencies.

Considering the relationship between EI and EXA that this study focuses on, working on artwork within a group of people with different backgrounds goes beyond the limits of prejudices about differences such as race, gender, and religion because they listen to each other and put themselves in one's shoes (Estrella, 2011).

The IB organization also gives remarkable importance to international-mindedness, including reflecting on and respecting perspectives, beliefs, values, and experiences (IBO, 2019). Considering this philosophy of IB, this EXA-based curriculum guide can be smoothly integrated into the IB curriculum and effectively move this philosophy forward since it targets improving social skills.

Moreover, in the CAS, students are directed to improve their physical, artistic, social, and emotional skills (IBO, 2015). Considering this study mainly targets creating a curriculum guide for CAS, this EXA-based guide can support the development of all these skills. Through each session of the program, students can engage in activities that improve their physical, artistic, social, and emotional skills. Since they are encouraged to create and move in EXA, students may also regard CAS as an enjoyable activity rather than just a task that they have to complete to be able to graduate from IBDP. In relation to this, this EXA-based guide can encourage students to graduate with developed cognitive, social and emotional skills. That is why, wherever they work and whatever they do in the future, they can be more successful in all aspects of their lives with these improved skills (Sherlock, 2002).

Definition of Key Terms

Expressive arts therapy: A professional discipline that enables clients to express themselves creatively and to engage in the healing process based on the body and all the senses (McNiff, 2011; Meyer DeMott et al., 2017). Clients participate in workshops that provide them with various forms of expression, life enhancement, mental development, a sense of belonging in social settings, a feeling of being present, and being in the moment during sessions through creativity and imagination (Miholic & Martinec, 2013).

Emotional intelligence: A group of social and emotional abilities that enables people to recognize their own emotions and understand others' feelings (Goleman, 2006; Mayer & Geher, 1996). This term, which became famous when Daniel Goleman published his book *Emotional Intelligence* in 1995, has five subgroups: self-awareness, self-regulation, social skills, empathy, and motivation.

Self-awareness: About understanding the self or learning to be (Sherlock, 2002). The ones with self-awareness can recognize their emotions and their effects, know their strengths and limits and have a strong sense of their self-worth and capabilities (Goleman, 2006; Mayer et al., 1999).

Social skills: About understanding others or learning to live together (Mayer & Geher, 1996; Sherlock, 2002). The ones with stronger social skills can persuade others, listen to them, negotiate, solve conflicts, inspire individuals, guide groups, manage the change, nurture relationships, work with others and create group synergy (Goleman, 2006; Mayer et al., 1999).

International Baccalaureate: A curriculum designed considering a learner-centered approach. IB aims to create generations with values, knowledge and skills to make the world better and more peaceful (IBO, 2019). It includes four different educational programs running worldwide. IB encourages students to become world citizens through its educational philosophy and approach.

Creativity, Activity and Service: One of the key elements of the IB Diploma Programme, which enables students to demonstrate IB learner profile attributes, become unique individuals and realize their roles in the world (IBO, 2015). Through its strand, students can find an opportunity to discover their potential in different areas that are not familiar to students.

CHAPTER 2: LITERATURE REVIEW

Introduction

Implementing art as a therapy in various settings has been an increasing trend worldwide since the late 20th century (Miholić & Martinec, 2013). However, since art-related therapies are primarily used for the purpose of intervention in the field of psychotherapy, it is rarely known in educational settings. There are many different forms of art-related therapies, such as dance movement therapy, music therapy, drama therapy, art therapy, play therapy, and bibliotherapy (Degges-White & Colon, 2015). To be able to use these different forms of art-related therapies in the educational setting, there is a need for a rationale supporting the quality of education or the development of students (Malchiodi, 2012). In regard to this need, the current study explores the educational use of expressive arts therapy (EXA), encompassing all these different art-related therapies for the purpose of the development of students.

This chapter provides a review of related literature to investigate other studies that focused on techniques and expected results similar to the current study. This chapter first explored the use of EXA in school settings. Since school-based EXA programs are nascent in the world literature, there is an ongoing need to conduct research investigating the effect of EXA on various groups of students whose needs and age range are different from the intended audience of the current study. Therefore, the findings of the literature review can be used to reinforce the potential role of EXA with students in participating in CAS. Also, since EXA is called by different terms in the literature, the terms like integrated arts therapy, creative arts

therapy, expressive therapies and multimodal arts therapy will be taken into consideration as well.

Expressive Arts Therapy Interventions

The number of countries that give enough importance to expressive arts therapy interventions in school settings is remarkably dearth. Therefore, this research focuses on selected studies conducted in specific countries. Australia is one of the world's leading countries to implement EXA-based curricula, considering the documentation of programs, teacher development, and school services (Hannigan et al., 2019). One of the first studies that strengthened this study was conducted by Pearson (2003). The study aimed to seek guidance from officers and school counselors' perspectives and perceptions to see whether EXA promotes positive emotional and behavioral development for students in primary and secondary schools. The study was held with 28 participants in such schools in the eastern state of Australia between 2000 and 2001. The data were obtained utilizing the interviews and a detailed questionnaire. For the data analysis, the researcher carried out a content analysis to understand the participants' perspectives related to EXA. As a result, Pearson reported that using expressive therapy-based counseling programs in school settings positively affects students' intrinsic psychological healing mechanisms and coping skills.

Another study in Australia conducted by Quinlan et al. (2016) addresses the psychosocial needs of refugee students through creative arts therapy (CAT). For this purpose, researchers worked with 42 students who attended intensive English language State High School in Brisbane. The group consisted of 17 male and 15 female students. The average age of the group is 15 years five months. They were all newly migrated to Australia, from different places, like the Middle East, East Asia

and Africa. At the beginning of the study, they were divided into two groups: The treatment group and the control group. The participants in the treatment group were selected according to the recommendations of teachers. This group of students attended a CAT program called Home of Expressive Arts in Learning (HEAL) in their school in 2014. This HEAL program lasted ten weeks, and they came together twice a week for 45 minute-workshops. The data were collected by the tests done before and after the treatment. Two different tests, the Hopkins Symptoms Checklist-25 (HSCL-25) and the Strengths and Difficulties Questionnaire (SDQ), were used to assess students' anxiety and depression levels. As a result of quantitative data analysis, researchers found that the HEAL program had a statistically positive effect on reducing behavioral difficulties, hyperactivity, and peer problems in the treatment group. Also, they observed a significant decrease in emotional symptoms of this group of students as compared to those in the control group.

Although Australia is notable for its research related to EXA, other countries have provided studies about the effects of EXA. In the Midwestern United States, Perryman et al. (2015) aimed to improve some aspects of social and emotional skills of girls at risk through the use of expressive arts techniques integrated with play therapy. They worked with six middle school students who were purposefully selected by considering the referrals of the school counselor. These referrals included at-risk girls with behavioral issues, low grades, peer-related problems, and domestic issues. All six participants were Caucasian and aged 13 to 14. The researchers utilized expressive arts and play therapy to improve these girls' social skills, raise awareness of their own actions, and develop coping skills to control their feelings. To assess the effectiveness of their efforts, they employed phenomenological qualitative research and integration of the program. One of the researchers was the school

counselor who ran five weeks of workshops, while another recorded his/her observations as a non-participant observer. Each session lasted an hour and a half for further data collection and was recorded and transcribed. The girls' journals and expressive creations were used to ensure the reliability of the data. At the end of the workshops, individual interviews were conducted to increase the trustworthiness of the data. The content analysis was implemented; therefore, the transcription of records and observations were coded and turned into themes. As a result, learners experience an increase in self-awareness, personal growth, self-expression, a sense of accomplishment and pride, group cohesion, and self-responsibility. Also, while participating in workshops, the participants indicated that they enjoyed socializing and talking with each other and expressing their feelings.

Another study in America was conducted by Henley (1997) in Hampton, New Jersey. As an art therapist and special education teacher, the researcher aimed to improve the well-being of students who were expelled from special education programs or released from jail and rehabilitation. He thought that these students suffered from severe issues like depression, mania, substance abuse, parental neglect and irrelevant academic work. In response to these issues, he applied a one-year expressive arts therapy-based curriculum with these ten students to build a caring and welcoming atmosphere where students make progress both behaviorally and academically. To be able to see whether the designed EXA curriculum worked, he used the portfolio narrative method, a sequential, comprehensive view of the students' output, as a measurement rather than standardized achievement evaluations. At the end of the year, he wrote progression reports for each student considering the portfolios they created throughout the year. As a result, EXA provided a non-judgmental and safe environment where students can discover the contents that

emotionally disturb them and express them in a creative way. In this way, they were encouraged to transform the adverse effects of these disturbing contents on their mental health by engaging in arts to support their self-awareness.

Canada also has researchers that have conducted empirical studies related to EXA. One of these studies was done by Law et al. in 2021 to address the needs of vulnerable youth by EXA for the purpose of decreasing social isolation and expressing their grief related to COVID-19 deaths. They reached the participants through local youth centers and community service providers to participate in the Healing HeARTS project. A four-week EXA-based project was conducted in the Crescent Valley Resource Centre in New Brunswick for six participants aged 15 to 18. To ensure the suitability of the project, certified therapists interviewed these participants. The project was conducted by three different people: a therapist, a mentor, and a professional artist. Since this study primarily aimed to lessen the social and emotional loneliness of youth, some pre and post-tests were conducted to collect quantitative data to see any difference after the project. The Short Mood and Feelings Questionnaire was carried out to see their depression level since they all suffered from losing their loved ones within two years because of COVID-19. The Satisfaction with Life Scale (SWL) was also used as a predictive method to see their suicidal tendency. The results of pre-tests showed that they were not satisfied with their lives. After the project was completed, post-tests proved a statistically significant decrease in their social and emotional loneliness. The focus group discussion was applied to get qualitative data by analyzing thematic content analysis. The themes emerged that this EXA project provided a safe environment where the youth express themselves. These young people also indicated that the experience was comforting, enjoyable and helpful.

Another study held in Canada was done by Walsh (1990) to support the social and emotional skills of early adolescents who were identified as delayed in social-emotional development by school staff. To this end, creative arts therapy (CAT) was used as a way of prevention that primarily aims for students to cope with their developmental stress. In line with this purpose, this prevention was conducted from September 1987 to June 1988 at a rural public high school. The participants were divided into four groups considering their grade level and needs. There were two leaders and at least one observer in each group. This CAT prevention spanned two school periods, and 11 weeks. Each session was around 80 minutes. The researcher implemented pre-test and post-test done by students, leaders, observers, and classroom teachers to collect comprehensive data. According to quantitative analysis of the tests and qualitative analysis of the observations, this program contributed to most students' social and emotional skills. In other words, engaging in CAT helped students improve their intrapersonal and interpersonal skills.

In addition to studies done in Canada, the United States, and Australia, similar empirical studies were held in Russia. Mishina et al. (2018) created a program for teenagers to handle their adverse emotional states by applying multimodal art therapy (MAT). For this aim, 16 adolescents of school-age were selected to join a MAT program called Ego Laboratory. Before the intervention, students completed seven tests as preliminary diagnostic. The results of these questionnaires outlined that 11 teenagers had a high level of anxiety, four of them had aggressive attitudes, two had computer game addiction, eight teenagers struggled with some difficulties in peer relationships, and five had problems with their families. In the intervention, these adolescents engaged in activities that let them in a difficult situation to find a way out by performing non-scripted game actions, finding

spontaneous and creative solutions, and participating in a communicative experience. After this program ended, these adolescents made these seven tests again as a final diagnosis to see the contribution of the program to their emotional health. The results of the investigation showed that engaging in this art program decreased these adolescents' levels of anxiety and aggressiveness. It also supported them in handling adverse emotional states.

Another research study in Russia was conducted by Isekeeva et al. in 2016 to help overcome communication difficulties among preschoolers by using a designed program including multimodal art therapy (MAT). First of all, the researchers created and tested a program, namely "The Journey of the Hill Country," by using methods of MAT. In this program, they mainly capitalized on non-verbal communication tools to cope with the communication problems of preschoolers. Since they would like to let them on a journey where they can find a new way of communication and sensory experience, they used non-verbal communication tools. Afterward, they selected 22 senior preschool children to participate in this program they designed. Before implementing the program, they made five different tests as a preliminary diagnosis to see their emotional states. The results of the tests showed that 14 of them struggled with a high level of anxiety, five had aggressive behaviors, three violated others' emotional sphere and showed excessive emotional reactions and shyness. After the program, they applied the same tests as a final diagnosis to see any difference this program caused. After the quantitative analysis of the data, the results of the study showed that the MAT program has a great potential to overcome the emotional and social problems of preschoolers. The average stress level of these students lowered to 6 points from 9, and their level of aggressiveness decreased to 10 points from 13. There was also a positive increase in their sense of empathy from 59

points to 63 points. Lastly, these preschool children improved their ability to recognize others' emotions by using non-verbal communication tools.

In South Africa, an intervention was carried on by Fritz et al. (2013) to see the positive influences of EXA on collaborative relationships in the school community. To this end, participatory action research was conducted in a private secondary school in the east of Johannesburg. In 2009, a new intake group of 40 students (aged between 12 and 14) was used to test the study's hypothesis. Before the EXA intervention, a semi-structured interview with a questionnaire was implemented to explore whether students had experienced trauma before. Data were then collected through observations, informal interviews, and a questionnaire during and after the workshops. The obtained data were analyzed utilizing the content analysis method. The results supported that sharing personal experiences, feelings, enjoyment, and strengths in the group promoted a sense of belonging and solidarity while developing self-esteem and creativity at the same time.

In Hong Kong, Siu and Chan (2020) implemented two EXA-related workshops with 14 students in two local secondary schools. A psychologist employed a six-session program with certification training in EXA to explore the contribution of using a multimodal EXA program in counseling to understand underachieving students' inner experiences. Each session lasted around 75 minutes. The workshops were organized in a standardized classroom as an after-school program in one school. The sessions were carried on in a visual arts room for the other school while other students attended a school meeting. For data collection, a triangulated convergent parallel mixed-methods design was used. For qualitative data, the art pieces and journals of participants were photographed, the group facilitator took observation notes, and the interview was conducted with teachers

after sessions. This data was analyzed by grounded theory methodology. For quantitative data, a questionnaire related to students' learning engagement and emotional participation, participants' comments on the integrated program, and the teacher report to see whether students have any positive behavioral and emotional change. As a result, this study demonstrated that multimodal EXA helps facilitate adolescents' expression of conflicts and defense mechanisms underlying their failure. It also showed that adolescents could get their learning motivation back and have a healthier sense of competence by attending EXA workshops.

Art-Related Therapy-Based Interventions

There are also other studies using therapies based on one specific art form, such as drawing/painting therapy, dance movement therapy, drama therapy, and music therapy. One of these studies was conducted by Rosal et al. (1997), focusing on art therapy. This study was held in an urban high school in the USA with 50 ninth graders. The researchers aimed to decrease drop-out rates, diminish school failure, and develop students' attitudes to school, family, and self by integrating art therapy into the English curriculum. To this end, an experimental design without any control group was quantitatively investigated. There were 50 participants aged 13 to 15. Before the art therapy intervention, three pre-tests were implemented. Then, students attended a total of nine weekly art therapy sessions along with the English lessons. At the end of this process, they completed the same measures as post-tests. The results obtained through a statistical comparison of pre and post-test proved that students' attitudes towards school, family, and self positively changed. It also showed that students' perception of the self significantly improved.

Another study that capitalized on art therapy was recently held by Ramirez et al. in 2020. The aim of this exploratory research was to evaluate the effectiveness of

art therapy in improving high school male students' social and emotional issues. This study was implemented in an all-boys private high school located in South Bronx, New York, for a period of six months. Participants were 162 male 9th-grade students who were academically tracked, consisting of 70% Latinos, 24% African Americans, 2% Asians, and 4% Caucasians. They were grouped considering their level of academic track, namely honors, average, and at-risk groups. These students were randomly divided into experimental and control groups. While the students in the experimental groups attended 12 weekly art therapy sessions, the ones in the control group completed their academic tasks assigned by their teachers. Before the intervention, all the participants completed the Self-Report of Personality test in the Behaviour Assessment System for Children. In this study, this test was used to assess students' level of anxiety, depression, self-esteem, school problems, internalizing problems, inattention problems, emotional symptoms and personal adjustment. After the intervention, they completed the same as the post-test, and the data obtained were analyzed by using SPSS version 26. The analyzed data showed that the participants in the Honors group had a statistically significant reduction in inattention as compared to the control group. Also, participants in the Average group displayed a statistically significant difference in Personal Adjustment and Self-Esteem when compared to the control group. Lastly, the ones in the At-risk group did not have any statistically significant difference compared to the control group, yet they had a remarkable improvement in the subjects of school problems and internalizing problems when compared to the average group.

A study that was similarly held in a high school setting was conducted by Panagiotopoulou (2018) in Greece. Apart from studies focusing on art therapy, this study emphasized the positive effects of dance movement therapy on students' social

and emotional skills. In this manner, an experimental design was conducted with experimental and control groups that included 23 participants from two different Greek public schools. The age range of participants is 16-17 years old. While quantitative data were obtained from both the control and experimental group through the Strengths and Difficulties Test, the qualitative data was collected from the only experimental group through records of the researcher as the therapist of the group during the workshops. The group came together once a week for twelve weeks, and each workshop lasted one hour. Both data showed that this dance movement project positively affected students' social and affective skills.

Participants also got a chance to develop their potential and handle their extrinsic and intrinsic problems such as emotional symptoms, conduct problems, hyperactivity/inattention, and peer relationship. The qualitative data pointed out that the interaction among students and the interest in one another's emotions were considerably increased.

A study conducted in Romania by Năstasă (2014) focuses particularly on decorating dolls along with drama therapy, considering the aim of developing young people's emotional intelligence. The experimental study was investigated with experimental and control groups of 30 ($M_{age} = 23.74$). Before the intervention, participants in each group completed four different tests related to emotional intelligence components. Then, the participants of the experimental group attended art therapy workshops for 18 months. After this process, the post-tests were completed by each participant. The results of pre and post-tests show that the subjects' emotional intelligence in the experimental group remarkably increased after this process. Năstasă reports that this intervention made these young people better know themselves and others. They became aware that everyone is unique and

accepted, and as a result, they developed a sense of belonging to the group and increased trust and mutual support. They also improved their skills related to struggling with challenges and negotiation by changing their perspectives.

Another study that acquired similar results was carried on by Chao-Fernández et al. (2020) in Spain. Aside from the previous study method, these researchers implemented an experimental study concerning music therapy in a high school setting. They aimed at emotional training and modification of disruptive behaviors that students have. To this aim, they worked with six students whose age range was between 16 and 18 years. Specifically, these students had a low level of motivation and interaction with classmates. They also behaved aggressively and created conflict and disruption in the school. Before the intervention, six different tests measuring emotional intelligence and multiple intelligences were applied as pre-tests without any control group. Then, the program called “Musichao” was carried out throughout an entire academic year. There were three weekly sessions, and each session lasted 10-15 minutes. After the program ended, the same tests were completed by participants as post-tests. Then, the data were analyzed by using SPSS Average Standardized Exchange Rate Quan. The results indicated that all participants showed increases in at least five multiple intelligences. They also considerably relaxed, forgot their problems, and developed their social skills during the sessions.

Music therapy was also the focus of a study conducted by Uhlig et al. in 2018 in the Netherlands. The study mainly aims to develop adolescents’ emotional and behavioral self-regulation skills by utilizing Rap and Sing Music Therapy. To this end, 190 students in grade 8 of De Lanteerne School in Nijmegen were selected to participate in this study. They were both boys and girls, aged between 8 and 12. They were also randomly divided into treatment and control groups to be able to see if

there was a difference after the intervention. For this purpose, a pilot study was implemented with a class of 30 students, and the results of this group were excluded from the final analysis. The primary study was conducted with three classes of treatment groups and two classes of control groups. Before the intervention, three different pre-tests were applied to assess students' psychological well-being. Then, qualified music therapists implemented this music therapy while the research assistants participated in testing for all students without knowing who attended the sessions. Also, two teachers per class randomly filled out the questionnaires about students' behavior without information about participation in sessions. There were 16 sessions conducted per week for 45 minutes each over four months. After this intervention process ended, students completed the same tests as post-tests. Researchers analyze the quantitative data by using SPSS version 23 while using the coding system of ATLAS.ti to qualitatively analyze narrative data collected by interviews with adolescents. The results of the data showed that the problem score of all the tests demonstrated a significant decrease in the treatment group while the control group had no change. Also, the control group had a significant increase in the subscales of emotional symptoms, inattention and difficulty engaging in goal-directed behavior when distressed, in a negative sense, while there was no change in the treatment group.

Pasiali et al. (2018) provided further empirical support for the effects of music therapy on students. To this end, researchers designed an after-school program, namely the Music Therapy Social Skills Development Program to support the social and academic skills of students with limited resources. For this purpose, they used a single-group pre/post-test design and selected 20 students aged 5 to 11. The program was implemented in a shared space office area at a public-housing

apartment complex. The program was run by two researchers, three undergraduate sophomore music therapy students and one graduate psychology student. Before the program began, two pre-tests related to social skills were completed by parents and teachers considering students' social abilities. The program lasted ten weeks, and eight sessions. Each session was 50 minutes. After the program ended, the same tests were completed by parents and teachers and then interviews were conducted by teachers. The data were quantitatively analyzed by SPSS 23. The results showed that the total number of low-performance/high risk dramatically declined. Also, there was an important development in communication, a remarkable decline in hyperactivity, autistic behavioral tendencies, problem behaviors, and a significant decrease in internalization.

In addition to these studies, Gooding (2011) carried out a study analyzing the impact of a music therapy social skills training program on supporting social skills of children and adolescents with social skills deficits in the USA. To this end, she conducted three divided studies in different settings with 45 children aged 6 to 17. The same curriculum was used in these three studies in this five-session intervention program. One-group pretest-posttest design was used in all three. The measures were teacher's ratings, researcher's ratings, case managers' ratings, participants' self-rating and peer-rating for social functioning, social competence and antisocial behaviors, and behavioral observations of social on-task behaviors. The data were collected before, during and after the intervention. The session of this program lasted about 50 minutes. After the intervention was completed, the collected data were quantitatively analyzed. The results showed that there are statistically significant improvements found in social functioning considering the effect of music therapy. There was also a remarkable decrease in antisocial behaviors.

More details about the benefits of music therapy were recently provided by Pérez-Eizaguirre et al. in 2022 in Spain. The researchers aim to analyze the efficacy of a program designed mainly considering music therapy in the decline of anxiety among adolescents who have used Child to Parent Violence (CPV) against their parents or caretakers and another group of adolescents at risk. For this purpose, two groups of participants were selected; adolescents who have used CPV and adolescents at risk. The primary aim was to see whether this program had the same efficacy in both groups. There were 11 adolescents ($M_{age} = 15.91$) in the former group, while the group of adolescents at risk consisted of 11 adolescents ($M_{age} = 16.09$). A quasi-experimental design was primarily used in this study. The State-Trait Anxiety Inventory survey was used as pre and post-tests to measure their anxiety levels. The data were analyzed in SPSS version 18. The results indicated that the program had different efficacy on these two groups. There was a more remarkable decrease in state anxiety levels among the participants who had used CPV, whereas trait anxiety levels of adolescents at risk were significantly reduced.

The Need for EXA in IB

Various empirical studies have focused on the impacts of EXA and art-related programs for different age groups with diverse needs in the school setting. Researchers conducted such studies in different fields such as education, psychology, psychotherapy, and counseling to support the social and emotional well-being of children and adolescents. However, Malchiodi (2012) indicates that since EXA has been mainly regarded as a field of psychotherapy, rehabilitation, and mental health care, there are limited studies that focus on EXA in the school setting. Moreover, there is little evidence of research that has studied the relationship between EXA and emotional intelligence. Furthermore, there is no study that integrates this relationship

in the International Baccalaureate Programme context. This absence of studies investigating EXA within the IB context shows a need and a gap in the literature regarding the potential positive influence of EXA on students' emotional intelligence. Although the IB aims to provide students with a well-balanced education in which they engage in activities for their whole development, IBDP students are exposed to stress and pressure to fulfill their responsibilities in this program (Suldo & Shaunessy-Dedrick, 2013a). In this context, this study focuses on this aspect of whole development to be able to increase the popularity and visibility of EXA for school settings in the literature and enable students to benefit from this program practically.

Theoretical Framework

In the literature, researchers who carried out studies that included EXA-based interventions capitalized on a various theoretical basis while designing their programs. Since the researcher primarily aimed at fulfilling IBDP students' social and emotional needs in this study, emotional intelligence (EI) is utilized as a theoretical framework. Davis et al. (2019) put forward that EI provides a proper theoretical framework for investigating the social and emotional well-being of young people considering their emotional competencies. In this context, Mayer et al. (2000) define EI as "The ability to perceive and express emotion, assimilate emotion in thought, understand and reason with emotion, and regulate emotion in the self and others" (p. 396). There is a variety of frameworks created by different researchers for EI. The researcher utilized the framework of Goleman, who made this theory, EI, popular in the world, to develop the study. This framework consists of five sub-categories: Self-awareness, self-regulation, social skills, empathy, and motivation (Goleman, 1995). These skills also set a basis for the aims of the social-emotional

learning (SEL) programs (Brackett & Rivers, 2013; Nathanson et al., 2016). Poulou (2017) indicates that professionals have been using EI to explain individual differences in teaching social and emotional learning in this context.

The SEL programs are meant to support existing school curricula in a manner to enrich students' social and emotional skills along with their academic success (Brackett et al., 2010; Salovey & Sluyter, 1997; Zins et al., 2004). These skills are “emotional awareness..., having the capacity to express and manage emotions appropriately, making responsible decisions or choices, establishing positive social relationships, and handling difficult interpersonal situations effectively” (Hoffman, 2009, p. 535). Although schools and researchers have been interested in social and emotional improvement for over a century, the SEL concept is only two decades old (Osher et al., 2016). In the literature, one of the studies using SEL as a theoretical framework in the EXA-based curriculum was conducted by Yılmaz (2021). This study aimed to help Syrian refugee students living in Turkey to be implemented Turkish schools as an extra-curricular activity. The researcher of the current study regarded the study employed by Yılmaz (2021) as a model while designing her study. However, this study is distinguished from the study done by Yılmaz (2021) in terms of aiming to support IBDP students' EI in the context CAS project.

Conclusion

In this chapter, certain studies that focus on the contribution of EXA and other art-related therapies to the emotional and social development of students with different needs in various settings were reviewed. The next chapter primarily examines the research design process with the EXA-based instructional program to enhance IBDP students' emotional intelligence.

CHAPTER 3: METHODOLOGY

Introduction

This chapter aims to explain the methodology that gives insight into the research questions of the study. The chapter primarily reviews the research design and the context of the study. Then, it provides information about the participants and the instrumentation. Lastly, the chapter ends with methods of data collection and analysis of the data. To this end, the researcher designed the following research questions to guide this study:

1. What are the perspectives of the following experts when reviewing a guide designed to integrate aspects of EXA into a CAS project?
 - a- Expressive arts therapists
 - b- Curriculum developers
 - c- IBDP CAS coordinators
2. In particular, what are their perspectives regarding using the guide to help IBDP students improve their emotional intelligence, specifically self-awareness and social skills?

Research Design

In this study, the researcher utilized a qualitative research design to understand and specify the experiences and perspectives of individuals in detail (Polkinghorne, 2005). With this approach, the researcher could examine spoken and written language forms rather than numeric values to gather specific evidence. In this context, the researcher utilized the program evaluation as a qualitative research method to gather the perspectives and interpretations of the experts to improve the

validity of the designed instructional program. In this context, program evaluation is described as a systematic collection and analysis of given alternatives to realize their significance (Patton, 2002; Schalock & Thornton, 1988). Considering this definition, the evaluators from three different fields, namely expressive arts therapy, curriculum development and IB CAS, will refer to their different approaches and experiences in the evaluation. These different perspectives can increase the program's validity, reliability, and feasibility (Bledsoe & Graham, 2005). By employing this research method in the study, the educators who would like to implement this guide can reach a comprehensive analysis to decide whether this guide has the potential to support the EI of IBDP students.

Before asking experts to evaluate the program, the EXA-based guide was developed systematically and in an instructional way that is compatible with the IBDP curriculum and the CAS Programme. In this way, it aims to improve instructional efficiency and learning (Khalil & Elkhider, 2016). Khalil and Elkhider (2016) define instructional design as an attempt to incorporate the general principles of learning and teaching into the procedural framework for creating instructional materials and an atmosphere for successful learning outcomes. Morrison et al. (2013) also indicate that instructional design specifies what students need to know considering their age level and needs, making teaching and learning more efficient and less complicated.

There are many design models available to guide instructional design; typically, they contain these five phases: analysis, design, development, implementation, and evaluation. Another way to describe this process involves making instructional analysis, determining instructional goals, developing strategies, employing an evaluation, and revising the instructional materials (Khalil & Elkhider,

2016). Gustafson and Branch (2002) categorize instructional models according to their purpose and scope. They identify three models: classroom-oriented, product-oriented, and system-oriented; the current study will use the system-oriented model. In this model, designing a system like a course or a curriculum is the main target (Akbulut, 2007). Considering the philosophy of the system-oriented approach, there is also a need for a team that includes curriculum developers and experts in various domains to be involved in the review process, which is the case for this study.

The Stages of Instructional Design Used in the Current Study

This study involved the first three stages of the typical instructional design model outlined above in order to improve the theoretical consistency and efficacy of the designed curriculum guide. The final two stages of the model – namely, implementation and evaluation – were not utilized in this study because of COVID-19 and time restrictions. Nevertheless, the three stages undertaken provided valuable information about the potential efficacy of the guide.

Stage 1: Analysis Phase and Aims

The analysis stage provides detailed information about aspects of the instructional program. Branch (2009) indicates that in this stage, researchers define the possible causes behind “a performance gap” considering students’ lack of skills or knowledge in an educational setting. Then, they select or create an instructional design that can diminish this performance gap. They propose this instruction with recommended strategies by using empirical evidence based on the potential success.

In this study, the researcher aims to support the social and emotional development of the target population through the designed guide by considering a way to enhance an already successful curriculum that is currently taking place in the educational setting. The curriculum is the IB’s CAS Programme, and the

enhancement was to use EXA to further support students' ability to express themselves in a safe, caring and non-judgmental atmosphere to improve their self-awareness and social skills. The review of the literature helped explore that EXA has complementary aims and philosophies to CAS. For example, in the creative part of CAS, students are expected to create their own meanings through original art-related products and performances (IBO, 2015). EXA also has a similar pathway in which participants experience a process of creation that leads to self-expression and self-discovery (Meyer DeMott et al., 2017). EXA is also complementary to the activity part of CAS, considering body-related activities such as dancing in EXA workshops. Based on these comparisons, the researcher concluded that the EXA is a comprehensive and holistic approach that is suitable for the IB, specifically the CAS curriculum.

Another consideration during the analysis is the implementation of EXA into CAS. EXA facilitators are responsible for maintaining a safe, caring, and non-judgmental atmosphere. While EXA usually has therapeutic purposes, that is not the case within a CAS curriculum. Therefore, the EXA-related activities were created to help educators perceive, understand, assess, express, and regulate students' feelings in a group setting. These educators are expected to be experienced, and while being certified or trained in EXA would be helpful, for the current project, it is not required as the activities are taking place in non-therapeutic settings.

Additionally, there is a need to identify the participants. Since CAS is the target curriculum, this means IBDP students (aged 16-19) will be involved. In EXA settings, a typical group size includes 12 participants. This number of students was determined considering the related literature and classroom management. However, there could be more or fewer students in a group; in such a case, the facilitator should

make arrangements in activities in a manner to improve the efficiency of the instruction in the given purpose. Additionally, the facilitator can make adjustments considering the emotional and social needs of the students. To guide the facilitator better, various solutions were provided at the end of each session as a subtitle named “suggested modifications” by regarding possible issues that may arise. Nevertheless, it is important to bear in mind that those modifications are just suggestions. In other words, the facilitator will decide whether to apply these modifications or find a better solution to increase the efficiency of the instruction.

Stage 2: Design Phase and Learning Outcomes

The design stage in instructional design involves creating a set of activities and information – an instructional blueprint – that support the intended learning outcomes of the curriculum (Seel et al., 2017). This instructional blueprint consists of developing the content and instructional strategies of the training program (Branch, 2009). The strategies of the current curriculum guide are based on seven CAS learning outcomes. The successful completion of CAS depends on the achievement of the seven CAS learning outcomes (IBO, 2015). These learning outcomes refer to what CAS students are mentally, socially, and physically able to do during their CAS process. In this context, CAS learning outcomes can enable students and CAS coordinators to systematically observe the contribution of the EXA workshop to students' self and social awareness. Moreover, since students are directed to engage in activities with self-improvement and collaboration through these learning outcomes, they can contribute to another main aim of this study, which is to help develop students' emotional intelligence (EI). Although the instruction designed for this study can have a positive impact on all five components of EI, namely self-awareness, self-regulation, social skills, empathy, and motivation, it primarily targets

self-awareness and social skills. The reason behind this is to improve the efficiency of the instruction by narrowing down the main focus.

In CAS, students maintain a portfolio to document their progress in achieving these seven outcomes. The portfolio can be composed of students' interests, skills, plans, and goals. The format of their portfolio is based on students' preferences. For example, it could be a file, a video, a blog, or a website. The portfolio can also serve as a way to develop awareness related to the project. Students can keep the artwork they created during workshops in the portfolio. With artwork such as sculptures or collages, it may be convenient to photograph the items. These pieces of artwork can be regarded as evidence of their improvement and successful completion of CAS.

In this study, students are expected to reflect on their process, preferably aesthetically, after each workshop. Notably, reflection can be regarded as a center to building a deep and rich experience in CAS. According to the IBO (2015),

...reflection helps students recognize and understand how to be reflective as well as deciding the best methods and appropriate timing. Student learning is enhanced by reflection on choices and actions. This enables students to grow in their ability to explore skills, strengths, limitations and areas for further development. Through reflection students examine ideas and consider how they might use prior learning in new contexts. Reflection leads to improved problem-solving, higher cognitive processes and greater depth of understanding, in addition to exploring how CAS experiences may influence future possibilities.

(p. 26)

In this study, students can express their experiences, memorable moments, and feelings in their reflections. In this way, the self-awareness and social skills of the CAS students are expected to be stimulated. The selection of the tools for

reflection totally depends on their preferences. For instance, they can directly write, or illustrate it with visual art materials, or record a video of themselves while talking. It is literally related to their sense of imagination and creativity. The significant point is creating reflection regularly; otherwise, it could be hard to remember the workshop and their feelings.

Stage 3: The Development Phase

The development stage is based on the preparation of instructional materials and learning tasks (Seel et al., 2017). The purpose of this stage is to identify the learning resources and generate all the tools needed for implementation by considering the theoretical basis of intentional learning (Branch, 2009). To address this purpose, the instructional guide was created for an eight-week time period considering the CAS process and the total workload of the students. In this eight-week instructional guide, 32 activities were designed by incorporating different expressive arts like music, painting, dance, drama, sculpture, and creative writing. All the workshops were built considering the suggested framework created by Knill (2005) to design an expressive arts workshop. This framework consists of four steps: warm-up, bridge, main activity, and reflection.

Warm-up Activity

The warm-up could be regarded as a threshold where group members are getting ready to enter a particular place with a special time span, which refers to an alternative world (Levine & Levine, 2004). The activities in this step were divided into two different phases. In the first phase, routine questions were asked to the students to check their current moods. Those questions were included in how are they, how was their week, and did they have anything to share with the group. Considering their answers to those questions, facilitators could check students'

readiness levels for the workshop. Students' readiness levels are based on their feelings and energy in general. If they feel positive and have a good level of energy, then the facilitator could go through the next phase. However, if students have some negative feelings or have a low level of energy, facilitators can make adjustments considering the group dynamics. This phase can last longer to encourage students to talk about their feelings and ideas, or some pre-activities like interaction and basic body movements can be arranged to improve their energy. If there is a more severe problem, the workshop can be finished in a short time. In a general sense, this phase can be regarded as a place where facilitators may re-design the whole workshop considering the current needs of students; that is why it is the crucial point of the workshop. Then, the second phase of this warm-up stage can be considered the first step to enter into the alternative world. Facilitators use this phase as a transition between warm-up activity and bridge activity. In this sense, there are some activities that trigger students' imagination in this phase.

The Bridge Activity

Knill (2005) describes this stage as the initial steps for entering into the alternative world and opening to the art-making or play. In this stage, students leave the reality of the world behind and take a step into the safe and caring atmosphere of the alternative world. They move, dance, play, and express their emotions creatively in this atmosphere. The main focus in this stage is to connect the body and emotions to feel comfortable in the middle of the alternative world. In this context, this stage can be regarded as a preparation phase for the main activity. Directing students to feel relaxed, positive, and peaceful, and to look at their inner world with caring is the fundamental aim of this stage. In this way, the efficiency of the main activity can be supported, and the primary aims of the workshop can be fulfilled. Facilitators can

also provide instructional support to improve the efficiency of this stage if needed. They can detail the instruction by examples or join the activity to inspire students.

The Main Activity

The main activity is the heart of the workshop, where students engage in art-making in the alternative world. In this stage, students create their own meaning by considering the instructions, and their emotions and ideas. This action is called poiesis, meaning that participants are allowed to discover the meaning of their existence through the artwork they create (Trueit, 2005). To be able to put effort into this place, there should be mimesis, which is basically an imitation of nature. According to one aspect of ancient philosophy, artists cannot create something new; they can just imitate what they see in nature (Plato, ca. 370 B.C.E/2002). By putting poiesis and mimesis into the center of the art-making process of the expressive arts, students are directed to express their feelings and ideas through imitation of nature. In line with this, students engage in individual and communal activities to discover their feelings represented in nature. For this purpose, students attend various main activities with drama, visual arts, dance and movement, which were designed in the scope of the instructional guide. Overall, it is primarily aimed at students to reconsider their perspective on the world, people, and their self, and get into the process of recreating their understanding connected to the world in this safe and caring atmosphere.

The Reflection Activity

The reflection is the stage where students first express the experience they have in the alternative world of the main activity through creative arts like visual arts, drama, writing, dance, and movement. In this context, students engage in the individual or collaborative art-making process to express this journey by using verbal

and non-verbal communication tools. In relation to this, this stage serves as a self-assessment for students through creative expression. In this expression process, they communicate with each other and appraise each other's artwork. The way that they appraise others in EXA is called aesthetic response (Knill et al., 2004). It means that the audience responds to the artwork in a creative way rather than just clapping their hands. It refers to "I see you, care about you, and value what you do without judging your artwork." These responses enable the performer to feel secure and valuable in the group setting, and they maintain a sense of harmony and collaboration among the group members. Lastly, they leave the alternative world and safely return to the real world.

Assessment Considerations

Since this instructional guide is developed as a CAS project, students' assessments should be done by CAS coordinators. To be able to increase the quality of assessment, first of all, facilitators carefully observe students' development in each workshop and their expressions, especially in the reflection stage, which is a self-assessment. Facilitators can write notes about their progress to show the CAS coordinator as evidence to support the assessment process. In order to make this observation easier, there is a sub-title in the instructional guide: "possible benefits," which can narrow down the focus of facilitators on certain aspects of their development in each activity. Facilitators can also take photos of students while engaging in activities by getting their permission for other evidence for targeted development in CAS.

Another assessment criterion is the diary that students write after each workshop to express their experiences and feelings as a reflection to put into their portfolio. The artworks they create in each workshop are put into their portfolio as it

is or as a photo to prove their engagement with the experience. After all workshops, their participation rate, the portfolio that students keep in their artworks, diaries and notes can be used to assess students as passed or failed for CAS.

Lastly, since this instructional guide aims to support students in some aspects of emotional intelligence (EI), students can be directed to solve EI tests before and after the workshops to see the effect of EXA on EI. The numbers or degrees resulting from these tests cannot be regarded as a summative assessment because the improvement proven through an increase in post-test can only support EXA's efficiency in students' emotional intelligence and sensitivity.

Participants and Sampling

As noted in the description of stages of instructional design, the current study focuses on analysis, design, and development stages. Although the final two stages – implementation and evaluation – did not occur in the current study, an important validation step was taken in preparation for these stages. This validation involved selected experts – the study's participants – who were experts from various fields and were asked to evaluate an EXA-based instructional guide designed by the researcher of this study. This guide was created to use EXA to help IBDP students in CAS enhance aspects of their EI. This section of the chapter gives information about the participation of experts in this study.

First, the researcher applied for permission from the research ethics committee of her institution, a nonprofit private university, to conduct this study and contact participants (Appendix A). She received ethical permission in October 2021. Following the receipt of ethics permission, she contacted participants who were purposefully selected considering their expertise. The researcher asked nine participants from different fields to evaluate the guide: two EXA therapists, three

curriculum developers, and four CAS coordinators. Since the study aimed to design a qualified EXA-based curriculum for the CAS Programme and the researcher is not an expert on any of these subjects, there was a need to check this guide's validity and feasibility by these professionals. The researcher revised this instructional guide in accordance with the feedback coming from the participants. The quality of the guide was improved by analyzing the perspectives of the experts in different fields, which facilitated reaching targeted learning outcomes (Koplan et al., 1999).

Considering the fact that these experts were purposefully selected, the term purposive sampling is one of the critical points in this study. In this sense, the purposive sampling technique is the most effective when the researcher aims to study a particular cultural domain with experts (Tongco, 2007). In line with this context, purposive sampling is considerably significant in checking the quality of the design since the participants are knowledgeable about the case. Considering the aim and participation of this study, specifically expert sampling was employed, which is a sub-category of purposive sampling. In this context, since integrating EXA into the IB curriculum is nascent worldwide, expert sampling can be regarded as a positive tool to decide whether a further study should be conducted (Etikan et al., 2016). Thus, these experts helped not only to increase the validity and feasibility of the study but also to share their experience and knowledge to develop it further.

To contact these participants, the researcher sent them an invitation letter via e-mail, including information about the scope of the study and their roles if they agreed to participate. The information about their rights in this study was also provided to these experts. According to these rights, their personal information was kept confidential. Their responses were used just for this research purpose. They could leave this study any time they wanted. They had two weeks to decide whether

to participate in this study or not, and there was no pressure on their participation. After all the experts replied and approved participating in this study, the researcher sent them the EXA-based instructional guide and the questionnaire along with the instruction on how they were supposed to respond.

Instrumentation

This study used an online questionnaire with 33 items to enable participants to express their perspectives on the reviewed guide. The reason behind selecting this type of survey is because it is time-efficient, low cost, requires completion of answers, and is more comfortable for follow-up (Evans & Mathur, 2005). The items, which used a five-point Likert scale (5= Strongly Agree; 4=Agree; 3=Neutral; 2=Disagree; 1=Strongly Disagree, DK= I do not know), were adapted from three diverse pre-existing online questionnaires. The adaptations were made to better match the research questions of the study. To see these adaptations, the existing questionnaire can be found in Appendix C.

The items in the questionnaire were divided into five sections: the format of the guide, the guide aims, the guide content, the application of EXA, and emotional intelligence. An additional, final section of the questionnaire included some yes/no questions. There were also two open-ended questions to allow participants to respond in their own words (Geer, 1988). That said, even with the Likert items, participants were welcome to provide further explanatory comments. All these written comments in the questionnaire were analyzed qualitatively to identify areas of critique and make changes in these areas of critique accordingly.

Validity and Reliability of the Instrument

In this study, the researcher capitalized on both quantitative and qualitative data to test the efficiency and feasibility of the instructional guide. For the

quantitative data, a Cronbach's alpha of the Likert items in the instrument resulted in $\alpha = .94$, meaning that the instrument is highly reliable.

The instrument also collected qualitative data comprised of the participants' written responses and comments. To ensure the analysis of the data was trustworthy and to limit bias, the researcher collaborated with three colleagues to improve the validity of the study. These colleagues were purposefully selected as they were representative of the study's participants. These colleagues piloted the instrument twice, sharing their impressions and comments about instrument clarity, bias, and relation to the research questions. Moreover, they provided some ideas for additional questions, the sequence of the questions, and the general design of the instrument. Improving the appearance of the instrument design could encourage participants to continue answering and facilitate the collection of more information about the instructional guide.

Method of Data Collection

The data collection process began with sending the instructional guide, namely the EXA-Based CAS Guide and an electronic version of the questionnaire along with the consent form to the participants in November 2021 via e-mail. They were instructed to primarily review the instructional guide and write their comments on it if necessary for quality improvement and then fill out the questionnaire accordingly. They were also given a one-month period to review the study.

Data Analysis

Since this study aimed to revise and further improve the quality of the instructional guide, it capitalized on both quantitative and qualitative data analysis. To this end, the data analysis started with simple descriptive statistics of the quantitative data that participants' responses to items consist of a five-point Likert

scale. In line with this, the researcher totaled these responses to develop an understanding of the overall perspective. In this analysis process of descriptive statistics, the researcher examined the frequencies and noted if the majority of the respondents (over 50%) strongly agreed or agreed with the item. Notably, even higher frequencies such as 85% or over indicated a very positive response to the question asked.

Later on, the qualitative data included written comments in the questionnaire, and the instructional guide was analyzed utilizing the qualitative content analysis method, supported by quantitative data in the questionnaire. The colleagues were also involved in reviewing the qualitative data analysis and participated in qualitative data analysis to validate it thoroughly. They specifically gave insight into deriving codes and identifying areas of critique. In this respect, content analysis can be defined as a research technique for making valid and reliable inferences through analyzing texts such as written, verbal, or visual materials (Cole, 1988; Elo & Kyngäs, 2008; Krippendorff, 2004). Researchers analyze the obtained data using content analysis to test the theoretical basis or prove their hypothesis. Through content analysis, the contents such as words or images are separated and classified into categories considering they have a similar basis or meaning, making the data meaningful under categories (Cavanagh, 1997; Elo & Kyngäs, 2008). In this way, it is possible to achieve accurate and reliable descriptions and explanations of the phenomenon due to a concept map.

Considering this context, in the study, since the perspectives of participants were aimed to be analyzed, qualitative content analysis can provide in-depth information through the structured organization of codes and identified themes (Hsieh & Shannon, 2005). The qualitative analysis began with reading the responses

to collected data several times to get familiar with them. Next, as part of the coding process, the researcher specified various codes considering the key concepts in all collected data. In this aspect, the coding process can be regarded as a basis of content analysis, enabling the researcher to prove the hypothesis. The coding process is mainly turning a larger text into fewer categories or themes (Weber, 1990), in which the analyst creates a connection between particular codes and specific data (Guest et al., 2012). In this context, codes can be regarded as written and smaller units representing descriptive boundaries of themes. Regarding this approach, a theme is a unit of meaning expressed in the text, recognized by the reader, and emerges through analysis (Guest et al., 2012; Hsieh & Shannon, 2005). However, after the coding process in this study, several categories emerged from codes better categorized under the head of “areas of critique” rather than themes.

In the progression of this analysis, the decision framework constructed by Ziolkowski (2017) was adapted for identifying the possible threats that decrease the quality of the instructional guide of this study. The researcher reviewed the list of criteria of this framework with the support of another researcher to increase the reliability of the study. These criteria involve recommendations to be accepted or rejected for the organization of the instructional guide. Lastly, the researcher made revisions by using these decision-making criteria listed below.

1. If a participant suggests an adaption to improve the content or make an activity easier/more attractive for students, change will be accepted.
2. If a participant makes a negative comment about one aspect of the curriculum guide while more than one participant from the same field claims otherwise, the suggestion will be rejected.

3. If a participant makes a suggestion for an addition to the curriculum that was overlooked and should have been included in the curriculum before implementing it, that change will be accepted.
4. If a participant makes a suggestion on things that are already included in the curriculum guide, that change will be rejected.
5. If a participant has a misconception about the context of the curriculum guide and if they make suggestions considering this misconception, that change will be rejected.
6. If a participant's suggestion is against to Personal Data Protection Law, the change will be rejected.
7. If a participant corrects any spelling or/and grammar errors, change will be accepted.

Conclusion

In this chapter, the research design of the study has been indicated to develop an instructional guide, the EXA-based CAS guide, and give insights into the perspectives of experts for this guide. The findings were discussed in the next chapter.

CHAPTER 4: RESULTS

Introduction

The study aimed to design an EXA-based CAS guide to enhance some aspects of IBDP students' emotional intelligence, namely self-awareness and social skills. This instructional guide consists of eight workshops, and each workshop includes four activities that were organized by considering the structure created by Knill (2005). Accordingly, the names of the four activities in each session are respectively specified as a warm-up, bridge, main, and reflection. The flow of these activities in workshops was demonstrated in the scope of sequence developed to help the researcher organize the workshops and ensure the CAS learning outcomes and EI aspects that were covered. Further details about the scope and sequence of the guide can be found in Appendix D. This guide was evaluated by purposefully selecting experts from three different professions to check whether these activities address the anticipated outcomes. The final version of the guide that was further developed considering the findings of the study can be found in Appendix E.

This chapter elaborates and discusses the findings of the research questions. In Part I, the findings from the analysis of the quantitative questionnaire items based on the five-point Likert Scale were explored. In Part II, the findings based on qualitative content analysis of participants' written responses were audited. To protect the personal identity of the experts, respondent numbers were assigned to each of the participants while mentioning their responses in each part. In this sense, EXA therapists were represented by numbers EXA1-EXA2. Curriculum developers were appointed CD1-CD3, while CAS coordinators were identified as CAS1-CAS4.

Part I: Descriptive Data

In this part, the results of descriptive data are presented considering the Likert-scale type items in the questionnaire. Accordingly, the questionnaire includes seven items for the format of the guide, six items for the guide aims, five items for the guide content, three items for the application of EXA and eight items for emotional intelligence. For each of these areas, descriptive statistics were used to present frequencies.

The Format of the Guide: Items 1-7

In the first part of the questionnaire, experts' responses related to the guide format were collected. The frequency of their responses is presented in Table 1.

Table 1

Frequency of Responses Regarding the Organization of the Guide

Item	SA	A	N	D	SD
1. The format has a professional appearance.	4 44%	4 44%	1 12%	0 0	0 0
2. The format seems visually attractive.	6 67%	3 33%	0 0	0 0	0 0
3. The material is easy to read and navigate.	5 56%	3 33%	0 0	1 11%	0 0
4. The material is presented in an organized manner.	6 67%	3 33%	0 0	0 0	0 0
5. The durations for workshops are appropriate.	2 23%	2 23%	2 22%	2 22%	0 0
6. The activities are well organized.	4 50%	3 38%	1 12%	0 0	0 0
7. The scope and sequence of the curriculum are logical.	6 67%	3 33%	0 0	0 0	0 0

Note. SA: Strongly Agree, A: Agree, N: Neutral, D: Disagree, SD: Strongly Disagree

The experts had a favorable view of almost all the items about the format of the guide. The experts had mixed opinions about the durations of the workshops (item 5). There was one curriculum developer and one EXA expert, with whom each disagreed that the length of the workshops was appropriate. Another curriculum

developer chose “do not know” as a response and is not included in the response rate.

This mixed review, supported by qualitative data, indicates that the workshops did not provide enough time to apply the activities. Almost all the experts strongly agreed and agreed that the guide was easy to read and navigate (item 3), although one CAS coordinator disagreed. Therefore, further qualitative data regarding this item were carefully reviewed. There were some neutral responses (for example, one of the curriculum developers chose neutral regarding the format of the guide and an EXA specialist had a similar response regarding the organization of the guide).

However, given the positive responses of the other experts and subsequent qualitative responses, the general conclusion is that the guide is well-organized, visually attractive and easy to read.

The Guide Aims: Items 8-13

In this part of the questionnaire, experts were asked to share their ideas about the aims of the guide. Their frequency can be found in Table 2.

Table 2

Frequency of Responses Regarding Aims of the Guide

Item	SA	A	N	D	SD
8. The aims of the guide are clearly indicated.	6 67%	3 33%	0 0	0 0	0 0
9. The aims are appropriate for the target population.	4 45%	5 55%	0 0	0 0	0 0
10. Eight weeks are enough to fulfill the aims.	4 45%	0 0	5 55%	0 0	0 0
11. The workshops address the aims of the guide.	6 75%	2 25%	0 0	0 0	0 0
12. The aims support CAS learning outcomes.	4 50%	2 25%	2 25%	0 0	0 0
13. The workshops support CAS learning outcomes.	4 50%	2 25%	2 25%	0 0	0 0

Note. SA: Strongly Agree, A: Agree, N: Neutral, D: Disagree, SD: Strongly Disagree

Given the data in Table 2, experts have a positive opinion for almost all items about the guide aims. They have mixed responses for item 10, which is linked to the implementation of the guide in an eight-week time period. One of the curriculum developers, two EXA therapists and two CAS coordinators have neutral opinions on this timeline. These neutral opinions indicated that this time period could be revised to more effectively address the aims of the guide. Almost all the experts responded as strongly agreed and agreed for item 12 related to supporting CAS learning outcomes through the aims of the study, and item 13 includes supporting CAS learning outcomes through the workshops. However, one of the curriculum developers and one EXA therapist have neutral opinions on both items. Further qualitative data was taken into consideration for these items. Regarding the general view of responses given in this table, experts have positive responses for the aims of the guide that were well-developed considering the main focuses of the study and proper for the targeted group.

The Guide Content: Items 14-18

The next group of items in the questionnaire asked experts to reveal their perspectives on the content of the guide. Descriptive statistics of their responses are reported in Table 3.

Table 3

Frequency of Responses Regarding the Guide Content

Item	SA	A	N	D	SD
14. The introductory material explains the content well.	4 50%	2 25%	2 25%	0 0	0 0
15. The background information in the appendix supports the content well.	5 56%	3 33%	1 11%	0 0	0 0
16. It is possible to envision activities by reading the content.	5 56%	3 33%	1 11%	0 0	0 0

Table 3 (cont'd)*Frequency of Responses Regarding the Guide Content*

Item	SA	A	N	D	SD
17. The content is age-appropriate.	5 56%	3 33%	1 11%	0 0	0 0
18. The instructions are not too detailed.	5 56%	4 44%	0 0	0 0	0 0

Note. SA: Strongly Agree, A: Agree, N: Neutral, D: Disagree, SD: Strongly Disagree

In this table, experts have positive opinions about the content of the guide in general. However, some experts expressed some neutral opinions about some aspects of the content. For example, one of the EXA therapists and one CAS coordinator had neutral opinions for item 14, indicating that the introductory material explains the content well. In regard to these quantitative responses, the qualitative data were reviewed carefully, and introductory material was revised to support the content. There were neutral opinions indicated for item 15, including the support of background information for the content by an EXA therapist, item 16 consisting of the envision of activities through reading by another EXA therapist, and item 17 related to the appropriateness of the guide for the specified age by a curriculum developer. Nevertheless, the general view presents that the guide is well-designed, which enables the envision of activities by reading. In this way, it can be easy to implement these activities in practice.

The Application of EXA: Items 19-21

The following group of items includes the ideas of experts about the application of EXA in the guide. The detailed responses and frequency can be seen in Table 4.

Table 4*Frequency of Responses Regarding the Application of EXA in the Guide*

Item	SA	A	N	D	SD
19. Expressive arts (EXA) is well implemented in this guide.	7 78%	1 11%	0 0	1 11%	0 0
20. The guide, as presented, is congruent with the principles of expressive arts.	7 78%	0 0	1 11%	1 11%	0 0
21. This guide can help develop an understanding of EXA principles.	5 63%	1 12%	2 25%	0 0	0 0

Note. SA: Strongly Agree, A: Agree, N: Neutral, D: Disagree, SD: Strongly Disagree

In this part of the questionnaire, the majority of the experts agree on the well-implementation of the EXA in the guide. However, there are some experts whose responses are neutral and disagree with items. For example, one of the EXA therapists disagreed with item 19, which indicates well-implementation of the EXA and item 20, which includes congruency with EXA principles, while all curriculum developers strongly agreed. Also, two EXA therapists expressed their neutral opinions for item 21, which indicates the contribution of the guide to understanding EXA principles, while other experts from different fields strongly agreed and agreed on this item. By using experts' written comments, further explanation was given in the qualitative analysis to improve the quality of the guide (see Part II).

Emotional Intelligence (EI): Items 22-29

In the last section of the questionnaire containing Likert-scale items, the experts were asked to share their opinions about the potential contribution of this guide on some aspects of EI. The results of descriptive data for this part can be examined in the table below.

Table 5*Frequency of Responses Regarding Emotional Intelligence*

Item	SA	A	N	D	SD
22. Recognize their emotions.	6 67%	2 22%	1 11%	0 0	0 0
23. Recognize their strengths.	5 56%	2 22%	2 22%	0 0	0 0
24. Recognize their limits.	3 33%	4 44%	2 22%	0 0	0 0
25. Develop a sense of self-worth.	3 38%	4 50%	1 13%	0 0	0 0
26. Listen carefully to others.	6 67%	2 22%	1 11%	0 0	0 0
27. Communicate information.	7 78%	2 22%	0 0	0 0	0 0
28. Work well in a group.	7 78%	2 22%	0 0	0 0	0 0
29. Work with others toward shared goals.	6 75%	2 25%	0 0	0 0	0 0

Note. SA: Strongly Agree, A: Agree, N: Neutral, D: Disagree, SD: Strongly Disagree

As illustrated above, experts have a favorable view of the statements given.

However, one of the EXA therapists had neutral opinions on the first five items of this part, while one of the curriculum developers had a neutral opinion for item 23 (recognizing the strengths), and one of the CAS coordinators had a similar response for item 24 (recognizing the limits). Therefore, the researcher reviewed the qualitative data carefully for these items for quality improvements. In general, the majority of the experts agree that this EXA-based guide can help IBDP students to improve their self-awareness and social skills.

General Questions About the Guide: Items 30-31

In addition to these five-point Likert scale items, there are also two yes/no questions about leading and recommending this EXA-based CAS guide as quantitative data that was gathered by asking experts' opinions. This further

descriptive data enables the researcher to see and emphasize some key points of the study. In item 30, the experts were asked, “would you feel comfortable using this guide to lead workshops?” One of the experts did not answer this question, while the other eight experts split it in half. It means that four experts feel comfortable using this guide to lead workshops while the other four do not. This finding indicated the need for training for facilitators to lead an EXA workshop, as the researcher indicated before. Moreover, item 31 presents the opinions of experts on whether they recommend this guide to their colleagues. In this question, eight of the experts responded positively, which means that they recommend this guide to their colleagues, considering the aim and the content of the guide.

The descriptive statistics were explicitly reported above to demonstrate experts’ overall view of the EXA-based CAS guide. However, to further improve the quality of the guide, experts’ written comments on the questionnaire and the guide were explored as qualitative data. This analysis process is pointed out in Part II.

Part II: Areas of Critique

The primary source of this study is the qualitative data collected from the group of experts by asking their perspectives about integrating aspects of EXA into a CAS guide and the potential contribution of this guide to IBDP students’ emotional intelligence. Six areas of critique were specified by using the content analysis of the data. Revisions for quality improvements were made according to decision-making criteria created by Ziolkowski (2007). These specified areas of critique are explored below:

- Time allotment
- Appropriateness of learning outcomes
- Required qualities for facilitators

- Orientation
- The use of language and format
- Audio-visual materials
- Spelling and grammar

Time Allotment

This area of a critique includes the perspectives of experts considering the time frame given for the guide and the workshops. In the descriptive data, experts partially agreed with the statement that the eight-week period is enough to fulfill the aims of the guide. In regard to this, EXA2 indicated that “the time frame is not realistic” CD2 also supported that argument by saying that “the timeframe could be reconsidered considering the aims and objectives.” In the guide, it is mentioned that facilitators can use and adapt this design in accordance with their students’ needs and the context where they implement the workshops. They can shorten or extend the time frame of the guide in this sense. In line with this, the primary aim of designing this guide is to provide a guide for the facilitators rather than giving an unadaptable guide to implement. Considering this aim of the guide and these comments of experts, the instruction to extend the timeframe of the CAS guide to reach the guide’s aim and CAS learning outcomes was emphasized in the implementation part of the guide.

Furthermore, some experts’ written comments suggested revising the duration of workshops. For instance, CD3 states that “the period for workshops may not be enough to apply all these activities.”; while EXA1 states that “the times allocated for the workshops are very short.” Considering the potential problems that the indicated durations of workshops may cause, the duration given for each activity was doubled. For example, 10 minutes activities extended to 20 minutes, while 15 minutes to 30

minutes and 20 minutes to 40 minutes. In this way, the duration was increased from one hour to two hours (see Criteria 1 listed in Chapter 3).

Appropriateness of Learning Outcomes

Almost all the participants indicated that the EXA activities helped students achieve the learning outcomes. One expert (CD1) did note, “I don’t think that the reflection and portfolio are related to LO3”; however, this critique was countered by the other participants (e.g., CD2 noted, “LO3. Objective words are good and measurable”), no revisions were made (see Criteria 2 listed in Chapter 3).

On the other hand, experts did note the necessity to support student autonomy while connecting the activity with the learning outcomes and the need for facilitators to help students when needed to make the connections. For example, CAS1 stated that

You have done a very good job of indicating the CAS LOs but it is part of the role of the student to identify and meet LOs. It might be a good idea to give an indication of this but provide a guided activity for the leaders to allow them to identify their own LOs as this will vary depending on their experience and role.

In relation to this, CAS3 pointed out that “the facilitator would probably need to make some connections to the learning outcomes while working with the groups as they may not appear to be obvious to the students.” Considering both arguments, the change was accepted, and revisions addressed reviewer comments (See Criteria 3 in chapter 3).

Required Qualifications for Facilitators

Experts provided suggestions related to the facilitator's required qualifications to conduct workshops in this area. In line with this, EXA1 highlighted that

For EXA workshops to be integrated into an IB context, the facilitators need to get a formal training in the field of expressive arts. This training may either involve a certificate training course or an MA program. Without this formal training, it is unethical for a facilitator to conduct such trainings.

Related to this comment, CAS3 also indicated that “teachers implementing this project must be familiarized with the topics, either psychologists, artists or therapists.” CAS4 also underlines the importance of facilitator's training by saying that “it would be great for students to engage in such activities. However, I am not familiar with EXA. I suppose there should be kind of training for facilitators for well-implementation of the project.” The researcher also has similar concerns about the training of facilitators and mentioned this requirement briefly in the curriculum guide. Consequently, the change was accepted (see Criteria 3 in Chapter 3). This requirement was emphasized more in the project implementation part of the guide.

Orientation

This area included experts' written comments related to some suggestions for applying before the workshops began. EXA1 pointed out that “it may work better if the theoretical references are introduced before the workshop begin.” Related to this argument, CAS2 expressed that “sensibilization is a big part for this activity. Students sometimes do not take seriously the workshops prepared for them. Previous the beginning must be a part where they understand how useful this kind of activities can be.” In line with this, the warm-up activity of the first workshop starts with an

orientation in which facilitators provide some information related to EXA, considering its philosophy, aim, and benefits. Then, they explain the whole process and the activities they will experience together. Considering that what they offer is already given in the guide, their suggestions were rejected (See Criteria 4 in Chapter 3).

The Use of Language and Format

In this area of critique, the comments experts made considering the language used in the guide were analyzed. In this context, EXA2 indicated that “The language is not fluent for an academic writing.” Similar to this, CAS2 highlighted that “the language is very informal overall. I am not sure if you did it intentional so that readers could read it easily like a reader-friendly language. It may not be academic.” As the CAS2 mentioned, the language was intentionally used as reader-friendly since it aims to reach EXA facilitators, CAS coordinators, IBDP teachers and students. The guide is one part of the study, yet it is not directly the academic study's own. In relation to this, EXA2 also put forward that

This thesis is more of collection of activities where the references are not clear they also lack cohesiveness. I appreciate your interest in EXA however this is more of a class assignment which can be proposed on a BA level rather than graduate level thesis.

Considering the fact that this guide is not the thesis but one part of the thesis, these arguments were rejected (see Criteria 5 in Chapter 3).

Audio-Visual Materials

Experts’ written comments, including suggestions related to audio-visual materials, were investigated in this area of critique. In regard to this, CD2 highlighted that

It would be great to see some examples that could be mentioned as well as some materials too. I am sure this is a developing and evolving project, so I understand if you don't have them ready, but you may consider including samples here.

In relation to this, CAS4 indicated that "I think providing photos of some products from the workshops that you implement may facilitate understanding the effects and results of your project." These suggestions that point out the same case were rejected because these products belong to participants from workshops the researcher ran before. It means that these examples are private and personalized documents and cannot be shared without permission. Also, the researcher considers sharing these end products unethical since they represent participants' feelings that they may not want others to see (see Criteria 6 listed in Chapter 3).

Grammar and Spelling

In this area of critique, EXA1 and CAS2 experts corrected some words and phrases in the curriculum guide and suggested rewriting some sentences on pages 3, 5, 13, 19, 28, 34, 47, 59, 62 and 63. These changes were accepted (see Criteria 7 listed in Chapter 3).

Consequently, considering qualitative data collected from experts' written comments, it can be stated that experts mainly agreed that the curriculum guide is feasible in the CAS Programme and effective for supporting emotional intelligence. The researcher used their suggestions listed under the area of critique with the aim of quality improvement. The changes done according to their suggestions mainly were related to the implementation of activities to enhance the efficiency of the workshops.

Conclusion

In this chapter, the analysis results were demonstrated considering research questions. The researcher implemented two different data analysis processes. First, the researcher analyzed the quantitative data through descriptive statistics to examine experts' central perspectives on the EXA-based CAS guide. Then, she specified areas of critique by analyzing experts' written comments through qualitative content analysis. This qualitative analysis process was maintained by accepting or rejecting experts' suggestions in these comments regarding the adapted version of the key decision-making criteria created by Ziolkowski (2007). Revisions were made in the curriculum guide for quality improvements by using accepted suggestions. However, some suggestions were rejected due to their irrelevancy with the guide's aim in general. The next chapter includes discussions related to the study findings.

CHAPTER 5: DISCUSSION

Introduction

This chapter provides a discussion derived from the findings of this study. This discussion includes five parts: An overview of the study, major findings and conclusions, implications for practice, implications for further research, and limitations of the study.

Overview of the Study

In this study, an eight-week EXA-based curriculum guide was designed utilizing aspects of instructional design to support IBDP students' self-awareness and social skills while participating in CAS. EXA principles and EI philosophy were the keys to framing curriculum content. The main intention of the guide was to provide a guideline for educators to plan, develop, and integrate EXA into CAS.

Nine experts from three different fields, namely EXA, CAS, and curriculum development, reviewed the guide after the curriculum guide was drafted. They responded to a questionnaire (Appendix C) that was designed to explore their perspectives on certain aspects of the guide. The quantitative data collected from experts' responses to five-point Likert scale items were analyzed through descriptive statistics. The qualitative data that includes experts' written comments on the questionnaire and the guide were analyzed in the content analysis. The findings were used to validate the guide, and for quality improvements. The guide was revised considering the experts' suggestions that were accepted according to the adaptation of decision-making criteria developed by Ziolkowski (2007). The final version of the guide can be found in Appendix E.

Major Findings

In this section of the study, the major results derived from the data analyzed in Chapter 4 are discussed in consideration of the study's research questions. The results were categorized into four subheadings, each of which focused on a different aspect of the guide.

Findings Related to the Use of Instructional Design to Develop an EXA-based Guide

The responses of CAS coordinators who participated in this study indicate that they support the idea of developing an EXA-based instructional design in CAS. They agreed that the CAS Programme does not prioritize emotional intelligence skills and that IBDP students typically regard CAS as an obligatory process that they have to experience to get the IB diploma. Similar issues were also reported by studies that explored the relationship between EI and the IB Programme, and their findings revealed that there should be more research demonstrating how to design a well-organized and structured guideline that addresses outcomes related to EI skills (Augustine, 2020; Malchiodi, 2005; Sherlock, 2002; Sklad et al., 2012; Suldo & Shaunessy-Dedrick, 2013a). Comments by the participants in the study provide further support for the potential role of the guide in solving these issues. For example, CAS4 emphasized that “the content of the workshop allows the students to express themselves and at the same time achieve the CAS learning results.” CAS3 concurs, indicating that

[EXA] is an asset to CAS as it makes students aware of the power of expressive arts in learning about themselves as people and developing in that area. It provides opportunities for students to discover themselves and also to realize the importance of a variety of forms of reflecting.

Moreover, one of the main aims of the curriculum guide is to be well-designed so that it inspires educators and students to implement the use of EXA. In response to this aim of the study, CAS4 highlighted that “the guide format is adequate and easy to follow, it also offers a friendly way of familiarizing with the project and at the same time it is formal enough for a CAS project.” CD3 also asserts the idea about the design of the guide by saying, “the guide is well organized and easy to follow. I like the modifications available for the facilitator as well.”

In general, the comments from all the experts found the guide well-organized and agreed that EXA has a useful place in the CAS Programme. The following sections highlight perspectives provided by participants that were relevant to their field of expertise: Curriculum development, expressive arts therapy, and CAS coordination.

Findings Related to Perspectives of Curriculum Developers

The curriculum developers focused many of their comments on the format of the guide, the connection of CAS learning outcomes with EXA workshops, and EI theory, which set the basis of this section. To construct the format of the guide, the researcher capitalized on the suggested framework developed by Knill et al. (2005). In this way, the flow of the workshops was based on a theoretical framework, which increases the reliability of the guide. Participant CD1 appreciated this flow by writing, “The theoretical framework used supports the quality of the activities, which ensures that the study achieves its purpose.”

The researcher provided a script for each activity to further support the flow from one workshop to another. In the introduction part of the guide, the researcher explained key points and tips to give insight into how the facilitator implements the guide more effectively and productively. Regarding those tips and key points,

curriculum developers agree that they can help the facilitators visualize what each workshop will look like before implementing it, and they are also meant to decrease the possibility of threats that might occur during the workshops. As an example, CD3 stated that “the guide is well organized and easy to follow. I like the [suggested] modifications available for the facilitator as well.”

Furthermore, the guide was developed as a set of activities considering the theoretical basis of the intended objectives (Branch, 2009; Seel et al., 2017). In response to this, CAS learning outcomes were utilized for CAS coordinators to systematically observe the contribution of the EXA workshop to students’ self and social awareness. Regarding this, the curriculum developers agree that linking appropriate CAS learning outcomes with workshops can support the feasibility and reliability of the study. In this context, CD2 highlighted that “objective words are good and measurable” and added that “my first impression was very good. I like how you connected expressive art to students’ learning by trying to make them comfortable so that their affective filter could be loosened, and they could learn easily.” What is more, CD3 supported this argument by saying that

The learning outcomes of CAS are well-connected to workshops in the scope and sequence, considering the main [focus] of the guide. It can help students if they need assistance to understand the relationship between EXA and CAS while engaging in these workshops.

This study also aimed to enhance IBDP students’ self-awareness and social skills since they struggle with stress derived from the intense workload in IB schools (Suldo & Shaunessy-Dedrick, 2013a), adolescence issues (Arnett, 1999; Suldo et al., 2013), and the lack of social and emotional support in their school (Suldo & Shaunessy-Dedrick, 2013b). Participant reviews provide evidence that that guide has

the potential to support aspects of IBDP students' EI. CD1 stated, "the content of the guide is congruent with the intended aspects of emotional intelligence. I found this guide useful in terms of feasibility and the age level of the students." In relation to this, CD2 outlined that

The guide values students' emotions and motivation. These are very important concepts. Even if students have enough competence in certain subject areas, they may not show their real abilities and skills just because they are introvert or they are not motivated. However, such projects make learning fun and motivate students.

These opinions from curriculum developers show that the guide is well designed considering the constructed connection with CAS learning outcomes, EXA philosophy, and EI theory.

Findings Related to Perspectives of Expressive Arts Therapists

Experts in EXA acknowledge that it is utilized chiefly for therapeutic aims in the field of psychotherapy for people with various psychological needs (Malchiodi, 2012). However, the participant reviewers were made aware that the purpose of this study is not to provide therapeutic workshops for students with particular psychological needs. On the contrary, it aims to support students' social and emotional well-being by addressing the theory of emotional intelligence. Although the participants still advocated for the workshop facilitators to receive training in EXA or art therapy, they agreed that the workshops are well designed considering the aim of the study. Given the awareness of the purpose of the guide, EXA1 reported that "most of her activities are inspiring and also their references to natural phenomena are inviting."

Another finding that was revealed from EXA therapists' written comments is a suggestion that emphasizes the qualifications of facilitators to implement the EXA-based guide considering the aim of the study. They suggested that if facilitators engaged in EXA in various contexts before running this EXA-based guide, it would increase the potential efficacy of the workshops to reach the predetermined targets of the guide. In this way, they can make efficient adaptations in the guide for the group of students they work with, considering their diverse social and emotional needs.

Findings Related to Perspectives of CAS Coordinators

The CAS coordinators who reviewed this guide focused on its organization and appropriateness for the targeted group. In particular, they examined the potential of EXA to be integrated into and supportive of the aims of the CAS. Considering the integration of EXA into an educational setting is a novel endeavor, the researcher outlined what EXA is by locating it in relation to EI and designed the guide meticulously by describing every single element of each workshop for those who want to implement the workshops in the guide (Degges-White & Colon, 2015; Malchiodi, 2005). In this sense, CAS coordinators agreed that the guide is comprehensively organized considering this need. In this context, CAS3 indicated that

The project is very useful and would I think work with a small group of students (15-20). It is well structured and I can see that there is a sequence to it that allows the group to operate on a deeper level with each other. The lessons are clearly organized.

CAS2 supported this assumption by stating that "I think it is completely clear and understandable the integration of EXA in the project presented."

Secondly, the EXA-based guide was developed considering students' intense workload in the IB Programme (Suldo & Shaunessy-Dedrick, 2013a). In this sense, CAS2 indicated that "sometimes there are no possibilities, or the schools don't have the time (in the schedule) to have sessions with the students so it's hard to develop this kind of activities." In this context, CAS coordinators agree that this guide enables students to engage in a well-structured project, which is appropriate for their workload in general and timeline in CAS. In relation to this, CAS2 highlighted that "I found that the material, the organization and details of the project is completely appropriated to work with DP students in the CAS Programme."

Furthermore, the guide was created with the purpose of integration into the CAS Programme; therefore, it should comply with the CAS programming and contribute to students' successful completion of CAS objectives. In regard to this, CAS coordinators declared that the guide is applicable in CAS since it enables students to engage in activities that meet the requirements of CAS. As an example, CAS2 put forward that

The clear guide and application in the CAS Programme. Students can be able to work and use a lot of the presented activities to lead them in creativity and exploration of all the CAS strands. I just think it is very useful the information received.

CAS3 expressed the opinion related to the use of learning outcomes for students' successful completion of CAS by saying that "it is also good to see the links with the Learning Outcomes for CAS." However, as CAS1 outlined, students must identify CAS learning outcomes in the CAS activity they engage in. In this sense, the learning outcomes in the guide can be used by facilitators to help students who have trouble in the identification process of CAS.

Lastly, the researcher produced this EXA-based guide to support IBDP students' emotional intelligence, given that students' emotional well-being is as important as their cognitive development (Goleman, 2006; Halimi et al., 2020; Kelly & Moon, 1998; Ulutaş & Ömeroğlu, 2007). The CAS coordinators asserted that the guide can promote students' social and emotional skills in the CAS Programme. In this sense, CAS3 highlighted that

The format is very clear and is easy to follow. I think this is a benefit of CAS that is not fully recognized by either students or coordinators. Developing both self-awareness and social skills is of paramount importance, and this workshop is a tool that helps to develop these.

In addition to the social and emotional support of the guide for students, the CAS coordinators also agreed that this guide can encourage students to work enthusiastically in the CAS Programme. In this context, CAS2 outlined that

I found this work inspiring in terms of the applicability it can have in the CAS Programme for the students. Sometimes the students found themselves struggling with ideas to start working in the Programme, and this is a very good project to follow up.

Apart from those comments, there are further suggestions regarding the implications for the practice of the guide.

Implications for Practice

In this study, the findings of the data analysis were utilized to validate the intentions of the guide and to revise the guide for quality improvements based on the areas of critique identified by experts' written comments. The revisions addressed potential barriers that the facilitators may encounter during implementation. All in

all, the reviewers helped ensure that the guide supports CAS coordinators in implementing EXA workshops with IBDP students effectively.

While the guide was designed specifically for CAS, given the social-emotional learning needs of IBDP students in general, other educators may find the guide useful to conduct with students in other settings. For example, it can be an extra-curricular activity to support students' social and emotional well-being. Students with different age groups can participate in these EXA-based workshops after adaptations are made considering their age level since this guide was created for 16-19-year-old IBDP students.

The EXA-based curriculum guide was designed to contribute to IBDP students' emotional intelligence; however, it can be implemented for the purpose of supporting students' social and emotional learning (SEL) skills. Pandemic circumstances have adversely affected students' daily lives due to losing their loved ones and being unable to socialize with others. Therefore, the importance of social and emotional skills has been better understood than ever in this period of time. In this sense, the EXA-based curriculum guide can help educators develop students' SEL skills in different educational settings to decrease the adverse impacts of COVID-19 and remote learning experiences on students' social and emotional skills.

Regardless of who facilitates the workshops, it is important to note that the EXA reviewers emphasized it would help the facilitator to have education in adolescent psychology and experience in EXA or other art therapies. This education and experience can help facilitators realize students' needs skillfully and make more efficient adaptations accordingly. In this sense, the facilitator may attend some EXA workshops as a participant or get a certificate or a university degree in related areas.

Although both the quantitative and qualitative data analyses confirmed the potential efficacy of the guide, it should be noted that piloting the guide with an actual population of CAS coordinators and students is essential. This pilot should be conducted before the guide is implemented with a broader audience.

This guide was designed for the purpose of providing a source of inspiration to guide facilitators who would like to implement these activities. Although great care was taken to provide facilitators with enough content and detail to understand the procedures when the guide is eventually implemented, facilitators should review the activities and workshops and make suitable adaptations considering the needs of the students whom they plan to work with. Even though all the workshops have suggested modifications, the activities will need to be adapted based on the circumstances under which they are conducted. In this adaptation process, facilitators can capitalize on other sources that provide activities related to expressive arts or art-related therapies to support the efficiency of the workshops.

Lastly, the researcher developed this EXA-based guide considering face-to-face conditions. However, it can be implemented as an online program after making adaptations to activities accordingly.

Implications for Further Research

This study used some aspects of instructional design to develop the guide and address the research questions. The researcher sought a partnership with a group of experts from different fields to ensure the validity of the guide. As previously pointed out, instructional design is composed of five different phases (Khalil & Elkhider, 2016), and this study followed the first three phases of this design only. Thus, there is a need for implementing this guide to ensure whether it contributes to IBDP students' emotional awareness and social skills.

The reviewers concurred that the guide has the potential to support aspects of students' emotional intelligence. An experimental study can be used to investigate the reality of this potential. For example, researchers can use pre and post-test to observe the effectiveness of the EXA-based guide on students' self-awareness and social skills. Also, the study mainly focused on two components of emotional intelligence, and the influence of the guide on other components of EI, namely self-regulation, motivation, and empathy, which can be tested in further research.

Limitations

There were some limitations that the researcher struggled with while working on this study. The main limitation is that the data were collected from a small number of experts. It would be better if more experts participated in the study to be able to get a deeper understanding of areas of critique and the necessity of revision for the guide.

It has been noted that a more thorough validation of the study would involve pilot testing. The activities were designed to be conducted face-to-face and were not suitable for physically distanced or remote teaching. Therefore, both time limitations and a global pandemic prevented pilot testing from being a part of this research.

Expert reviews provided responses mainly via Likert-scale items and what they wrote on the questionnaire. Although they were encouraged to write suggestions in the questionnaire and on the guide itself, their comments were limited. Through interviews and discussions, participants might have given further suggestions to improve the guide accordingly.

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APPENDICES

APPENDIX A

Ethics Committee Permission



Bilkent Üniversitesi

Akademik İşler Rektör Yardımcılığı

Tarih : 21 Ekim 2021

Gönderilen : Edanur Akyüz

Danışman : Jennie Lane, Servet Altan

Gönderen : H. Altay Güvenir
İnsan Araştırmaları Etik Kurulu Başkanı

Konu : "The Integration of ..." çalışması etik kurul onayı



Üniversitemiz İnsan Araştırmaları Etik Kurulu, 21 Ekim 2021 tarihli görüşme sonucu, "The Integration of Expressive Arts into Creativity, Activity, and Service to Enhance International Baccalaureate Diploma Programme Students' Emotional Intelligence: A Validation Study" isimli çalışmanız kapsamında yapmayı önerdiğiniz etkinlik için etik onay vermiş bulunmaktadır. Onay, ekte verilmiş olan çalışma önerisi, çalışma yürütücüleri ve bilgilendirme formu için geçerlidir.

Bu onay, yapmayı önerdiğiniz çalışmanın genel bilim etiği açısından bir değerlendirmedir. Çalışmanızda, kurumumuzun değerlendirmesi dışında kalabilen özel etik ve yasal sınırlamalara uymakla ayrıca yükümlüsünüz.

Kovid-19 salgını nedeniyle konulmuş olan kısıtlamaların yürürlükte olduğu süre içinde, tüm komite toplantıları elektronik ortamda yapılmaktadır; aşağıda isimleri bulunan Bilkent Üniversitesi Etik Kurulu Üyeleri adına bu yazıyı imzalama yetkisi kurul başkanındadır.

Etik Kurul Üyeleri:

Ünvan / İsim	Bölüm / Uzmanlık	
Prof.Dr. H. Altay Güvenir	Bilgisayar Mühendisliği	Başkan
Prof.Dr. Erdal Onar	Hukuk	Üye
Prof.Dr. Haldun Özaktas	Elektrik ve Elektronik Müh.	Üye
Doç.Dr. Işık Yuluğ	Moleküler Biyoloji ve Genetik	Üye
Dr. Öğr. Üyesi Burcu Ayşen Ürgen	Psikoloji	Üye
Doç.Dr. Çiğdem Gündüz Demir	Bilgisayar Mühendisliği	Yedek Üye
Dr. Öğr. Üyesi A.Barış Özbilen	Hukuk	Yedek Üye

Kurul karar/toplantı No: 2021_10_21_03

APPENDIX B

Informed Consent Form

Informed Consent Form

Dear X,

My name is Edanur Akyüz. I am a master's student at Bilkent University's Curriculum Instruction and Teaching Practice Program. As part of my graduate work, I am designing a guide to integrate expressive arts (EXA) activities into the Creativity, Activity, and Service (CAS), a core component of the International Baccalaureate Diploma Programme. In particular, the guide aims to use EXA to support the emotional intelligence, specifically self-awareness and social skills, of students in CAS. I am contacting you to review this guide to help validate that the activities will address the aims of the project.

If you agree to participate in this review, I will send you an electronic copy of the project along with a survey that consists of Likert scale items and some open-ended questions. Your answers will be combined with other reviewers and analyzed with descriptive statistics and content analysis. The findings will be used to ensure the validity of the project, and revisions will be made accordingly.

Your participation is entirely voluntary, and you can withdraw from the study at any time. All responses will be kept confidential and secured in a password-protected file. Your identity will be kept anonymous, and I will use pseudonyms to keep your name or other identifying information confidential.

If you are interested in being a participant, please print and sign the consent form below and email me a scanned copy before DATE. If you have questions or need further information, please feel free to contact me or my thesis advisors, Jennie

Farber Lane and Servet Altan, and we will take time to discuss the study in more detail.

Thank you for your interest

Sincerely



APPENDIX C

Questionnaire

Guide Evaluation Form

Thank you for reviewing this curriculum guide, designed to integrate expressive arts (EXA) activities into Creativity, Activity, and Service (CAS). Your feedback will help the researcher evaluate the effectiveness of the guide and allow us to improve the quality. Please, complete the following evaluation considering the instructions below. You do not have to answer any item that is not related to your expertise. Please feel free to mark DK (I do not know) as an option in such a case. Lastly, your name and responses will be kept confidential, as noted in the consent form.

Please return this form to the researcher after responding to the questions below. Thank you.

Evaluator Name: _____ **Date:** _____

-
- Please, share your first impressions below after you completed reviewing the guide.

Instruction: Please, indicate your agreement or disagreement with the following statements below.

Continued ➡➡➡

The Format of the Guide

		Strongly disagree			Strongly agree		
1. The format has a professional appearance.	DK	1	2	3	4	5	
2. The format seems visually attractive.	DK	1	2	3	4	5	
3. The material is easy to read and navigate.	DK	1	2	3	4	5	
4. The material is presented in an organized manner.	DK	1	2	3	4	5	
5. The durations for workshops and activities are appropriate.	DK	1	2	3	4	5	
6. The activities are well-organized.	DK	1	2	3	4	5	
7. The scope and sequence of the guide are logical.	DK	1	2	3	4	5	

Below, please write any other comments you have about the guide format.

The Guide Aims

		Strongly disagree			Strongly agree		
8. The aims of the guide are clearly indicated.	DK	1	2	3	4	5	
9. The aims are appropriate for the target population.	DK	1	2	3	4	5	
10. Eight weeks are enough to fulfill the aims.	DK	1	2	3	4	5	

Continued ➡➡➡

- | | | | | | | |
|--|----|---|---|---|---|---|
| 11. The workshops address the aims of the guide. | DK | 1 | 2 | 3 | 4 | 5 |
| 12. The aims support CAS learning outcomes. | DK | 1 | 2 | 3 | 4 | 5 |
| 13. The workshops support CAS learning outcomes. | DK | 1 | 2 | 3 | 4 | 5 |

Below, please write any other comments about the guide's aims.

The Guide Content

- | | | | Strongly
disagree | | | | Strongly
agree |
|---|----|---|------------------------------|---|---|---|---------------------------|
| 14. The introductory material explains the content well. | DK | 1 | 2 | 3 | 4 | 5 | |
| 15. The background information in the appendix supports the content well. | DK | 1 | 2 | 3 | 4 | 5 | |
| 16. It is possible to envision activities by reading the content. | DK | 1 | 2 | 3 | 4 | 5 | |
| 17. The content is age-appropriate. | DK | 1 | 2 | 3 | 4 | 5 | |
| 18. The instructions are not too detailed. | DK | 1 | 2 | 3 | 4 | 5 | |

Below, please write any other comments you have about the content of the guide.

Continued →→→

Application of Expressive Arts (EXA)

		Strongly disagree			Strongly agree		
19. Expressive arts (EXA) is well implemented	DK	1	2	3	4	5	
in this guide.							
20. The guide as presented is congruent with the	DK	1	2	3	4	5	
principles of expressive arts.							
21. This guide can help develop an understanding	DK	1	2	3	4	5	
of EXA principals.							

Below, please write any other comments you have about the integration of EXA in the guide.

Emotional Intelligence

Self-awareness

<i>This guide can enhance students' ability to...</i>		Strongly disagree			Strongly agree		
22. Recognize their emotions.	DK	1	2	3	4	5	
23. Recognize their strengths.	DK	1	2	3	4	5	
24. Recognize their limits.	DK	1	2	3	4	5	
25. Develop a sense of self-worth.	DK	1	2	3	4	5	

Continued →→→

Social Skills

This guide can promote students' ability to...

26. Listen carefully to others. DK 1 2 3 4 5

27. Communicate information. DK 1 2 3 4 5

28. Work well in a group. DK 1 2 3 4 5

29. Work with others toward shared goals. DK 1 2 3 4 5

Below, please write any comments you have about the aims of the guide and supporting students' emotional intelligence, in particular, their self-awareness and social skills

General comments about the guide

30. Would you feel comfortable using this guide to lead workshops?

☐ a. Yes

☐ b. No

31. Would you recommend this guide to your colleagues?

☐ a. Yes

☐ b. No

32. What do you most appreciate/think is best about the guide?

33. Can you please share your suggestions for improvement?

We appreciate your participation in the questionnaire.



APPENDIX D
The Scope and Sequence of the Curriculum Guide

Workshop Number	Workshop Title	Workshop parts	Type of activity	CAS learning outcome
ONE	<i>“Raindrops Falling from the Same Cloud”</i>	Warm-up	1. Orientation and imagination	<u>LO1. Identify own strengths and develop areas for growth</u> The student: • is willing to participate in different activities • is able to undertake a thoughtful self-evaluation. <u>LO2. Demonstrate that challenges have been undertaken, developing new skills in the process</u> The student: • participates in an experience that demands an appropriate personal challenge; this could be with new or familiar experiences • is willing to become involved in unfamiliar environments and situations.
		Bridge	2. Movement activity	
		Main Activity	3. Dance and movement activity	
		Reflection	4. Visual art-making – watercolor painting	
TWO	<i>“Unique Trees in the Magnificent Forest”</i>	Warm-up	5. Imagination	<u>LO2. Demonstrate that challenges have been undertaken, developing new skills in the process</u> The student: • participates in an experience that demands an appropriate personal challenge; this could be with new or familiar experiences • acquires new skills and abilities <u>LO4. Show commitment to and perseverance in CAS experiences</u> The student: • demonstrates regular involvement and active engagement with CAS experiences and CAS project • gets involved in long-term CAS experiences and CAS project.
		Bridge	6. Dance and movement	
		Main Activity	7. Creative movement	
		Reflection	8. Creative writing and expression	

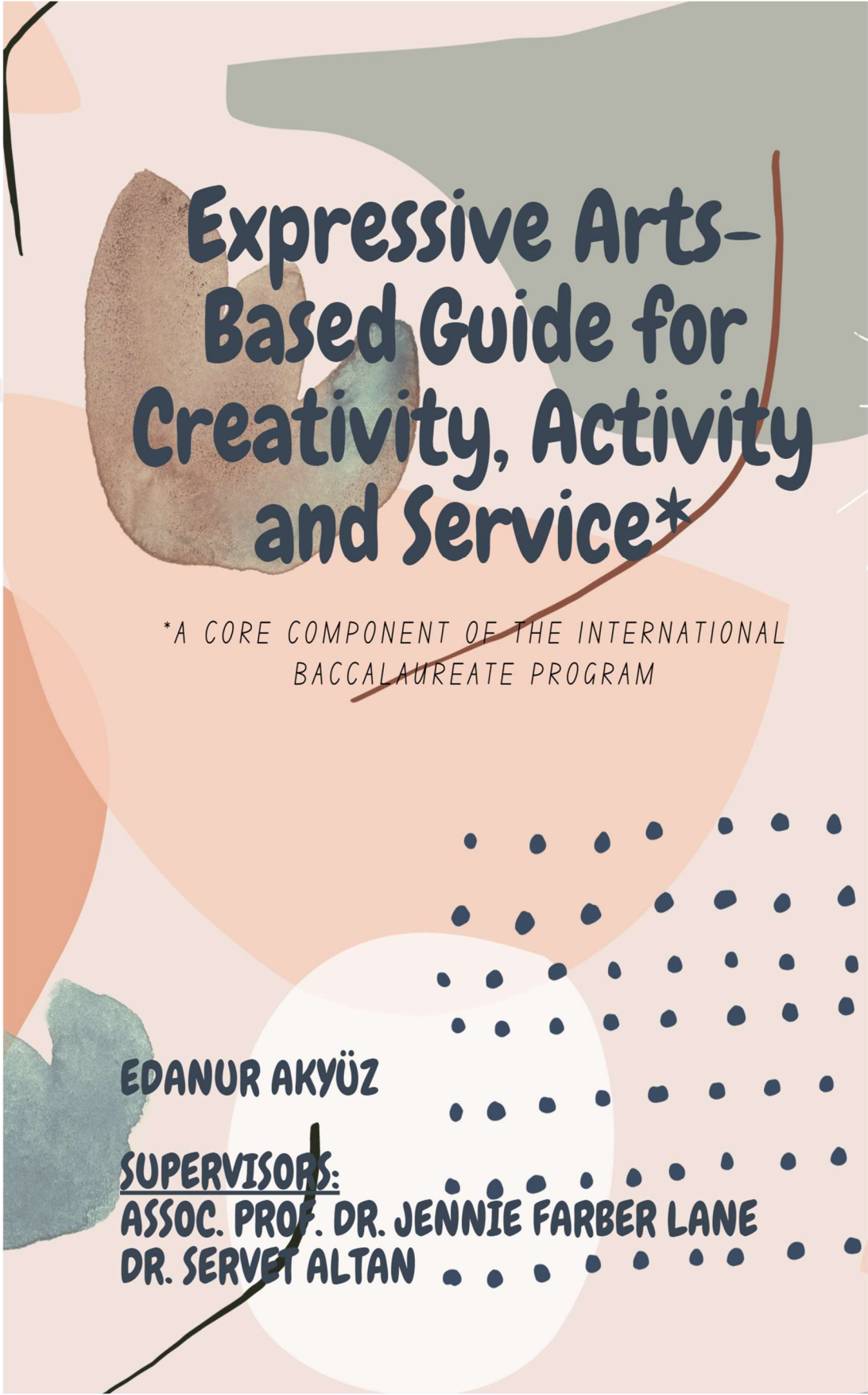
THREE	<i>“The Harmony of the Day and Night in Separate Bodies”</i>	Warm-up	9. Orientation	<u>LO5. Demonstrate the skills and recognize the benefits of working collaboratively</u> The student: • is willing to take on different roles within a team • makes valuable contributions • is responsible for participating in the group. <u>LO7. Recognize and consider the ethics of choices and actions</u> The student: • is aware of the consequences of choices and actions regarding self, others involved and the community • shows awareness of the potential and varied consequences of choices and actions in planning and carrying out CAS experiences.
		Bridge	10. Dance and movement activity	
		Main Activity	11. Dance and movement activity	
		Reflection	12. Visual art-making – painting mandala	
FOUR	<i>“Eliciting the Inner Superhero”</i>	Warm-up	13. Imagination	<u>LO1. Identify own strengths and develop areas for growth</u> The student • is willing to participate in different activities • is able to undertake a thoughtful self-evaluation. <u>LO6. Demonstrate engagement with issues of global significance</u> The student: • is able to identify global issues in the local or national community • shows awareness of issues of global importance and takes concrete and appropriate actions in response to them either locally, nationally or internationally • develops awareness and responsibility towards a shared humanity
		Bridge	14. Creative movement	
		Main Activity	15. Visual art-making – cloth painting	
		Reflection	16. Creative movement and expression	

FIVE	<i>“All Seasons Together”</i>	Warm-up	17. Orientation	<u>LO2. Demonstrate that challenges have been undertaken, developing new skills in the process</u> The student: • participates in an experience that demands an appropriate personal challenge; this could be with new or familiar experiences • acquires new skills and abilities • shows newly acquired or developed skills or increased expertise in an established area. <u>LO5. Demonstrate the skills and recognize the benefits of working collaboratively</u> The student: • listens respectfully to proposals from peers • shows respect for different points of view and ideas • makes valuable contributions.
		Bridge	18. Oral art-making – creative story making	
		Main Activity	19. Drama	
		Reflection	20. Clay work	
SIX	<i>“Acknowledging the Animal Persona”</i>	Warm-up	21. Orientation	<u>LO2. Demonstrate that challenges have been undertaken, developing new skills in the process</u> The student: • is willing to become involved in unfamiliar environments and situations • increases expertise in an established area • shows newly acquired or developed skills or increased expertise in an established area. <u>LO5. Demonstrate the skills and recognize the benefits of working collaboratively</u> The student: • shares skills and knowledge • listens respectfully to proposals from peers • shows respect for different points of view and ideas.
		Bridge	22. Creative movement	
		Main Activity	23. Dance and movement activity	
		Reflection	24. Collage work	

SEVEN	<i>"Discovering a New Planet"</i>	Warm-up	25. Imagination	LO6. Demonstrate engagement with issues of global significance The student: • is able to identify global issues in the local or national community • shows awareness of issues of global importance and takes concrete and appropriate actions in response to them either locally, nationally or internationally • develops awareness and responsibility towards a shared humanity. LO7. Recognize and consider the ethics of choices and actions The student: • recognizes ethical issues • is aware of the consequences of choices and actions regarding self, others involved and the community.
		Bridge	26. Play activity	
		Main Activity	27. Puppet making	
		Reflection	28. Puppet drama	
EIGHT	<i>"Meeting with a Close Friend, the Body"</i>	Warm-up	29. Orientation	<u>LO2. Demonstrate that challenges have been undertaken, developing new skills in the process</u> The student: • participates in an experience that demands an appropriate personal challenge; this could be with new or familiar experiences • is willing to become involved in unfamiliar environments and situations • acquires new skills and abilities. <u>LO4. Show commitment to and perseverance in CAS experiences</u> The student: • demonstrates regular involvement and active engagement with CAS experiences and CAS project • gets involved in long-term CAS experiences and CAS project.
		Bridge	30. Meditation	
		Main Activity	31. Movement activity and mindfulness	
		Reflection	32. Visual art-making - cloth painting	

APPENDIX E

The Final Version of the Curriculum Guide after Revision



Expressive Arts- Based Guide for Creativity, Activity and Service*

*A CORE COMPONENT OF THE INTERNATIONAL
BACCALAUREATE PROGRAM

EDANUR AKYÜZ

SUPERVISORS:

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***Dedicated to world peace coming
from inner peace***

Guide Draft Version

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About the Author

Edanur Akyüz Yılmaz is a master's student at Bilkent University in the Department of Curriculum & Instruction with the Teaching Education. She received her undergraduate degree in Turkish Language and Literature from Boğaziçi University. As a part of Boğaziçi University Social Services Club, she explored expressive arts-based workshops for conflict transformation (EXA). For a year and a half, she attended expressive arts workshops that were organized by Aylin Vartanyan, who is a practitioner and supervisor for EXA. In addition, she did volunteer work for a year with socially and economically challenged children to support their social and emotional development through EXA. Thanks to these EXA experiences that she had, she gained awareness about how EXA activities can significantly support the social and emotional development of individuals. While creating this guide, she was also inspired by activities held by Aylin Vartanyan, and she used some of them directly in this guide. In order to improve her art-related therapeutic skills, during her undergraduate years, she took many different arts and therapy-related elective lessons like music, painting, the art of animation, sculpture, cinema, theatre, contemporary performing arts, scriptwriting, dance and movement, psychology 101, and drama therapy. She believed that she could be more efficient in supporting the social and emotional development of children and young people in this way.

One of her life goals is to contribute to a better world. This guide is the first step toward that goal. She believes that human beings can have an aspiration to create a safe and peaceful world through self-discovery and that EXA and its role in developing social and emotional skills can help with this discovery.

October 2021

Acknowledgments

I would like to express my profound gratitude to all those people who have helped create this guide. First of all, I would like to extend my deepest gratitude to Ali Emre Yılmaz with great love. He helped me enrich the content and the format of the guide with his invaluable contribution and supported and nurtured me throughout this guide. I would also like to express my sincere thanks to Asst. Prof. Dr. Jennie Farber Lane and Dr. Servet Altan. They played a decisive role in the creation of this guide with their valuable advice. They have always stated profound belief in my work and supported my future-related dreams.

I also very much appreciate dear Aylin Vartanyan for her guidance in getting familiar with the expressive arts world. I had had great times for two years in this expressive arts journey in which I got to know myself and be able to work for others' well-being.



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INTRODUCTION

This guide is designed for creating a project to be a part of Creativity, Activity, and Service (CAS) (Appendix 1), which is a core component of the International Baccalaureate Diploma Programme (IBDP) (Appendix 2). The guide is designed for upper high school students who are around 17 or 18 years of age. It mainly combines the Creativity and Activity strands of the CAS. This guide integrates aspects of expressive arts (Appendix 3) since it focuses on a playful and aesthetic exploration of inter-personal and intra-personal conflicts rather than therapeutic aims. The guide aims to support IBDP students' emotional intelligence (Appendix 4), specifically self-awareness and social skills.

Through EXA, IBDP students are given opportunities to be **creative** through visual arts, music, dance, drama, and creative writing. They are encouraged to be **active**; they move around and dance. EXA also includes relaxation and meditation, and mindfulness. The aim is students' participation and engagement, individually and in groups. Although improving artistic skills is not the concern of this guide, students are invited to have an aesthetic experience and give shape to an artwork in each workshop.

This guide is designed to provide educators with activities that encourage their students to use a variety of art forms in a safe environment to freely and creatively express themselves. These coordinators can consult with experts in EXA and guidance counselors for the well-implementation of the guide.

To date, there is limited research related to the integration of expressive arts into the IB curriculum. While this guide will be reviewed by experts in CAS and EXA, it will be essential to pilot and review the actual implementation of the guide.

It is hoped that this guide will inspire educators and researchers around the world to support the well-being of young generations through EXA.

The Project Implementation

This section describes the content of the project and strategies for its implementation. There are eight workshops in this guide. A **Scope and Sequence** outlining these workshops can be found in Appendix D. Furthermore, chart two, **CAS learning outcomes**, are addressed by each workshop. In practice, students are responsible for creating connections between the CAS project and CAS learning outcomes. However, the facilitator can help them if they have trouble creating that connection in this project. Each workshop includes four activities titled *warm-up*, *bridge*, *main activity*, and *reflection*. These eight workshops and the associated activities can be conducted throughout a semester. There could be one workshop per week, for example, or planned according to the needs of the group. Considering students' needs and reaching the aim of the guide and learning outcomes, the facilitator can extend the timeframe of the guide. Due to time limitations, it may be necessary only to conduct selected workshops or make adaptations. It is recommended that the first workshop be retained at the beginning since it provides orientation, and the last reflective workshop is conducted at the end. Also, these activities are designed to be implemented face to face. In the case of the online workshop, activities should be adapted accordingly.

The **facilitator** is responsible for the flow of the workshops. The facilitator should have a university degree or certificate in EXA as well as a background in EI or pedagogy to implement these workshops effectively. During the workshops, the facilitator needs to explain the activities, ensure student understanding and monitor their engagement. The first meeting, in particular, is essential for setting a positive

and open atmosphere. Make sure all students are greeted individually and respectfully to establish a secure environment with them. While the facilitator may model an activity, it is usually best to encourage students to work independently or to interact with each other for students' autonomy.

The workshops are designed for groups of 12 students. As needed, the facilitator may increase or reduce this number and adjust the materials accordingly.

To help the facilitator prepare for this guide, each workshop includes a list of **materials**. The activities also include a **script** that facilitators may follow or adapt. **Music** plays a vital role in these activities since it provides comforting and engaging ambient noises or motivates movement. It is highly recommended to create a playlist before the project or each workshop; suggestions are provided with each activity. The **time** of all the workshops is about two hours, and the duration of the activities within the workshops varies. Recommended time allocations are provided. To further help the facilitator in planning, each activity provides a description of **possible benefits** and **suggested modifications**.

The workshops can take place in an **open room**, large enough to allow participants to move around freely. There should also be a secure place for students to store their belongings. Consider lighting, ventilation, and temperature. There should be space for arts and crafts. Make sure there are enough chairs in the room for the participants. Typically, chairs are arranged in a circle, and the number of chairs in the circle should be equal to the number of students. The reason for this suggestion is that each chair represents the energy flow in the group, meaning that the extra chair in the circle blocks the energy. Accordingly, the energy should continue flowing among students as a cycle. For students' privacy and sense of comfort, the room

should have a door that can be closed and discourage entry of non-participants. The most critical role of the facilitator is always to maintain a safe and open environment.

Project Reflection and Portfolio

This section describes the importance of reflections and maintaining a **portfolio** to help students monitor their progress throughout the project. In this project, students are expected to reflect on their process, preferably aesthetically, after each workshop. In this reflection process, they can express their experience, memorable moments, and feelings. In this way, the self-awareness and social skills of the CAS students are expected to be stimulated. The selection of the tools for reflection totally depends on their preferences. For instance, they can directly write, or illustrate it with visual art materials, or record a video of themselves while talking. It is literally related to their sense of imagination and creativity. The significant point is creating reflection regularly; otherwise, it could be hard to remember the workshop and their feelings. Discuss how students can maintain a portfolio to collect and monitor their reflections.

This portfolio can be composed of students' interests, skills, plans, and goals for this CAS project. The format of their portfolio is also up to their choice. For example, it could be a file, a video, a blog, or a website. It is all about developing an awareness related to the project. Students can keep the artwork they created during workshops in the portfolio. With artwork such as sculptures or collages, it may be convenient to photograph the items. These pieces of artwork are evidence of their improvement and successful completion of CAS.

The CAS coordinator should regularly check the reflections and discuss the ideas for creating a portfolio. It should be emphasized that the successful completion of this CAS project is based on their autonomy and sense of responsibility. However, it

is not recommended to grade the portfolio or make it mandatory. Instead, discuss the benefits of reflection and help students understand it is another opportunity to be imaginative and creative.

This reflection and portfolio help students achieve the third CAS learning outcome: *LO.3. Demonstrate how to initiate and plan a CAS experience*. According to LO3, students will be able to:

- articulate the CAS stages, including investigation, preparation, action, reflection
- demonstrate knowledge and awareness by building on a previous CAS experience
- develop a coherent action plan taking into account the aim or purpose, activities and resources.

Expressive Arts-Based CAS Guide

WORKSHOP ONE

“Raindrops Falling from the Same Cloud”

Especially at young ages, sometimes it could be hard to describe or acknowledge emotions: “why am I feeling like that?” Of course, there are several reasons physiological, social, psychological, and many other reasons for that. However, it may usually originate from emotional ignorance. It is essential to emphasize that this ignorance is not directly the fault of these people. Instead, it is mainly related to external factors, including the education system, the attitudes of families, friendships, and the environment, seriously affecting their emotional literacy. Nevertheless, this ability to be literate emotionally has a direct impact on life-long success, social abilities in any setting and social peace. In this sense, this workshop is designed for students to get familiar with their emotions through concrete symbols and use them in social settings.

Activity 1

Warm-up

Activity type: Orientation and imagination

Time: 30 minutes

Recommended Songs: None

Materials: None

Script: Since it is the first-time students develop an understanding of expressive arts (EXA), this is the introductory part of the workshop series. First of all, as the facilitator, you provide some information related to EXA, considering its philosophy, aim, and benefits. Then, you can explain the whole process and the activities they will experience together.

After all these required introductory procedures are over, you can direct the questions of that day's warm-up activity. Students individually answer all questions below in order:

1. What are their names?
2. How are they?
3. What are their favorite colors?
4. Which color do they prefer to describe their current mood? Then, they explain the reason behind it.

Possible Benefits:

Students can adapt to the current atmosphere more easily in this activity since they learn the workshops' aims and what to do during the workshops. Besides, students may not know each other well, even though they are in the same school; therefore, this warm-up activity serves as an ice-breaker. It also enables students to describe their emotions through some concrete concepts. In this way, they can understand and interpret their feelings in an effective manner.

Suggested Modification:

- Using visual and technological materials, such as a well-designed PowerPoint presentation, while introducing the EXA is highly recommended to attract students' interest and attention.
- Since it is the first workshop, students may feel under pressure, so they may not want to be a volunteer to respond to questions. To minimize this problem, they can answer questions one by one in the order that you specify. Then, after this week or considering students' sense of relief, you can direct students to answer questions voluntarily.

Activity 2

Bridge

Activity type: Movement activity

Time: 40 minutes

Recommended Songs: *All Related* by Nessi Gomes

Materials: Smartphone or laptop and speaker for music, finger bell

Script: After everyone answers the questions in the warm-up activity, you can request students to get up and take the chairs to the back of the room to expand the convenient area where they can move during the activity. Then, you explain what students are requested to do for this activity:

1. You play the music, and students initially walk around the room without talking to each other.
2. When students are ready, you ring the bell. After ringing the bell, they start to make eye contact with one another, close to themselves while walking.

Whenever they pair with each other through eye contact, each pair reciprocally smiles, blinks their eyes, and nods.
3. When you ring the bell again, students get around a circle for the next activity, and the music is turned off.

Possible Benefits:

In this activity, students can see each other and acknowledge each other's existence in the room through eye contact. They can deliver this message via non-verbal communication tools and facial movements in particular. In this way, they may enjoy and feel socially accepted.

Suggested Modification:

- You can join this activity to encourage students to feel relaxed.

Activity 3
Main Activity

Activity type: Dance and movement activity
Time: 30 minutes**Recommended Songs:** *I Follow Rivers* by Roni Alter, *To the Sea* by ForesTT**Materials:** Smartphone or laptop and speaker for music

Script: When they all come back around the circle, you explain the main activity. It is requested that all students follow these steps below:

1. First of all, when the music turns on, they begin to walk around the room while imagining how they feel while it is raining.
2. Later on, when the bell rings, they pretend as if they drifted in the sky. They are very still and separate from each other. Then, they slowly come into the center of the room while dreaming as if they were collected as ice crystals located in the same cloud.
3. After a while, when the bell rings again, they become more active, and when they gently bump into each other, they leave the cloud, becoming raindrops for falling toward the earth.
4. Then, they imagine that these drops of water are raining into the river. They continue to dance and move, considering these raindrops drift into a vast river at high speed. They feel the flow of the river while dreaming as if the raindrops became part of this huge amount of water flowing.
5. Then, like tiny water drops, students reach the ocean and feel how deep it is. They dance and move as if they became a part of this enormous ocean.

6. Eventually, they slow down and, after a while, stop dancing. Then, they get both mentally and physically ready for the next activity.

Possible Benefits:

It is aimed for students to act as if they are the rain that they only watch in their daily lives. In this way, they may enjoy the creative imitation of an active source, the rain. It can also enable students to reconsider the feeling and the meaning of the rain.

Suggested Modification:

- Since it is the first workshop, students may hesitate to dance and move. In such a case, put all expectations aside and be ready to hold the space and receive what comes from the group.
- To make active imagination more effective, you may turn on some music tracks with the sound of water.

Activity 4

Reflection

Activity type: Visual art-making – watercolor painting

Time: 40 minutes

Recommended Songs: *Opening* by Philip Grass, Bruce Brubaker

Materials: Watercolor, papers, brushes, cups with water, smartphone or laptop and speaker for music

Script: In this last activity of the first workshop, when all students sit down and get a piece of paper and watercolor, they are requested to follow the instructions below:

1. They reimagine their journey; the way where they moved and danced as raindrops in the cloud and air and waterdrops in the river and ocean.
2. Then, they will concretize this journey by using their paper and watercolors.

3. While painting, they focus on how they have sensed during this journey and whether any message they get in this journey or not. They also give a name to their artwork.
4. Lastly, each of them is invited to animate the artwork and have the artwork speak. They also express what the artwork says to them and the name of the artwork they create.

Possible Benefits:

Students can enjoy expressing their feelings and actions through art materials in this activity. It can also facilitate students to bodily experience that day's journey.

Practicing the journey through another tool may increase the awareness of actions and feelings that they encounter during the activities, which can make the outcomes of the experience permanent and more effective.

Suggested Modification:

- Since it is the first workshop, students may show their paintings considering an order if they do not present voluntarily. Regarding this case, the facilitator should want to create an inviting, aesthetic space for the sharing part.
- Whether they show their paintings or not depends on the students' choice. The facilitator should be cautious about asking participants to share their feelings, especially in the first session. Always encourage the artwork to do the expressing part.
- If the number of watercolors is less than the number of students, then pairs can use one watercolor pallet together.

WORKSHOP TWO

“Unique Trees in the Magnificent Forest”

While teaching something, linking the knowledge to prior ones and concrete objects is often utilized in educational settings. There is a neurobiological reason behind this case, yet the essential point is why these methods cannot be used while teaching emotions. While describing some feelings, some prior feelings or experiences can be linked with the current one. Also, some familiar objects can be associated with these emotions to understand them well. Sometimes, looking from outside to inside by pretending like another living form can help name the internal process. This is an excellent way to consolidate our feelings by imitating nature. Thus, this workshop is primarily created for observing emotions by pretending to be other life forms.

Activity 5

Warm-up

Activity type: Imagination

Time: 30 minutes

Recommended Songs: None

Materials: None

Script: In this warm-up activity, as a routine question every week, you ask students how they are in a particular manner. In this sense, students follow this order of questions while answering:

1. Considering their current mood, students choose a kind of tree for themselves.
2. As if they were the kind of tree they choose, they talk about its body, branches, length, width, strength, smell, color, flowers, leaves, and texture.

3. They explain the reason behind the relevance of these preferences to their current mood.

Possible Benefits:

In this activity, students may creatively express their moods. Relating abstract feelings to concrete objects can enable them to realize what they are not aware of in their mood. Besides, since students regard themselves as trees, they can experience a totally different life and body of another creature, which can expand their horizons.

Suggested Modification:

- While describing the tree, students can talk about some of the characteristics of the tree they choose rather than all, if they wish so.

Activity 6

Bridge

Activity type: Dance and movement

Time: 40 minutes

Recommended Songs: *Happy* by Pharrell Williams

Materials: Smartphone or laptop and speaker for music

Script: After answering the warm-up activity questions, you ask students to stand up and move the chairs to act comfortably. Then, students follow the directions below:

1. When the music begins, they start to move and dance how they wish.
2. After a while, when you stop the music suddenly, they stop dancing and pose creatively. Everyone looks at each other's pose without changing their posture.
3. You start the music, and these steps above are repeated again and again till the end of time for this activity.

Possible Benefits:

In this activity, students may enjoy dancing and creating poses. They may also like observing each other's poses, which might make them feel socially accepted and visible.

Suggested Modification:

- Some students may hesitate to dance and pose creatively. In such a case, you do not force them to make something different. The significant point here is feeling playful, safe and comfortable so that they can walk in their own way.

Activity 7
Main Activity

Activity type: Creative movement

Time: 30 minutes

Recommended Songs: *La valse d'Amelie* by Yann Tiersen, Martin Jacoby

Materials: Smartphone or laptop and speaker for music

Script: After completing the bridge activity, you can request students to circle up.

Then, students follow an order for this activity given below:

1. Students walk around the room for a while and stop to make some space in a manner not to touch each other.
2. Then, students close their eyes when they stand up in the area they choose. Finally, they dream that they are the tree.
3. Firstly, they focus on their roots and connection with the earth, considering their legs and feet. Then, they discover how strong their roots are and how supportive the earth is.
4. Later, they feel their bodies, branches, leaves, and flowers, if they have any. They realize the vital cycle among these parts.

5. Lastly, they feel the wind touching their bodies, branches, leaves, and flowers. In the beginning, it is just a soft wind. However, it gets stronger and stronger in time, turning into a storm. They swing severely but try to resist this storm via their powerful roots and body.
6. In time, the storm ends, and they open their eyes to finish the activity.

Possible Benefits:

Students can experience the body and life of a different creature, a tree, during this activity. While acting like a tree, they may discover their inner strength.

Suggested Modification:

- If it is hard for students to imagine that as if they were trees, they can dream of a concrete tree, they know from their neighborhood or school and embody the tree.
- To help students dream about their tree, give more context about the tree through visuals and sounds.

Activity 8

Reflection

Activity type: Creative writing and expression

Time: 40 minutes

Recommended Songs: *Gnossienne No.1* by Erkan Oğur

Materials: Smartphone or laptop and speaker for music, papers, pencils

Script: After they finish the movement activity, they get a chair around a desk along with a paper and pencil. Then, they follow these steps below:

1. They reimagine this journey. They explore the senses that emerged in their body while experiencing a life of a tree and resisting the storm.

2. They write a four to a six-line poem, considering the senses that emerged from this journey.
3. When all students finish writing their poems, they raise up, create a circle, and get one chair in the middle of the circle.
4. Students step up to the chair in the middle one by one voluntarily.
5. They read their poems on this chair.
6. When one student finishes reading, other students express their aesthetic response to this performance rather than clapping their hands, considering how they feel while listening.

Possible Benefits:

Through this activity, students can let the artwork speak. Presenting their poem to others and getting good reactions may make them feel accepted as an individual of worth in the group. Basically, they can enjoy this creative process.

Suggested Modification:

- If students have trouble writing the poem, you can suggest that they specify certain words like tree, wind, and experience before writing. Then, they can organize their poem easily according to these words.
- Apart from words, you can hang some pictures related to trees on the board for inspiration in writing.
- If students hesitate to read their poems, you should encourage them at first. However, if they still do not want to read, you cannot force them to do it. It depends on their preferences and how they feel good.

WORKSHOP THREE

“The Harmony of the Day and Night in Separate Bodies”

As they all said, experience is the best teaching method ever in any field. So, here is the question, “where do people experience their emotions?” First, of course, in social settings. As known, human beings are social animals; they interact as much as possible to increase the possibility of survival. Although some different characteristics of people may differ in the amount of this interaction, it is a fundamental need like water and food. So, how effectively do people manage their emotions and attitudes in social settings? That is directly related to emotional literacy and experiences. The more time they experience the emotions in social settings, the more they are emotionally experienced and literate. Thus, this workshop is mainly designed for students to be able to express themselves via non-verbal communication tools in social settings.

Activity 9

Warm-up

Activity type: Orientation

Time: 30 minutes

Recommended Songs: None

Materials: None

Script: In this warm-up activity, students think about and answer these questions below:

1. How are they?
2. Which time of the day do they like most and why?
3. How do they feel, and what do they do at that time of the day?

Possible Benefits:

Students may realize whether external circumstances like time and affairs can affect their mood and energy in this activity.

Suggested Modification:

- Students may like more than one time of the day, which is not an issue. They can talk about the parts of the day as much as they wish.

Activity 10
Bridge

Activity type: Dance and movement activity

Time: 30 minutes

Recommended Songs: *Pata Pata* by Miriam Makeba, *Saragina Rumba* by 17

Hippies

Materials: Smartphone or laptop and speaker for music

Script: When they finish answering questions in the warm-up activity, they stand up and bring their chairs backside of the room to make some room where they can act comfortably. Then, they get around a circle. When the music begins, they follow these steps below:

1. The first volunteer comes into the center of the circle and dances.
2. While that volunteer is dancing at the center, others imitate his/her movements and dance simultaneously.
3. When this person finishes his/her dancing at any time he/she wants and comes back to the circle, another volunteer comes to the center of the circle and dances. These all steps are repeated again and again with every new person at the center.

Possible Benefits:

In this activity, students can enjoy dancing as a group simultaneously, which may improve their social bonds within the group. While the group imitates one's movement and dancing, this person may feel visible and accepted.

Suggested Modification:

- While beginning the activity, students may hesitate to be the first volunteer. You can encourage them to be the first volunteer in such a case. However, if they really do not want to be first, then you can be the first one, and in this way, you can promote their self-confidence.
- Some students may not want to come into the center and dance. You cannot force them to go to the center; just encourage them one time, not more. After the facilitator built a safe and caring environment, their enjoyment and comfort are the essential elements in order to get involved in this activity. They can prefer not to do it if they wish to.

Activity 11
Main Activity

Activity type: Dance and movement activity

Time: 40 minutes

Recommended Songs: *Ambre* by Nils Frahm

Materials: Smartphone or laptop and speaker for music

Script: For this activity, students get involved in this process below:

1. Students walk around the room at their speed till the bell rings. They think about their familiar feelings in the daytime and nighttime in this brief time. When they hear the bell, they stop where they are.

2. At that time, the music starts. Students firstly dance individually. They initially dance as if they were under the sun; they shine with the sun and blue sky. Essentially, they create the phenomena of daytime in their mind and then move and dance accordingly.
3. After that, they dance as if they were nighttime. They focus on the phenomena of night, such as the moon, darkness, and colors. In fact, this sense of concept depends on their understanding and preferences.
4. After, they are paired with a student who is nearest to them. At this point, students specify who A and B students are in the groups.
5. In pairs, “A students” become day and “B students” become night. Then, taking their own understanding of these concepts into consideration, they dance in harmony with their pairs.
6. After a while, they change the roles, meaning A ones become B, and B ones become A. Then, they dance again accordingly. In addition to that, these changes between day and night should be smooth and slow.

Possible Benefits:

In this activity, students can experience representations of day and night. They may understand the effects of day and night on their lives and feelings by imitating movements of the day and night. Then, while dancing with pairs, they can observe the harmony between day and night. They may understand that one cannot exist without another one. They may realize that this harmony exists in the human soul and between human beings. In this way, they might improve their self-awareness and social skills.

Suggested Modification:

- While dancing individually, if they hesitate, you can suggest they close their eyes. In this way, they may feel comfortable.
- If a student is left behind because of the odd number of students, you can partner with this student.
- If some students cannot match each other since nobody left nearest to them, they can partner with others who are far.

Activity 12
Reflection

Activity type: Visual art-making – painting mandala

Time: 40 minutes

Recommended Songs: *Čula jesam da se dragi ženi* by Amira Medunjanin

Materials: Smartphone or laptop and speaker for music, papers, crayons

Script: After they finish the main activity, they get a chair to sit around tables. Then, they follow these steps in this activity:

1. Firstly, students get paper and two or three colors of crayons to draw and color a mandala, considering their experience in the main activity.
2. Before drawing, the facilitator explains what a mandala means and shows some examples of mandalas.
3. They focus on the day and the night concept in their bodies and the activity. Thus, they divide the paper into two sides, one for the day and the other for the night. While drawing and coloring their mandalas, they are expected to remember the dance that they had with their pairs in harmony. They also take the separate bodies of day and night into consideration.

4. After they finish their mandala, they give a name to their work and specify what their work tells them.
5. Then, they show and express their work and what their work tells them one by one volunteer. Finally, other students who are the listeners express their aesthetic responses.

Possible Benefits:

In this activity, students get an opportunity to visualize their experience in the previous activity through mandalas. In this way, they can understand the aim and impact of this journey better. Moreover, they may realize the importance of this cycle in their lives.

Suggested Modification:

- While drawing two separate bodies of the day and the night, students do not have to divide the paper into two sides. Instead, if they wish, they can show this harmony in their own way.
- Students can keep their works to themselves in the expression process if they prefer so.

WORKSHOP FOUR

“Eliciting the Inner Superhero”

People mostly regard their traits as their unique part defining their essence.

However, it is not as strict as they think and is not an inborn gift. It can easily be shaped through family, education and environment. How sensible are the borders that they sharply draw for their characters in these circumstances? Who is the person they exactly call themselves? How many parts of their character do belong to them? Are their weaknesses real? Are their strengths real? To be able to answer all these questions, people should be aware of their environmental conditions and the impacts of such conditions on their perspective. It means that the perspective shapes their character. Thus, this workshop initially focuses on students’ perspectives on their character and guides them to try another perspective.

Activity 13

Warm-up

Activity type: Imagination

Time: 30 minutes

Recommended Songs: None

Materials: None

Script: In this activity, students follow these warm-up questions and steps below:

1. How are they?
2. Students visualize themselves as if they were a superhero. They think about the power and the duty of this superhero in this world and then share their thoughts.

Possible Benefits:

In this activity, students can enjoy dreaming of themselves as a superhero. They can also understand and express their world-related dreams and aims through this superhero.

Suggested Modification:

- If students hesitate to share their thoughts, then you can start to share yours to encourage them.

Activity 14
Bridge

Activity type: Creative movement
Time: 40 minutes**Recommended Songs:** *Suspendidos en el Tiempo* by Alex Cuba, Pedro Capo**Materials:** Smartphone or laptop and speaker for music

Script: After finishing the warm-up activity, students move the chair to the backside of the room to create an area to act comfortably. Then, they follow these directions below:

1. They are divided into equal or similar numbers of two groups and line up as two rows on opposite sides.
2. One person from each group comes to the center and walks through the end of the room as if they were different people, such as a movie star, a famous writer, an intelligent scientist, and an Olympics champion. You tell them which character they play. These two students walk as if they were the same character simultaneously.

3. When these two students come to the end of the room and finish their walking, another group of students comes to the center, and the same process is repeated again and again until no student does not play left.

Possible Benefits:

Firstly, students can enjoy role-playing with their pairs and watching their peers.

Through this activity, they may also realize the stereotypes that they encoded in their minds for the social and business-related roles. Thus, they may think about the roles they have due to their social status.

Suggested Modification:

- If they hesitate to become involved in this activity, you encourage them and tell them that it depends on perspective. Everybody walks in a different way, and this activity aims to honor these differences so that nobody will judge them.

Activity 15

Main Activity

Activity type: Visual art-making – cloth painting

Time: 30 minutes

Recommended Songs: *Wolf* by First Aid Kit

Materials: Smartphone or laptop and speaker for music, fabric, scissors, sticker, yarn, stamp, glue, finger paint.

Script: Students get a chair to sit around the table when they finish the bridge activity. Then, they perform the process described below:

1. They select some pieces of fabric to individually create their superhero cloak considering their power and duty in the world. Then, by using scissors, yarn and glue, they shape the cloak.

2. Later on, they decorate the cloak as they wish by using other materials such as stickers, stamps and finger paint.

Possible Benefits:

In this activity, students can enjoy creating visual and three-dimensional artwork.

While making it, they may feel better and stronger since they focus on their dreams and strengths.

Suggested Modification:

- If students feel incompetent in creating a cloak, you remind them there is no need to be talented at making a superhero cloak. They are just expected to create simple artwork to represent their dreams.

Activity 16

Reflection

Activity type: Creative movement and expression

Time: 40 minutes

Recommended Songs: None

Materials: None

Script: When all students finish creating their superhero cloaks, they follow the directions below:

1. All students put on their cloak and think about how they feel when wearing it.
2. Then, considering the duty and the power of this superhero, they think about a posture and a message. They can write this message if they wish.
3. Eventually, they present their cloak, the iconic posture of this superhero and what the artwork tells them one by one volunteer. After each presentation, others express their aesthetic response to the creation.

Possible Benefits:

Essentially, this activity can enable students to get a new perspective on themselves.

By creating artwork representing their dreams for their world, they can increase their awareness about life. Furthermore, it means that their dreams and aims can be more visible on their own.

Suggested Modification:

- In a case in which students hesitate to talk out, you talk about your expectations, if necessary, through poetic/aesthetic/philosophical references. Here, the significant point is to express their own dreams, and nobody can judge them. Of course, they do not have to express dreams where they are the savior of others, meaning that it depends on their preferences. By doing so, you can encourage them. Nevertheless, if they do not want to talk about their work, it is their choice.

WORKSHOP FIVE

“All Seasons Together”

People live in a world where change is inevitable. These could be natural changes or the ones made by humans. People try to adapt to these different conditions because it is a requirement to maintain their lives. Sometimes, it is not as easy as it seems to adapt to differences, although changes can bring different opportunities for people. The reason behind this trouble with adaptation might be emotional resistance that many people have without awareness. It is essential to observe the outside world and act consciously to feel better and have a positive mood. So, this workshop aims for students to acknowledge natural changes in their world and express the impact of such changes through social interaction.

Activity 17

Warm-up

Activity type: Orientation

Time: 30 minutes

Recommended Songs: None

Materials: None

Script: When all students come to the room and take a seat in the circle, they voluntarily answer that day’s warm-up questions below:

1. How are they?
2. What are their favorite seasons?
3. What is the effect of seasonal change on your mood and feelings?

Possible Benefits:

Students might be aware of the impacts of natural circumstances on their life through this activity. They may consciously observe the relationship between the changes in

nature and their feelings, considering different seasons. Expression of these changes can lead students to deep experience, which may increase their environmental and emotional awareness.

Suggested Modification:

- Implementing this activity while it is the beginning of the spring can create a better workshop atmosphere where students may express more positive opinions.

Activity 18

Bridge

Activity type: Oral art-making – creative story making

Time: 40 minutes

Recommended Songs: None

Materials: None

Script: When all students complete replying to the questions in the warm-up activity, they stay in the circle while sitting. You turn the light of the room to dim light to create a mysterious atmosphere. Then, they follow these directions below:

1. Students listen to you while you start to create the oral story related to seasons. Then, you imagine the main character who is connected to a specific season. For instance, it could be a winter wind, a bird born in the summer, or a flower blooming in the spring.
2. Later on, each student contributes to this story one by one as much as they want. In this creation process, they follow the circle order, meaning that they get their turn when the student next to them finishes his/her own part of the oral story.
3. At the end of one round in the circle, the last student finishes this story.

4. Lastly, volunteer students share their feeling about their experiences in the activity.

Possible Benefits:

This activity may strongly contribute to students' imagination through a collaborative creative process. They can observe their peers' imagination process and get something that they like. It means that they can improve their power of imagination by means of peer observation and individual contributions to the oral story. Besides, it might positively influence the sense of group or belonging since they altogether create an oral story.

Suggested Modification:

- If you wish to improve the atmosphere of the class during this activity, there are some ways that you may follow. Firstly, you can use some candles and put them in the middle of the circle. Also, students can sit on the mat or pillows. Lastly, you can utilize some soft music tracks without lyrics. By doing so, you can create a warmer atmosphere.

Activity 19

Main Activity

Activity type: Drama

Time: 40 minutes

Recommended Songs: None

Materials: Paper, pencil and tape or adhesive paper

Script: When students finish sharing their thoughts about the bridge activity, then they get ready for the main activity and follow the directions below:

1. Students get adhesive paper and pencil. Then, they think about an object related to any season.

2. Later on, they write its name on the paper and put them on their clothes.
3. After that, they are randomly divided into four different groups. Then, they create a 2-mins drama activity with their group members together, as if they were the object written on them. In this drama activity, these seasonal objects interact verbally or non-verbally, depending on their group preference.
4. Finally, they perform their sketch, and the audience responds aesthetically.

Possible Benefits:

In this activity, students can experience the life and body of natural seasonal objects. In this way, they may be more aware of nature and seasonal changes. They may also realize the impacts of these natural circumstances on their lives. Through this drama activity, they can enjoy creating something and performing it within a group. Drama, an artistic way of social interaction, may positively affect their social skills since they play in a group and get a response from the audience. It means that they may feel socially accepted and valuable since they create and contribute to collective work.

Suggested Modification:

- If students have trouble finding a seasonal object, you direct them to think about an object related to their favorite season. In this way, they can specify an object easily and meaningfully.
- If students would like to perform more than or less than 2 minutes, that is okay. However, it is essential for you to make sure that they participate willingly.

Activity 20

Reflection

Activity type: Clay work

Time: 30 minutes

Recommended Songs: *Comptine d'un autre été - l'après-midi* by Yann Tiersen

Materials: Clay, cups with water, a large cover, smartphone or laptop and a speaker for music

Script: When all the groups finish their performances in the main activity, they prepare the room for the next activity. They put a large plastic cover on the floor and sit there. Then, they follow these steps below:

1. Firstly, each student work individually. You distribute the clay equally and provide them with some water to shape the clay easily.
2. Then, they close their eyes and get familiar with the clay with their hands. After a while, they start to shape the clay considering their experience and feelings related to that day's journey with seasonal objects.
3. Later on, they open their eyes and look at their own and each other's works. Finally, they share their ideas and feelings related to their work.
4. Then, considering the drama activity, they come together with their group members and put and bond their clay work together. In this artwork, they consolidate their feeling coming out from the drama activity.
5. They find a name for this collective work and express what the artwork tells them.
6. Lastly, they present their works with their name and what the artwork tells them. After each performance, the audience responds aesthetically.

Possible Benefits:

Through this clay work, students enjoy an artistic way of creation. They may easily focus on their feelings and deeply understand what they experience and feel in this process. In this way, it might increase their self-awareness. Besides, since this

collaborative last work represents their drama activity, they may practice and realize the importance of the group to create something more significant and meaningful.

Suggested Modification:

- If students hesitate to participate in clay work since they believe they lack experience in this art, you remind them that the essential point here is not becoming talented or experienced. They are just expected to participate willingly and express their feelings and ideas in their way.



WORKSHOP SIX

“Acknowledging the Animal Persona”

In order to satisfy their physiological and social needs, human beings must live within a society. In this sense, it is sensible to claim that people always behave considering the common benefit of society. Unfortunately, that has not been valid throughout history for all people. As mentioned, emotional literacy is a crucial factor in being effective in social relationships. It means that the more people can understand their own emotions, the more they can put themselves in others' shoes. The initial step of creating a peaceful society is to develop an awareness of others' feelings, which requires emotional literacy. Most importantly, people can systematically gain such social and emotional skills in only educational settings. Thus, this workshop is developed considering the need for social awareness.

Activity 21

Warm-up

Activity type: Orientation

Time: 30 minutes

Recommended Songs: None

Materials: None

Script: When all students come into the room, sit around the circle and be ready for that day's warm-up activity, they engage in the activity by considering these directions below:

1. How are they?
2. How was their week?
3. What are their favorite animals?
4. Why do they like these animals most?

Possible Benefits:

Through this activity, they can enjoy expressing their favorite animals and observing common and different points. Moreover, it means that they can see similar and diverse perspectives for loving an animal most, which may increase their social understanding.

Suggested Modification:

- Students can share more than one animal that they like most.
- If you would like to enrich this activity, you can ask some additional questions like this: “do you believe that there are some common characteristics between you and this animal?”

Activity 22
Bridge

Activity type: Creative movement
Time: 40 minutes**Recommended Songs:** *Le Serpent* by Guem, Zaka Percussion**Materials:** Smartphone or laptop and speaker for music

Script: After finishing the warm-up activity, students stand up and bring chairs to the back of the room in order to create an area where students act comfortably. When they are ready, music starts and they act considering these directions below:

1. Students start to walk around the room at a pace that they feel comfortable with.
2. After a while, they begin to think about the animal they want to be. However, these are not existing animals from their habitual world, meaning that they are expected to dream of imaginary animals. Instead, it may be a combination

of specific characteristics of some existing animals, which depends on their imagination and preferences.

3. After a while, they try to act like the animals they imagine. Then, they show the unique figures of these animals, such as flying, jumping, and swimming in their own way.
4. Lastly, they finish acting and share their experiences and feelings related to this activity.

Possible Benefits:

Through this activity, students can experience the body of imaginary animals they create in their minds. In this way, they can discover and enjoy alternative reality. In addition, they may feel relaxed and powerful since they are away from the real world and act as if they were different creatures in another world.

Suggested Modification:

- If students have trouble creating an imaginary animal in their mind, you remind them of their favorite animals. In this way, they can imagine efficiently.
- If students hesitate to act like the animals they dream of, you encourage them and tell them that this activity depends on their imagination; there is no better or worse. Nevertheless, if they do not want to engage in the activity, you do not force them to do it.
- In the last part of the activity, it is not obligatory to make all students express their experiences and feelings. It depends on their preferences.

Activity 23

Main Activity

Activity type: Dance and movement activity

Time: 30 minutes

Recommended Songs: *Kissing in the Rain* by Ann Eligible Quartet

Materials: Smartphone or laptop and speaker for music, paper, pencil

Script: When the sharing part of the bridge activity finishes, students get some chairs that are half of their total number and put them in an area where they can observe others while acting and do not prevent others from acting comfortably. Then, they do the activity according to these steps below:

1. Firstly, students are randomly divided into two groups: A and B.
2. Then, you match students by considering they are from different groups—for example, each student from the A group pairs with students from the B group.
3. Later on, members of the B group get a paper and pencil and sit down as members of the A group initially come into the center and start to think about the feelings of the animals they imagined in the previous activity.
4. After a while, these A members start moving and dancing, considering their feelings about the animals they imitate. At the same time, B members observe their pairs and take notes concerning their impressions about possible feelings and ideas of their pairs while dancing.
5. When the music ends, the pairs come together, and the B members explain their observations one to one and check their reality.
6. After that, the B members dance and move considering their animals, and the A members view them and take notes. Finally, when the music ends, the A members share their observations with their pairs and check their reality.

Possible Benefits:

In this activity, students can observe the feelings of their pairs, which may contribute to their sense of empathy. In the sharing part, feeling that somebody can understand

their emotions can make their social bonds stronger. Besides, since students move and dance as if they were the animals they imagine, they can enjoy these imaginary characters and experience their imaginary feelings. It may also improve their sense of understanding of their own emotions.

Suggested Modification:

- To not spend too much time taking notes, you can suggest students take shorter notes and use symbols to remind them while sharing with their pairs.
- If students do not feel comfortable dancing while somebody watches them, they may close their eyes.

Activity 24

Reflection

Activity type: Collage work

Time: 40 minutes

Recommended Songs: *I've Never Been There* by Yann Tiersen

Materials: Smartphone or laptop and speaker for music, cardboard, magazines, newspapers, glue, tape, scissors

Script: After all students share their observations and ideas, they get ready for the reflection activity. All students take a seat around the table and follow these steps below:

1. Since students engage in a collage work representing one specific part of their imaginary animal, such as wings, heart, hand, etc., in this activity, first of all, they think about and decide which part of the animal they illustrate.
2. After that, they look for the good pieces for the parts they specified in the magazines and cut them.
3. Then, they glue them on the cardboard in their own way.

4. Later on, they give their work a name and specify a message from it to their own.
5. Lastly, they present their work and express their names and the message.

After each presentation, others respond aesthetically.

Possible Benefits:

Above all, students can enjoy creating this collage artwork. Also, since they make some parts of their imaginary animal concrete, they may get a stronger connection with their animals and experience this alternative reality in a better way. Besides, they may understand the impact of these animals and this journey on their feelings through this reflection activity. Since they show this work on their own and with their peers, it can positively affect their social skills.

Suggested Modification:

- There could be limited magazines, or students would like to look at the magazines their peers look before; therefore, they can share the magazines and other materials as well.

WORKSHOP SEVEN

“Discovering a New Planet”

People commonly believe that they have a particular way of attitude. They claim that they act congruently in all cases they experience. However, it is sometimes as not as expected. Human beings are not as consistent as they believe since they always experience different cases that can change their point of view. It means that to be able to get to know their own better, people should discover themselves in different social interactions and group settings. The more experience in the social environment, the more awareness about their attitudes. It can also improve some skills like the sense of collaboration and respect since they listen to each other in group settings. Thus, this workshop is organized considering the importance of discovering students' own attitudes in the group setting and the need for collaboration.

Activity 25

Warm-up

Activity type: Imagination

Time: 40 minutes

Recommended Songs: None

Materials: None

Script: When all students come into the room and take a seat around the circle, they get ready to answer these warm-up questions below:

1. How are they?
2. How was their week?

3. Can they express their current mood as if it was a planet? Please consider how the air is, how it smells and how the earth is. Is there any creature or not? If so, what do they look like?

Possible Benefits:

Through this activity, students can link their current mood with an imaginary world where they can discover how they really feel, the reasons behind these feelings, and what it looks like when they observe it away. In this sense, it can improve their self-awareness and understanding of feelings.

Suggested Modification:

- While illustrating their planet with words, students can mention other characteristics not asked of their imaginary planet if they wish so. Here, the critical point is being able to express their mood efficiently in their own way.

Activity 26

Bridge

Activity type: Play activity

Time: 40 minutes

Recommended Songs: None

Materials: None

Script: When all the students finish talking about the planet they dream of, they stand up and bring the chairs to the backside of the room to enable acting comfortably. Then, they follow these instructions below:

1. When the bell rings, they start to walk around the room to think about one of their most precious dreams or utopias related to their life or world.
2. After a while, the bell rings again. This time they pair with the close one. One of the pairs starts to talk about their dreams until the bell rings again. Then,

the other person of the pair shares their dreams. Thus, each person in the pair owns the dream of other people.

3. Later on, the bell rings again, and they continue to walk around the room.

When the bell rings again, they pair with other people. Then, they anonymously share the dream that belongs to the other person whom they paired before one by one,

4. This process repeats five times, and then they circle up and share the last dream they listen to. Then, they try to find their own dreams that they shared the first time. They realize the change of their dreams along this process.

Possible Benefits:

In this activity, students can first enjoy this dream-sharing process. In the end, they may get surprised when they see how their dreams are changed. Furthermore, through this sharing, they can see their familiar or different opinions about their lives, which may contribute to their social skills. They may also positively affect their perspectives on life and the world, meaning that they may get a better perspective on their own lives.

Suggested Modification:

- Students may pair with the same person again. However, if they wish, they can exchange their pair.

Activity 27

Main Activity

Activity type: Puppet making

Time: 30 minutes

Recommended Songs: *Tardes de Bolonha* by Rodrigo Leão

Materials: Smartphone or laptop and speaker for music, newspaper, paper, glue, tape, scissors, rope

Script: When students complete the dream-sharing process, they get ready for the next activity. They are randomly divided into four groups. For their group work, they get tables and chairs. Then, they apply these steps below:

1. First of all, each group decides the group's common dream or utopia. Then, they imagine a planet where that dream or utopia comes into existence.
2. Later on, they create a puppet by considering this common utopia they agreed on. Finally, this puppet they made becomes the president of this alternative imaginary planet.
3. When they finish making a puppet, they prepare a speech in which the puppet president introduces their planet regarding the utopia or dream. Then, they decide the person who will be the voice of the puppet or share different parts of the speech.

Possible Benefits:

Students can cooperate to create artwork together in this activity, which may improve their social skills. Furthermore, since they communicate in this creating process, they may develop their expression skills in the social environment. They may also perceive social acceptance since the group members care about their ideas and implement them. Basically, puppet making is an art-making process that students can enjoy while creating.

Suggested Modification:

- The groups would like to have more than one dream or utopia for their planet or not agree on one dream. So, they can be allowed to have more than one dream.

- It depends on students how to create their puppet, but if they cannot share the roles equally, you can develop an idea in which students create one part of the puppet separately and put them together at the end.

Activity 28

Reflection

Activity type: Puppet drama

Time: 30 minutes

Recommended Songs: None

Materials: None

Script: When all students finish creating their president puppets, they come around the circle. Then, they follow such steps below:

1. One volunteer group comes one step ahead and presents their puppet drama show.
2. When they finish presenting their drama, others respond aesthetically.
3. Later on, other groups show their drama, and others respond aesthetically at the end of each show.

Possible Benefits:

Since students creatively express themselves in this activity, they may enjoy this process. Also, they cooperate with their group, which may improve their social skills. Furthermore, they role-play in front of a group; therefore, it may promote their social expression skills.

Suggested Modification:

- If any group does not want to be first, you can specify an order in which they present their show considerably.

WORKSHOP EIGHT

"Meeting With a Close Friend, the Body"

As known in a physiological manner, the brain and body effectively communicate with each other to keep human beings alive. However, this relationship is more complicated. Many are not aware, but emotions in their mind react to their body. It means that what they feel has a substantial impact on their body. For example, when they fall in love with somebody, their heartbeat increases, and something happens in their stomachs. It is not limited to love, meaning that all other feelings have an effect on the body. Becoming aware of the body can help regulate emotions. In other words, relaxing the body through different relaxation techniques like meditation and mindfulness can help understand emotions and feel better. In this manner, this workshop is constructed for students to realize the effects of emotions on their bodies, relax and feel better.

Activity 29

Warm-up

Activity type: Orientation

Time: 30 minutes

Recommended Songs: None

Materials: None

Script: When all the students come into the room and take a seat around the circle, they answer the questions below in a volunteer order:

1. How are they?
2. How was your week?

3. Do you have any habit that makes you feel good and relaxed? Is there any habitual activity you do or attend, especially when you feel tired or under stress?

Possible Benefits:

Students may realize how much they care about their self-relaxation by answering these questions. Besides, they can observe their peers' habits, which may become an inspiration for them, and they can have similar habits in their lives. Eventually, since they express themselves in a secure social atmosphere, it may contribute to their social skills.

Suggested Modification:

- Some students may think that they do not have any habits for relaxation; they are probably not aware of their usual habits. For that case, you may give some examples to encourage them.

Activity 30

Bridge

Activity type: Meditation

Time: 40 minutes

Recommended Songs: *Halvmåne* by Månvarv

Materials: Smartphone or laptop and speaker for music, mats, candles, incense

Script: When all the students finish answering the questions in the warm-up activity, they get ready for this activity. They bring all the chairs backside of the room. Then, they get mats and put them in a proper position to act comfortably and lay down.

Then, they implement these steps below:

1. Students close their eyes and are aware of the environment with other senses.
They smell the room and realize different smells, such as incense. They hear the sounds and music. They feel the mat and the ground they lay down on.
2. Later on, all students put their hands over their bellies. They try to focus on their breath and remove all the ideas in their minds. While they deeply breathe in, their belly pushes upward. While they slowly breathe out, their belly falls downward. They inhale for around 7 seconds while exhaling for approximately 10 seconds in one round.
3. They slowly move their finger and toes and change their breathing in a usual circle. Lastly, they open their eyes and sit down. If they would like to share, they can talk about images/sounds and experiences related to this activity.

Possible Benefits:

In this activity, students may feel relaxed and relieved. Since they focus on the environment and breathing, they may realize how busy their minds are. In this way, they may improve their self-awareness. Although it is a more individual activity, students meditate in the same environment and share similar thoughts about the activity; therefore, it may contribute to their social bonds.

Suggested Modification:

- To increase the quality of the atmosphere, students can take off their shoes or wear something comfortable.
- If students feel anxious when they close their eyes, all they can do is keep them open during the activity.
- It is better to put mats in a proper position like a circle or square, yet if students feel more comfortable choosing their place around the room, which can also be allowed.

Activity 31

Main Activity

Activity type: Movement activity and mindfulness

Time: 40 minutes

Recommended Songs: *Ending* by Peter Sandberg

Materials: Smartphone or laptop and speaker for music

Script: When the meditation activity is finished, students take the mats to the backside of the room. They come back to the circle and follow these steps below:

1. When the music starts, they start to walk around the room for a while. When the bell rings, they stay where they are, if it is suitable for them.
2. Then, they start to think about their fingers and hands. They look at them and move them. They focus on these parts of their body and feel the energy there.
3. Later on, they move their arms and elbow and focus on the energy in these parts.
4. Next, they feel the energy in their shoulders and neck and move these parts.
5. After, they focus on their head, hair and all facial parts. Then, they move and touch them.
6. Then, they move their upper body and touch these parts like the chest, belly, back and waist.
7. Later on, they focus on their lower body, especially their hip and upper legs. They consider the energy there.
8. Lastly, they move their lower legs and feet. After a while, they slow down and stop moving by the end of the music. If students wish, they can share how they feel during this activity.

Possible Benefits:

Through this activity, students may feel relaxed and more aware of their bodies, which may increase their self-awareness. They may realize that they have this body, yet they do not have a sense of conscious control. In this way, they can even observe the effect of negative and positive energy on their bodies. Eventually, they can enjoy this movement and dance activity.

Suggested Modification:

- Students may take off their shoes and wear something to move easily to feel more comfortable.
- Students may be shy to move and touch some parts of their bodies. You can let them focus on any other part of their body in such a case.
- To act in harmony, students can move and dance through music.

Activity 32
Reflection

Activity type: Visual art-making - cloth painting

Time: 30 minutes

Recommended Songs: *Eternity and A Day: 3. Eternity the Theme* by Eleni Karaindrou

Materials: Smartphone or laptop and speaker for music, fabric, finger paint

Script: In this activity, students illustrate all the journeys they have experienced throughout all workshops following these steps below:

1. They put a big white fabric on the floor altogether and then get their finger paints and sit down around the fabric in a place they prefer.
2. Later on, they start coloring the fabric by considering the movement in the body. They regard whether the body has any difference before and after the

movement. If there is, they can focus on these changes and make them concrete on the fabric by coloring.

3. When everyone finishes their painting, they hang this colored fabric on the wall. Everybody looks at it as a whole for 10-15 seconds. Then, they respond aesthetically at the same time.

Possible Benefits:

Students can basically enjoy this painting process. As the last activity of the last workshop, they can review all the processes through this activity. They may realize the impacts of experiences on their thinking pattern and emotional states. They might notice positive effects of activities on their social and emotional development. Since the whole group colors one fabric, it might contribute to their sense of group and collaboration.

Suggested Modification:

- If some students do not know what to paint, you can provide them with some clues. They can both color concretely and abstractly. While coloring, they may concentrate on the whole journey considering their feelings. If they have trouble with remembering, they can just focus on that day's journey and illustrate their feelings related to that day.

APPENDICES

APPENDIX 1

Creativity, Activity and Service (CAS)

At the heart of the IBDP curriculum, CAS is regarded as “enabling students to demonstrate attributes of the IB learner profile in real and practical ways, grow as unique individuals, and recognize their role in relation to others” (IBO, 2015, p.8). Considering its strands, first of all, creativity includes discovering or improving skills in an artistic process, including performance or product. Secondly, the activity consists of physical activities like sports to contribute to a healthy life. Lastly, service is based on collaborative working for the fulfillment of the specific needs of different communities like children and older adults. Therefore, the IB gets students to be actively involved in activities in one strand or more of CAS.

It starts at the beginning of the Diploma Programme and lasts at least 18 months. The success in this area is based on seven learning outcomes of CAS, meaning that the process is evaluated by IBDP CAS coordinators considering these learning outcomes at the end. Students can participate in one or more strands of CAS, and it could be just one event or series of events. The evaluation is made considering the interviews with CAS coordinators and written or visual evidence in the portfolio.

All CAS students are expected to have a CAS portfolio in order to organize their CAS Programme, reflect on their experiences and collect evidence for participating in a CAS experience, which is not formally assessed (IBO, 2015). These students are requested to have at least three scheduled interviews with CAS coordinators to discuss the portfolio and receive encouragement and advice. CAS coordinators are responsible for checking students’ portfolios regularly and providing

feedback; however, they cannot force students to create their portfolios and reflections in a particular form. The form and order of reflections and the portfolio are totally up to students' preferences. Nevertheless, CAS coordinators inform students how to reflect by providing definition, modeling, leading, sharing and provoking (IBO, 2015).

In line with the explanation above, CAS reflection is based on awareness of their skills, strengths, and environment during the CAS experience. It contributes to students' self-awareness and social skills. In these reflections, it is essential for students to describe what happened, express their feelings, generate ideas and ask questions about important moments in their CAS experience (IBO, 2015). Students decide which form of reflection they would like to use. For example, they can use photography, videos, painting, writing, or any creative way. In this way, students are stimulated to be more autonomous and responsible in their work.

APPENDIX 2

International Baccalaureate

The International Baccalaureate (IB) is a learner-centered curriculum that includes four different educational programs for worldwide schools, aiming to create new generations with values, knowledge, and skills to make the world better and more peaceful (IBO, 2019). Raising generations with knowledgeable, inquiring, and caring through intercultural understanding and respect is one of the main targets of this curriculum. It cares about whole-person developments, and the subjects are designed accordingly. There are learner profiles expected for students to have lifelong through this curriculum in line with this. Those learner profiles are inquirers, knowledgeable, thinkers, communicators, principled, open-minded, caring, risk-takers, balanced and reflective. Considering these attributes, IBO encourages students to have social, emotional and physical well-being along with cognitive development (IBO, 2019).

One of the programs of this curriculum, the Diploma Programme (IBDP), was established in 1968 to provide an internationally recognized education for the university entrance of students 16-19 years old (IBO, 2019). There are six different subjects and three elements they have to complete to graduate. One of the features, Creativity, Activity, and Service (CAS), is considered part of the IBDP curriculum, providing students with social-emotional well-being (Cooker, Bailey, Stevenson & Joseph, 2016).

APPENDIX 3

Expressive Arts Therapy

Meyer DeMott (2017) defines expressive arts (EXA) as a therapeutic way of creative expression based on the body and connected to all the senses. In line with this definition, McNiff (2011) indicates that EXA is a professional discipline that brings artistic and healing processes together with the purpose of helping others. To this end, it enables participants to experience various forms of expression, life enhancement, mental development, a sense of belonging in social settings, the feeling of being present, and being in the moment during sessions through creativity and imagination (Miholic & Martinec, 2013). In this sense, EXA presents an alternative world where participants experience new adventures compared to the routines in their habitual world (Meyer DeMott, 2017). Additionally, EXA prioritizes the concept of low skill-high sensitivity, meaning that participants are expected to have high sensitivity to the artwork creation process in which they are involved. In this sense, being a total presence in the activities is more important than the quality of the artworks they made.

Furthermore, in this alternative world, non-verbal communication forms outweigh the verbal ones, encouraging people to interact with the world creatively and artistically. This interaction is called decentering because it enables individuals to enter into an alternative world through exceptional communication with themselves, the group, the place, and the time. In these circumstances, social and emotional awareness can arise, leading to improved social and emotional well-being.

In the EXA workshops, there are similar activities implemented in other therapeutic modalities, including music therapy, drama therapy, dance, movement therapy, bibliotherapy, play therapy, sand play therapy, art therapy, and multimodal arts

therapy. However, it distinguishes itself from other art therapy practices by its quality of having an intermodal art-making approach. It also consists of relaxation techniques, including meditation and mindfulness, and various arts like dance, music, visual arts, creative writing, drama, and sculpture. To be able to implement such art-related activities, a safe and non-judgmental atmosphere should be provided for participants. This is an excellent way to stimulate them to leave out their comfort zones.

This artistic healing process is constructed through a series of workshops. It is called the architecture of a session created by Knill et al. (2005). Each workshop consists of four different stages, namely: **Warm-up, bridge, main activity, and reflection**. Regarding these phases as separated units, firstly, the **warm-up** can be regarded as a threshold where group members are getting ready to enter a particular place with a special time span, which refers to an alternative world (Levine, 2005). It includes interaction and basic body movements such as walking. Then, the next stage, the **bridge**, can be considered the initial step for entering into this alternative world and opening to the art-making or play (Knill, 2005). After that, the **main** activity is the phase where participants create something meaningful related to the week's themes and their emotional states. In this stage, poiesis takes place, meaning that participants are allowed to discover the meaning of their existence through the artwork they create (Trueit, 2005). To be able to put effort into this place, there should be mimesis, which is basically an imitation of nature. In the **reflection**, all group members express themselves with their creative works and communicate with each other using verbal and non-verbal communication tools. They also provide a response to others' artwork, which is called **aesthetic response**. It means that the audience responds in a creative way to the artwork rather than clapping their hands.

It refers to “I see you, care about you, and value what you do without judging your artwork.” These responses enable students to feel secure and valuable.



APPENDIX 4

Emotional Intelligence

Salovey and Mayer (1990) defined emotional intelligence (EI) as “the subset of social intelligence that involves the ability to monitor one’s own and others’ feelings and emotions, to discriminate among them and to use this information to guide one’s thinking and actions” (p. 5). This term became popular when Daniel Goleman, an American writer and psychologist, published his book “*Emotional intelligence*” in 1995 (Drigas & Papoutsis, 2018). In his book, Goleman (2006) conceptualized EI as comprising: self-awareness, self-regulation, social skills, empathy, and motivation. Table 1 presents detailed descriptions of Self-Awareness and Social Skills in Goleman’s EI Model, which are the EI skills that this guide focuses on.

Table 1. Self-Awareness and Social Skills in Goleman’s EI Model

EI Skills	Competencies	Explanation
Self-awareness	a. Emotional awareness	Recognizing one’s emotions and their effects
	b. Accurate self-assessment	Knowing one’s strengths and limits
	c. Self-confidence	A strong sense of one’s self-worth and capabilities
Social skills	a. Influence	Wielding effective tactics for persuasion
	b. Communication	Listening openly and sending convincing messages
	c. Conflict management	Negotiating and resolving disagreements
	d. Leadership	Inspiring and guiding individuals and groups
	e. Change catalyst	Initiating or managing change

	f. Building bonds	Nurturing instrumental relationships
	g. Collaboration and cooperation	Working with others toward shared goals
	h. Team capabilities	Creating group synergy in pursuing collective goals

Currently, there has been an increasing effort to measure and improve students' emotional intelligence in school-based programs (Salovey, Mayer, Caruso, Yoo, 2009). The reason behind this interest in EI in educational settings can be regarded as the necessity of EI skills in the modern world. Recently, it has been known that developed cognitive skills are not enough alone to achieve success in business and social life.