AN EXPERIMENTAL STUDY
TO INCREASE SELF-ESTEEM OF THIRD GRADERS
THROUGH THE USE OF ART PROJECTS,

MASTER'S PROJECT

Submitted to the School of Education
University of Dayton, in Partial Fulfillment
of the Requirements for the Degree
Master of Science in Education

by

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DEDICATION

Many people have given me support, encouragement and assistance in completing this degree.

To my family, thanks for the encouragement and understanding. I wish to especially thank my husband, Gary, for supporting me throughout this entire project.

To my friend Kathleen, for all of her assistance and encouragement.

To my church, for understanding why I could not always be present for meetings and special events.

To Jesus, without whose patience and guidance this entire project would not have been completed.
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CHAPTER I

INTRODUCTION

Everything has its beauty but not everyone sees it.

-Confucius

Some third grade students have very low self-esteem. When they are asked to complete work many answer, "I can’t". This problem is not new. It encompasses children of all localities, ethnic backgrounds, religions, and social status (Rosenberg, 1965).

When these students are asked to create an art project, many refuse the task and insist they need assistance to complete the project. They feel inadequate to do the work themselves. Research indicates that a student’s perception of himself falls into three categories. These categories are:

a. Confidence, or a belief that you control your own destiny. You feel a sense of accomplishment from repeated experiences.

b. Fulfillment, our ultimate need in life is to become everything we are capable of becoming.

c. Security, that is becoming valued and trusted by others even when we fall short of the mark.

(Segal, 1990).

Our entire educational philosophy is designed to create a knowledgeable, well-rounded person. Self-esteem is the key to a happy, successful and responsible adult. According to Kramer (1971), children who have not had an opportunity to
develop self-esteem should be encouraged to produce art which depicts the confusion of their lives.

In order to improve self-esteem a variety of art projects, using a variety of art media needs to be introduced. (Demery, 1984). According to Omizo (1988), "Art activities often tend to help people feel unique and productive, experience feelings of acceptance, value themselves and others, make decisions, and gain self-confidence."

Problem Statement

This study was to determine the effectiveness of an art-centered program on the self-esteem of third graders.

Hypothesis

There was no significant difference between the pre and post-test mean scores of students who completed the art-centered program.

Procedure

The number of subjects used for the study was twenty-four. Two of the twenty-four were mainstreamed for the art class. The third grade class chosen for this study was selected for the mainstreamed students. The age range of the class was from eight to ten years.

The school was located in a small village in the Midwest. The school community was composed of farmers, factory workers, and office personnel who commute to jobs in nearby cities. Several of the students came from single-parent homes.
The students came to the art room each Friday, last period, for forty-five minutes. The DH students left twenty minutes before the end of the class.

The students were given the Coopersmith Self-Esteem Inventory before the selected art projects were introduced. The post-test was given at the conclusion of the art work, which was at the end of the school year.
Free labour or art is simply nature unravelling its potentialities, both in the world and in the mind, and unraveling them together, in so far as they are harmonious in the two spheres. Such labour is therefore a great corrective to distraction, since it concentrates attention on the possible, and trains the will to discriminate and organize its true intentions.

----- George Santayana

Many factors contribute to a student's self-esteem. In this study the researcher focused on art projects and what effect they have on self-esteem.

According to Silvernail (1981), there is a distinction between self-esteem and self-concept. He defined self-esteem "as the valuative dimension of our self-concept". Self-concept, on the other hand, "Is the way we perceived ourselves and our actions, and our opinions regarding how others perceive us, or the value we place on ourselves." From this statement, we can assume that self-concept develops at an infant age while self-esteem is learned and develops later in life. We see ourselves as having particular abilities and then we make an evaluation of these self-images in our relationship to others. It is possible to have an accurate self-concept and either positive or negative self-esteem.

Madden (1988) believes students who are constantly rewarded or praised develop a positive self-perception to enhance themselves. He suggests teachers use encouragement rather than praise. Madden feels praise is judgmental and
based on achievement, encouragement recognizes growth, contributions and promotes self-reliance, self-direction, and cooperation. "Through encouragement students can develop good feelings about self without becoming dependent on teachers’ judgements" (p. 52).

Katz (1988) believes self-esteem varies from one interpersonal situation to another. It is the responsibility of the parents to reassure the child so he can cope with rejection or indifference.

Self-esteem is measured against particular criteria acquired within the family. This criteria varies among families, ethnic groups, and neighborhoods. It may also vary from boys and girls.

Ellie Kahn (1990) believes for a child to have high self-esteem he must feel lovable and capable. This degree effects every area of his life and future. A child’s ability to be creative, relate to others, and to achieve is determined by his self-esteem.

Three factors must be considered when fostering self-esteem. These are: Confidence, or Self-Efficacy. This arises from repeated experiences in which a child feels a sense of accomplishment.

Fulfillment – the self-actualization to become everything we are capable to become as individuals. For this to take place, encouragement and inspirations of role models is essential.
Security - feeling of being trusted and valued even if we fall short of the mark. This means knowing parents’ devotion or the teacher’s esteem will not disappear if the student fails at a task. (Segal, 1990)

Many researchers have similar ideas. Bunker (1991) has said:

The most important result of having students set their goals is that children will perceive that their actions are responsible for their success and that they can control skill improvement and successful outcomes.

How does a teacher help her students to enhance their self-esteem? By building self-respect. According to Wasserman (1987), children show respect for who they are and what they do when they receive recognition. Respect is shown when children are permitted to choose and when their choices are acknowledged. Respect is displayed when children make decisions affecting their lives and their decisions are recognized. When children receive this recognition, they feel esteemed. This decision making helps to increase their personal power.

To improve the self-esteem of students, teachers self-esteem must be raised. (Canfield, 1990)

His ten-step model includes the following:

1. Assume an attitude of 100 percent responsibility. 
The student needs to change their feelings for verbal and behavioral responses.
2. Focus on the positive. Canfield suggest spending a lot of time having students recall, write, or draw, and share their past achievements.

3. Learn to monitor your self-talk. Have students engage in self-talk which is positive and cancel negative thoughts and communications.

4. Use support groups in the classroom. Students are encouraged to share an idea or feeling with a buddy or group.

5. Identify your strengths and resources. Students write down and tell each other their positive qualities and strengths.

6. Clarify your vision. Students construct their "perfect life" complete with their ideal house, job and spouse and then share it with their support group.

7. Set goals and objectives. Students set measurable goals and objectives for the family, school and community. They then share objectives and goals with the class and their support group. These are encouraged and celebrated as goals are achieved.

8. Use visualization. Students are ask to imagine their goals and objectives as if they were already achieved. This action releases creativity, increases motivation, and alters perceptions.

9. Take action. This means helping students do things they previously did not think possible.
10. Respond to feedback - and persevere. Students should use mistakes for growth, to employ both negative and positive feedback to their advantage, and then persevere until the goals are accomplished.

The research by Fairchild (1977) further reflects the role of the teacher. Unconditional positive regard means acceptance of children for who they are. This does not mean we have to accept, approve or condone their behavior; it means we do accept and respect them.

We cannot help children grow unless we first accept them and their position.

According to Kostelnik, Stein & Whiren (1988) the climate created in the classroom is called the verbal environment. This verbal environment is a key in the degree of high or low self-esteem development. The verbal environment are messages of competence or inadequacy to the students. If positive statements are given the child’s self-awareness and perceptions of self-worth are enhanced. If negative statements are made, the child’s self-esteem is diminished.

Berne (1987) states:

No matter how deep their downward spiral of deteriorating self-esteem, each child has an innate drive to see the self as meaningful, valuable, capable, and lovable. You can count on that drive for help.

Research shows students develop a positive self-esteem when they are permitted to select art projects, materials, and
work at their own pace. (Torrance, 1977). This does not say the art room should be chaotic. The art teacher must balance the amount of direction and guidance while giving students freedom to choose. Torrance has said:

Creativity is a successful step from the unknown, getting away from the main track, breaking out of the mold, being open to experience and permitting one thing to lead to another, recombing ideas or seeing new relationships among ideas, and so on. Concepts such as curiosity, imagination, discovery, innovation, and invention are also prominent in discussions of creativity, and sometimes one or the other is equated with creativity. (p. 6)

In order to investigate self-esteem, it is necessary to define art. In our ethological view, "Artistic behavior shapes and/or embellishes everyday reality with the intention of constructing or manifesting what is considered to be another "level" from quotidian practical life" (Dessanayake, 1980). She further states "art is necessary, that it makes a qualitative difference to human life." (p. 132)

Anthropologists have claimed that art contributes essential social benefits to societies. Art expresses feelings, reiterates social values, and provides for shared experience.

The creative art process is specifically related to the process of self-actualization. (Ryder 1987) states there are four distinct sections. These are: Awareness, Focus, the Working Process, and the Art Product.
The first phase involves being open to thoughts and experiences. Rogers (1969) also recognizes this importance when he writes:

The most socially useful learning in the modern world is learning of the process of learning, a continuing openness to experience and incorporation into oneself of the process of change. (p. 163)

The second phase involves reflection and selection. The student must evaluate his feeling and experience and choose those of personal importance.

The third phase is acting upon a particular idea, with thoughts about design, style and media. All of the considerations must be matched to one's unique idea.

The final phase is organizing the idea into visual form. This concept is important because it affords the student an opportunity to realize his own thoughts into the creative art process. According to Rogers (1961), one should search for pattern in life's changing experiences.

The art educator, Viktor Lowenfeld, (1975) once said:

No art expression is possible without self-identification with the experience expressed as well as with the art materials by which it is expressed. This is one of the basic factors of any creative expression: it is the true expression of the self. (p. 17)

Each person has the ability to create visual works. These works display our thoughts and experiences and shows we are unique from one another. Goldsmith (1988), defines creativity as "the ability to produce socially useful and
unusual products in some area of endeavor". His findings show a positive relationship between self-confidence and creativity. He also found that the relationship was stronger and more consistent for females than for males.

Horvath (1989) states, "Human progress is driven by creativity, desire, and pride". Creativity, according to Horvath, is "What happens when a free mind pursues its own desires and risks doing things in its own way".

Creativity is generated by doing what one wants and is enhanced by taking risks. Clemes and Beane (1981) view responding as an important factor in fostering creativity. They believe responding requires one to listen, to be opened to learning from the child about his needs, and to recognize that the child is unique.

Do not criticize creative ability. The child needs to try ideas and experiments. Errors can provide new and better ideas. In the article by Barbara O’Connor (1969), she suggests art is useful to a child as a means of self-realization. Art speaks from the heart. It gives insight into a child’s individuality and how well he adapts to his environment. Art also gives the viewer a glimpse of the child’s world and how he feels about it.

Through his satisfaction in a successful creation he increases his self-confidence. Through his art it is hoped the child will be better able to face the realities of life.
According to Woods and Lewis (1976), Art and Craft are an essential part of the curriculum because:

1. Children need as many different opportunities for creative expression as possible.

2. Children need to be made aware of their environment.

3. Children need the opportunity to explore different media.

4. Children enjoy drawing, painting and maping, so art and craft can become unifying forces for much of their other work.

5. Some children who excel at little else can produce beautiful results in this field.

6. We like to flatter ourselves that we might be providing the vital early experiences for a budding Michelangelo!
CHAPTER III
METHODOLOGY

You cannot teach a man anything. You can only help him discover it within himself.
- Galileo

Subjects

The subjects of this survey consist of twenty-four urban-rural third graders. Two of these students were developmentally handicapped. Fourteen of the students rode to the school from rural areas of the school district. Ten of the students walked to the school.

Setting

The school was located in a small village in the Midwest. The rural students in this survey were from a middle to lower class income bracket. The community is composed of farmers, factory workers and office personnel who commute to jobs in nearby cities. The class was primarily self-contained with the exception of the two DH. students who were mainstreamed for various classes. The class contained students of many abilities ranging from very slow to gifted. The art class for this study met each Friday afternoon for forty-five minutes.

Assumptions

In order to carry out this study the students were given a self-esteem inventory before the independent variable was introduced. Groups, as well as individual art projects were planned and executed. The writer assumed the students honestly answered the inventory in the pre and post-test.
Limitations

One of the limitations was the number of students. One section of the third grade was chosen. The sample size was to have been twenty-nine students but due to absenteeism, only twenty-four students were actually surveyed. Another limitation was the ration of girls to boys (fifteen boys, nine girls).

The third limitation was the time of year. The first survey was given in January, the second in May. The temperature of the room coupled with the weather outside and last period on Friday, may have been reflected in responses to the survey. Other sources of limitations were the confounding effect of pre-testing and the interference caused by the multiple treatments.

Definition of Terms

Self-esteem is the confidence and satisfaction the student has of himself.

Urban Students are students who live in a community near a large city.

Rural are the students who attend school from the country.

Medi are the materials used to express the art work.

Values are the established ideals which society regards as desirable.

Semantic Differential is the concept which was measured, a series of bipolar adjectives.
Wedge to work out the air bubbles which form inside a piece of clay.

Slip is a creamy consistency of liquid clay.

Tempera is a water paint in which eggs are used as a binder.

Blind Contour Drawing is creating the image with line, looking exclusively at the object until the drawing is completed.

Bisque is the first time the clay is fired.

Kiln is the oven in which the clay is fired.

Glaze is a mixture of finely ground materials which forms a protective surface on the clay when it is fired.

Fire means to make clay very hard by baking it in a kiln.

Mainstreamed are the students from a developmentally handicapped class which are sent to art with the self-contained classroom students.

DH are the students who have been tested and who are determined to be developmentally handicapped.

Synectics the creative problem solving through emotions and irrational reasoning.

Bionics the biological and electronic phenomena which are used to create new ideas.
Projects Selected

The projects chosen for this study were lessons prepared by the researcher and Demery study (1984). Due to the time factor, many of the projects were started during one class period and continued or concluded during the following week.

Clay Pots. The first project was a clay pot. After viewing a fifteen-minute video about properties of clay and watching a demonstration, the students were given one and one-half pounds of clay. They spent most of the remaining time wedging and making coils. The coils were put into a sealed plastic bag at the end of the class period. The following week the coils were shaped into a bowl or vase, with the assistance of a bowl of slip. Most students finished the bowl and sprayed it with water at the end of the class time. The bowls and vases were allowed to dry on a shelf. The teacher did mist them periodically to keep them from drying out too rapidly, thus creating cracks. To make certain the bowls and vases were thoroughly dry, we did a crayon drawing of the season the following week. Week number four we loaded the greenware in the kiln and did a bisque firing. Week number five the pieces were glazed. Each student could select up to four colors for their clay piece. Most chose two colors. One color for the inside and a different, usually contrasting one, for the outside. Three coats of glaze were applied. Some students finished glazing and some did not. The following
class period, pictures from class number four were completed or glazing was finished. At the end of class, pots were loaded in the kiln for the glaze firing. The teacher fired the kiln and the finished pieces were distributed the following class period.

The second project was a mural. This project was selected because according to Strang (1965), "They will frequently put forth much more effort to achieve a group goal." (p. 119)

Because the number of class periods was limited, eight students painted the background of the 7 x 4 foot sheet of butcher paper with tempera paint. Four painted the clouds and sky while four painted the lake and grassy hill. The subject, selected by the students, was the summer camp ground. While the painters worked busily in the back of the room, the rest of the class brainstormed and decided what objects to include in the mural. White drawing paper was put on a table. It was up to the student to decide where his object, tent, camper, bird, boat, etc. would fit into the picture. The finished background was hung from the chalkboard so each student could plan his object. The object each student selected, was drawn on 12" x 18" white drawing paper if in the foreground, or drawn on 9" x 12" drawing paper, if it was in the background. When drawn and colored in with oil pastels, it was cut out and glued onto the painted background. The completed mural was displayed on the hallway wall.
Self-Portraits with Pastels. Self portraits were chosen so each student could draw himself as he saw himself. Students were given a box of 16 sticks of soft pastels and a sheet of 12'' x 18'' white drawing paper. The researcher gave a few basic ideas for color, shading, shape and proportions. Each student was given or brought in a small hand mirror to look at himself. He was asked to notice proportions, coloring, shadows and any distinct personal markings. The students were enthusiastic with this project and worked on them for four weeks. Each student had to interpret himself for this project. Most of the students worked realistically and the finished portraits were easily recognized by other class members. Five of the students drew themselves as they wished they looked. A few made noses or ears smaller than they actually appeared. Some of the girls changed their hair color, and two students changed the color of their eyes to the same color as their friends. The students were ask to draw a bust, or head to chest of themselves. Many of the students included "designer" shirts of themselves even though most did not own one. One student drew himself dressed in a football jersey of his favorite NFL team, though none was ever worn.

Most of the students were satisfied with their drawing after four class periods.

Crayon Drawings. Throughout the year each student was given many opportunities to express himself with crayons. All
types of drawings were completed to give the students a chance to creatively express himself. Some subjects selected were indians, jungle scenes and favorite olympic sports. These were chosen because they were discussed in social studies or were of current interest. The range of detail and personal knowledge displayed a wide range of interest and knowledge.

The pictures were displayed in the hallway and comments were made by students and teachers about how they related to subjects studied or the work of famous artists who used the same subject for their art work.

Blind Contour. This project was not fully developed. Due to the field trips and end of school, this project was only mentioned and briefly explained and demonstrated. Some students, however, did bring in drawings of stuffed animals, sports equipment, and bicycles they had done at home using blind contour.

The pre-test was given before the activities were introduced. The post-test was given the last full week of school in May, after the art projects were concluded. The survey test selected was the Coopersmith Self-Esteem Inventory with emphasis on the School-Academic and Social Self-Peers subscales.
CHAPTER IV

FINDINGS

The researcher used the Coopersmith Self-Esteem Inventory to determine each students self-esteem. The inventory is comprised of fifty-eight statements. The student was instructed to check (✓) column one if the response sounded like the student, and a check (✗) in column two if it was unlike the student. The administrator read each statement out loud so the comprehension difficulties would not affect the response. The same survey was given as a pre-test and post-test. There was an eighteen-week span of time between the two tests.

Scoring

Self-esteem Inventory (SEI)
Coopersmith, 1967

The Coopersmith Self-Esteem Inventory may be broken down into sub-scales. These sub-scales are: Lie Scale, Home-Parents, General Self, School-Academic, and Social Self-Peers. Only two sub-scales were used for this study. The two selected were: Social Self-Peers and School-Academic.

To score each student’s inventory sheet a cardboard stencil was made. This stencil was placed over the responses each student had given. For the School sub-scale, statements 2, 17, 23, 33, 37, 42, 46 and 54 were counted if a check was made in the proper square. To score in the Social Self-Peers statements for 5, 8, 14, 21, 28, 40, 49 and 52 were counted if a check appeared in the square indicated on the stencil. The
researcher counted the number of times the students' marks corresponded to the scoring key. The total on the test sheet was entered under either SCH for School-Academic, or SOC for Social Self-Peers.

The scores from the completed January and May Coopersmith Self-Esteem Inventories were complied. The findings are discussed in this chapter and are presented in the Appendices C. The mean of the scores for social, in January, was 4.375 with a standard deviation of 1.602 and a range of 2 to 8. The mean of the scores for school, in January, was 2.792 with a standard deviation of 1.581 and a range of 1 to 6.

The mean of the scores for the social scale in May, was 4.083 with a standard deviation of 1.681 and a range of 0 to 8.

The mean of the scores for school, in May, was 2.708 with a standard deviation of 1.172 and a range of 0 to 4.

The mean of scores in May indicated a decrease in the social scale of .292 points. The same is true of school. The t-score of social .605 was not significantly different. The null hypothesis is therefore accepted.

The second mean for each group of was compared to produce a school score of .205 indicating no significant difference in the art projects used to increase self-esteem.
Histogram
Total Number of Scores for Social—Self Peers
January
23
Histogram
Total Number of Scores for Social—Self Peers

No. of Students

Scores

May

No. of Students

Scores

0 1 2 3 4 5 6 7 8 9

0 5 10 15

No. of Students

Scores

0 1 2 3 4 5 6 7 8 9

0 5 10 15
Histogram
Total Number of Scores for School—Academic

January

No. of Students

Scores

0 1 2 3 4 5 6 7 8 9

0 5 10 15

24
Histogram

Total Number of Scores for School—Academic

May

No. of Students

Scores
RESULTS OF SEI
Coopersmith Self-Esteem Inventory

<table>
<thead>
<tr>
<th>3rd grade</th>
<th>(Social)</th>
<th>January</th>
<th>May</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>Mean</td>
<td>4.375</td>
<td>4.083</td>
</tr>
<tr>
<td></td>
<td>SD</td>
<td>1.602</td>
<td>1.681</td>
</tr>
<tr>
<td></td>
<td>Range</td>
<td>2-8</td>
<td>0-8</td>
</tr>
</tbody>
</table>

(School)

| Mean     | 2.792   | 2.708   |
| SD       | 1.581   | 1.172   |
| Range    | 1-6     | 0-4     |

+ - values for comparison:

Social  +  =  .605

School  +  =  .205
"What is the use of a book," thought Alice, "without pictures or conversation?"

-Alice in Wonderland
Lewis Carroll

The hypothesis, there will be no significant difference between the pre and post-test mean scores of students who have completed the art-centered program was supported. The findings indicated no significant correlation between the scores in January and May as measured by the Coopersmith Self-Esteem Inventory.

The result may be explained by insufficient duration of the experiment.

Bar-Eli and Raviv (1982) stated that self-concept "greatly depends on the view of significant others on a pupil’s success and failure in school" (p. 143)

Giving the entire class the Coopersmith Self-Esteem Inventory at the same time may have effected the results. The researcher hoped the students would be honest, but being on the same eye-level and competing to be the first one finished, may have had a significant bearing on the outcome.

The survey was administered with pencil but each question was verbally stated since several of the DH students had difficulty reading.

The writer believes self-esteem could change in the long term but too many factors change the self-concept. One could not be certain the art project was the controlling factor.
In a study by Bridgeman and Shipman (1978), it was found third grade achievement scores were closely correlated to the Brown IDS Self-Concept Referents Test.

The sample size created problems in the study. The entire section of third grade students may have been too large. Two students moved in half-way through the experiment. The class met last period of the day so two students always left early to ride the bus home from school.

The students whose social scores increased in May showed more confidence in themselves. Their art work showed more detail and awareness. The students whose school scores decreased, received lower letter grades on their report cards.

While the hypothesis was supported, the writer believes positive changes were noted in this short study. Several students who were previously shy or unwilling to share ideas, began verbal communications. One student won a state-wide poster contest, and spent most of her spare time drawing and doing art work. The writer feels the right-left brain concept, the supplies, and the amount of time spent on the art projects presented, needs to be explored. According to Torrance (1977) synectics and bionics need to be considered.

If this research is an indicator, different types of art projects and their relationship to the students self-concept needs further exploration. It takes time to change self-concept. As Purkey and Novak stated, "Educators who do not
recognize the conservative nature of self-concept are likely to expect quick or miraculous changes in others." (p. 30)
APPENDIX

A
COOPERSMITH SELF-ESTEEM INVENTORY (SEI)

PLEASE MARK EACH STATEMENT IN THE FOLLOWING WAY:

IF THE STATEMENT DESCRIBES HOW YOU USUALLY FEEL, PUT A CHECK (✓) IN THE COLUMN "LIKE ME."

IF THE STATEMENT DOES NOT DESCRIBE HOW YOU USUALLY FEEL, PUT A (✓) IN THE COLUMN "UNLIKE ME."

THERE ARE NO RIGHT OR WRONG ANSWERS.

<table>
<thead>
<tr>
<th>STATEMENTS:</th>
<th>LIKE ME</th>
<th>UNLIKE ME</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I spend a lot of time daydreaming.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. I’m pretty sure of myself.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. I often wish I were someone else.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. I’m easy to like.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. My parents and I have a lot of fun together.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. I never worry about anything.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. I find it very hard to talk in front of the class.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. I wish I were younger.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. There are lots of things about myself I’d change if I could</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. I can make up my mind without too much trouble.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. I’m a lot of fun to be with.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. I get upset easily at home.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. I always do the right thing.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. I’m proud of my school work.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
15. Someone always has to tell me what to do. | LIKE ME | UNLIKE ME
---|---|---
16. It takes me a long time to get used to anything new. | LIKE ME | UNLIKE ME
17. I’m often sorry for things I do. | LIKE ME | UNLIKE ME
18. I’m popular with kids my own age. | LIKE ME | UNLIKE ME
19. My parents usually consider my feelings. | LIKE ME | UNLIKE ME
20. I’m never unhappy. | LIKE ME | UNLIKE ME
21. I’m doing the best work that I can. | LIKE ME | UNLIKE ME
22. I give in very easily. | LIKE ME | UNLIKE ME
23. I can usually take care of myself. | LIKE ME | UNLIKE ME
24. I’m pretty happy. | LIKE ME | UNLIKE ME
25. I would rather play with children younger than me. | LIKE ME | UNLIKE ME
26. My parents except too much of me. | LIKE ME | UNLIKE ME
27. I like everyone I know. | LIKE ME | UNLIKE ME
28. I like to be called on in class. | LIKE ME | UNLIKE ME
29. I understand myself. | LIKE ME | UNLIKE ME
30. It’s pretty tough to be me. | LIKE ME | UNLIKE ME
31. Things are all mixed up in my life. | LIKE ME | UNLIKE ME
32. Kids usually follow my ideas. | LIKE ME | UNLIKE ME
33. No one pays much attention to me at home. | LIKE ME | UNLIKE ME
34. I never get scolded. | LIKE ME | UNLIKE ME
35. I’m not doing as well in school as I’d like to. | LIKE ME | UNLIKE ME
36. I can make up my mind and stick to it. | LIKE ME | UNLIKE ME
<table>
<thead>
<tr>
<th></th>
<th>LIKE ME</th>
<th>UNLIKE ME</th>
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</thead>
<tbody>
<tr>
<td>37. I really don’t like being a boy-girl.</td>
<td></td>
<td></td>
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<tr>
<td>38. I have a low opinion of myself.</td>
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<tr>
<td>39. I don’t like to be with other people.</td>
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<tr>
<td>40. There are many times when I’d like to leave home.</td>
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<td>41. I’m never shy.</td>
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<tr>
<td>42. I often feel upset in school.</td>
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<tr>
<td>43. I often feel ashamed of myself.</td>
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<tr>
<td>44. I’m not as nice looking as most people.</td>
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<td></td>
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<tr>
<td>45. If I have something to say, I usually say it.</td>
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<td></td>
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<tr>
<td>46. Kids pick on me very often.</td>
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<tr>
<td>47. My parents understand me.</td>
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<tr>
<td>48. I always tell the truth.</td>
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<tr>
<td>49. My teacher makes me feel I’m not good enough.</td>
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<tr>
<td>50. I don’t care what happens to me.</td>
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<tr>
<td>51. I’m a failure.</td>
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<td></td>
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<tr>
<td>52. I get upset when I’m scolded.</td>
<td></td>
<td></td>
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<tr>
<td>53. Most people are better liked than I am.</td>
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<td></td>
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<tr>
<td>54. I usually feel as if my parents are pushing me.</td>
<td></td>
<td></td>
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<tr>
<td>55. I always know what to say to people.</td>
<td></td>
<td></td>
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<tr>
<td>56. I often get discouraged in school.</td>
<td></td>
<td></td>
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<tr>
<td>57. Things usually don’t bother me.</td>
<td></td>
<td></td>
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<tr>
<td>58. I can’t be depended on.</td>
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</tbody>
</table>
Scoring Stencils

To find the SOC score, the (A) stencil was placed on the test sheet. The number of times the student's marks correspond with the stencil save the researcher the total score for social self-peers, or SOC.

The same procedure was followed to find the SCH or school-academic score. The (B) stencil was used for scoring the SCH.
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