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**AN INTEGRAL RITE OF PASSAGE: EMBEDDING THE AESTHETIC IN  
ADVENTURE EDUCATION IN THE PURSUIT OF WELLBEING**

A thesis

submitted in partial fulfillment

of the requirements

for the degree

of

**Master of Education**

at

**The University of Waikato**

by

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THE UNIVERSITY OF  
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## Abstract

The context for this study was the implementation of an arts integrated unit examined through the lenses of wellbeing, adventure education, children's spirituality and aesthetic experience. The author's personal experiences as a holistic educator, connecting theory and practice in educational settings, informed the devising of the learning experiences incorporated into this contemporary 'Rites of Passage', arts integrated unit. They also informed the qualitative methods selected for this research.

Students reported on their own and others' perceived state of "wholeness" and completeness of experience and the New Zealand Maori concepts of "hauora" – mental and emotional, physical, social and spiritual wellbeing were examined.

Qualitative analysis of the data revealed that a holistic, integrative approach to learning was valued by the students and contributed significantly to their experience of wellbeing and wholeness. The coded data was considered in terms of a heuristic clustering of responses around the relational categories of Self, Others and the Environment. *Connection, Relationship* and *Belonging* emerged as the most important themes and, unexpectedly, *Inclusion* emerged as an important consideration to the participants in this study.

Creative and resilience-building learning activities, as within this 'Rites of Passage' unit and the integral "Wilderness Camp", are supportive of the health and wellbeing of young learners. Such learning opportunities provide for intra-personal and inter-personal development, and contribute to their sense of self, place, meaning and purpose.

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# Contents

<b>Abstract</b> .....	<b>ii</b>
<b>Acknowledgements</b> .....	<b>iii</b>
<b>Contents</b> .....	<b>iv</b>
<b>Introduction</b> .....	<b>1</b>
<i>Background</i> .....	1
<i>Research questions</i> .....	1
<i>Significance of this study</i> .....	1
<i>Towards a perception of the terms</i> .....	2
<i>“Health”</i> .....	2
<i>“To Educate”</i> .....	2
<i>Looking at how to promote “a sense of self, place, meaning and purpose”</i> .....	3
<b>Literature Review</b> .....	<b>4</b>
Educational change is needed but in which direction?.....	4
Wholeness and Wellbeing .....	7
<i>Where does children’s spirituality fit in?</i> .....	7
<i>Aesthetics and the Waldorf School setting for this study</i> .....	8
<i>Development of the concept of wellbeing</i> .....	10
Wholeness .....	14
<i>Hauora – Indigenous People</i> .....	14
<i>The New Zealand context</i> .....	15
<i>The international context</i> .....	16
<i>Integral theory: a contemporary interpretation of wholeness</i> .....	17
<i>Holistic Education – a whole package: intellectual, emotional, social, physical, artistic, creative and spiritual potentials</i> .....	18
<i>The integrated curriculum</i> .....	21
<i>Arts integration</i> .....	22
<i>Arts informed research</i> .....	24
Pupil Voice.....	26
Rites of Passage .....	28
Wilderness Experiences .....	29
<b>Methodology</b> .....	<b>32</b>
Context of this study .....	32
<i>Design of the learning experiences</i> .....	33
<i>How the students contributed to the design of the Rites of Passage unit</i> .....	34
<i>Data Generation: What the children did</i> .....	34
<i>Reflection on what they did</i> .....	35
<i>Ethics procedures</i> .....	36
<i>The sample class</i> .....	37
<i>The focus group</i> .....	37
<i>The type of research: Qualitative research methods</i> .....	37

<i>Grounded Theory</i> .....	38
<i>Ethnography</i> .....	38
<i>Visual ethnography</i> .....	39
<i>Appreciative Inquiry</i> .....	40
<i>Data Collection</i> .....	41
<i>Introduction to the use of photographs in the interviews</i> .....	42
<i>Procedures in which research participants were involved giving rise to data</i> .....	43
<i>Ensuring validity in qualitative research</i> .....	44
Analysing and interpreting the data .....	45
<i>Emergent Codings</i> .....	46
<i>Example 1: Chart of Photograph Choices (reduced to the 10 choices)</i> .....	46
<i>Example 2 - Corroboration by adults or other children</i> .....	47
<i>Coding</i> .....	48
The data collected was considered under the following headings .....	50
<i>Wholeness and Wellbeing</i> .....	50
<i>The individual child's journey: Rawiri; Daniel; Eva; Solomon; Hellene</i> .....	50
<i>Relationship/Connectedness/Belonging within each child's journey</i> .....	50
<i>Relationship/Connectedness/Belonging across the group sample</i> .....	50
<b>Results and Analysis</b> .....	<b>51</b>
Wholeness and Wellbeing .....	51
<i>Figure 1.1</i> .....	51
<i>Figure 1.2 - The Self/Circle expands</i> .....	52
Preface to the Individual child's journey section .....	53
Individual child's journey – Rawiri.....	54
<i>Self identified key moments or recognition of change</i> .....	54
<i>Connection to the environment/Mana Whenua/aesthetic</i> .....	54
<i>Connection to Self/Others</i> .....	55
<i>Passage to adulthood</i> .....	55
<i>Inclusion</i> .....	56
<i>Integration and the Arts</i> .....	56
<i>Evidence of the change being “celebrated” - Art work</i> .....	56
<i>Corroboration by adults or other children</i> .....	59
<i>Self identified key moments or recognition of change</i> .....	61
<i>Connection to the environment/aesthetic</i> .....	61
<i>Connection to self/others</i> .....	62
<i>Passage to adulthood</i> .....	63
<i>Inclusion</i> .....	64
<i>Integration and the Arts</i> .....	64
<i>Evidence of the change being “celebrated” - Art work</i> .....	65
<i>Corroboration by adults or other children</i> .....	67
Individual student's journey – Eva .....	69
<i>Self identified key moments or recognition of change</i> .....	69
<i>Connection to the environment/aesthetic</i> .....	70
<i>Connection to self/others</i> .....	70
<i>Passage to adulthood</i> .....	71
<i>Inclusion</i> .....	71
<i>Integration and the Arts</i> .....	72
<i>Evidence of the change being “celebrated” - Art work</i> .....	72
<i>Corroboration by adults or other children</i> .....	74
Individual student's journey – Solomon.....	77

<i>Self identified key moments or recognition of change</i> .....	77
<i>Connection to the environment/aesthetic</i> .....	77
<i>Connection to self/others</i> .....	78
<i>Inclusion</i> .....	78
<i>Integration</i> .....	79
<i>Corroboration by adults or other children</i> .....	79
<i>Evidence of the change being “celebrated” - Art work</i> .....	81
<b>Individual student’s journey – Hellene</b> .....	<b>83</b>
<i>Self identified key moments or recognition of change</i> .....	83
<i>Connection to the environment/aesthetic</i> .....	83
<i>Connection to self/others</i> .....	83
<i>Passage to adulthood</i> .....	84
<i>Inclusion</i> .....	84
<i>Integration and the Arts</i> .....	85
<i>Evidence of the change being “celebrated” - Art work</i> .....	86
<i>Corroboration by adults or other children</i> .....	88
<b>Relationship/Connectedness/Belonging across the group sample</b> .....	<b>90</b>
<i>Student comments on the unit</i> .....	95
<i>Inclusion</i> .....	97
<i>The Arts in this context</i> .....	101
<i>Connection to the land</i> .....	101
<i>Reflecting on wholeness</i> .....	103
<b>Conclusions</b> .....	<b>107</b>
<i>Limits of this study</i> .....	111
<i>Not shattered but whole</i> .....	112
<b>Bibliography</b> .....	<b>116</b>
<b>Appendices</b> .....	<b>132</b>
<b>Appendix One - Ethical Requirements</b> .....	<b>133</b>
<i>Letter to the School Principal/Board of Trustees (BOT)</i> .....	133
<i>Informed Consent – Parents/Caregivers</i> .....	133
<i>Informed Consent – Teachers/Participating Adults</i> .....	133
<i>Letter to the Students</i> .....	133
<i>Informed Consent – Students</i> .....	133
<b>Appendix Two - Unit Overview and Relevant Achievement Objectives from the New Zealand Curriculum</b> .....	<b>144</b>
<b>Appendix Three – The Photographs</b> .....	<b>160</b>
<i>Introduction to the use of photographs in the interviews</i> .....	161
<i>Wilderness Camp Photographs</i> .....	162

## Introduction

### Background

This study aims to clarify 'wellbeing' as it arises within the self-reporting of a group of adolescents in New Zealand undergoing a 'Rite of Passage' learning experience. This planned arts integration unit's learning activities included total immersion in an off site context – Education Outside The Classroom (EOTC). The off site *Wilderness Camp* was a new experience for the students and the first time that it had been facilitated by the school. The follow up experiences offered students opportunities to reflect on the aspects of the unit that worked well for them and report on their experiences within the integrated unit.

The author's personal experiences as a holistic educator, connecting theory and practice in educational settings with children and adults, informed the devising of the learning experiences undergone by these students and informed the qualitative methods being selected for the research.

### Research questions

The guiding questions for this study were:

1. Within a Rites of Passage unit that included EOTC how do students report on their own and others' perceived state of "wellbeing and wholeness"?
2. What connections are made, with self, others and the environment that challenge, disturb or support "wellbeing and wholeness"?
3. Do the Arts make a contribution to a holistic focus on wellbeing?

### Significance of this study

A well-known proponent of holistic education, Krishnamurti, said "The highest function of education is to bring about an integrated individual who



is capable of dealing with life as a whole". (Krishnamurti, 1981) Students' own perceptions about their sense of wellbeing and wholeness are central to this study. In addition the disparate areas of the Arts, adventure education and children's spirituality are synergised to create a holistic setting for exploring wholeness. The Arts provide a vehicle for deepening and interpreting the students' intrapersonal and interpersonal experiences.

Towards a perception of the terms

The very process of defining terms can introduce contention. It is possible to *Lean into* the meanings, in the way of the poet; feel for the nuances in the musicality of the words. Eberhard, (2004) draws on Gadamer to elucidate on this:

Meaning is like sound. It is rarely pure. As Gadamer says, when one filters out the harmonics from music, one destroys it. Just like the harmonics in music, in understanding the unsaid plays together with the said.

"Health"

Knowing word derivation from can assist in making subtle connections. Etymologically, *health* is the 'state of being whole'. Haelan in Old English (OE), or Anglo-Saxon, is the root word for *heal*, and *health* and means *to be or to become whole*. It is also related to O.E. *halig*, "holy, sacred". (Dictionary.com, 2010).

Thus we have health, whole and holy (or sacred) all deriving from a common root. Aligned with this perspective Kessler (2002) offers that health can be defined as "the integration of mind, body, community, spirit and heart" (Kessler, 2002). Likewise, Coward and Reed (1996) suggest it can be defined as a sense of wellbeing "derived from an intensified awareness of wholeness and integration among all dimensions of one's being," including the spiritual elements of life (Coward & Reed, 1996). This study contends that the goals of health education are most effective when the original old English meaning of the word health, "to make whole", is employed.

"To Educate"

To educate originally meant to "bring forth what is within"

("Etymonline.com," 2011). It is posited that Education would be qualitatively richer if its intention could be "to lead forth the hidden wholeness", the innate integrity in every person, as Remen (1999, p. 35) beautifully interprets the Latin root "educare" and "educere". (Remen, 1999)

Looking at how to promote "a sense of self, place, meaning and purpose"

de Souza (2006, p. 1127) posits that teaching and learning should promote "a sense of self, place, meaning and purpose". Students' responses within and after the learning experiences were mined using qualitative methods to ascertain whether this was indeed the students' experience.

The usefulness and validity of the arts integrated experience within the unit, in terms of the effect on the wellbeing and healthy development of the student participants, was examined to identify whether young adolescents experience an enhanced sense of wellbeing through participation in an arts enriched, "Rites of Passage", integrated learning experience.

In the following chapter theoretical lenses from the literature of wellbeing, integration, adventure education and children's spirituality are explored as they inform this study. The results relied largely on qualitative data, subjective responses from the participants and observations of the participant adults. A holistic worldview informed the methodology choices.

## Literature Review

### Educational change is needed but in which direction?

Current educational leaders agree that change is needed in education. Creativity and innovation are increasingly being propounded by widely divergent groups as essential elements of 21<sup>st</sup> century education. The ability to think and work creatively and implement innovations has been identified as important skills for learners (Charron, 2009, December 15). Caldwell, a leading Australian educationalist and former Dean of Education of both Melbourne and Tasmania Universities, posits that current educational policy is dysfunctional and inhibits innovation, creativity and passion, key requirements for the successful future of Australia (Caldwell, 2010 July 15th).

Julia Gillard (Gillard, 2009, November 27th), as Minister of Education and now Prime Minister of Australia, in a 2009 speech said: 'All children have some gift and even some potential greatness within them. Finding that gift, nurturing it and bringing it to life is the responsibility of every single one of us'. Daniel Pink, formerly a White House speech writer, asserts that economic and cultural survival requires emphasis on right-brain capacities stimulated through the arts (Pink, 2006). Obama concurs with this; innovation was a key element in his State of the Union address. "What we can do — what America does better than anyone else — is spark the creativity and imagination of our people," said President Barack Obama (Obama, 2011). Pink identifies that education needs to respond to the changing demands of the 21<sup>st</sup> century:

The future belongs to a very different kind of person with a very different kind of mind – creators and empathizers, pattern recognizers, and meaning makers. These people – artists, inventors, designers, storytellers, caregivers, consolers, big picture thinkers – will now reap society's richest rewards and share its greatest joys. (Pink, 2006)

Many educationalists also align themselves with this kind of rhetoric. Howard Gardner, in line with Pink, speaks of 'the creative mind': "*rewards*

*will go to creators – those who have constructed a box but can then think outside it” (Gardner, 2008). People will be seeking purpose and meaning, beauty, personal fulfillment, and even transcendence; they may have been ‘liberated by prosperity but not fulfilled by it’ (Pink, 2006).*

Ken Robinson (Robinson & Aronica, 2009) in a similar vein, argues for radical change:

Education doesn’t need to be reformed – it needs to be transformed. The key to this transformation is not to standardize education but to personalize it, to build achievement on discovering the individual talents of each child, to put students in an environment where they want to learn and where they can naturally discover their true passions (Robinson & Aronica, 2009).

To educate for creativity, innovation and passion, whilst nurturing the individual’s gifts is a recurrent theme in educational change. Rich and varied integrated programmes have been claimed (Easton, 1997; Miller, 2007; Nielsen, 2004) to address all aspects of the human being and cultivate “wholeness” and wellbeing. The Waldorf schools, for example, based on the pedagogical ideas of Rudolf Steiner, employ imaginative teaching as “the means to bridge the gap between the child’s material and ‘other world’, imbuing wholeness and completeness of experience” (Nielsen, 2004). The development of ‘soul’ and ‘wholeness’ are what a pedagogy of imagination fosters; “imagination is the principal language of and the pathway to such wholeness” (Nielsen, 2004).

Waldorf education resonates with increasing numbers of educators and parents today because it provides a framework that informs and inspires educators to think about ways to create a learning community that nurtures children's capacity to become whole human beings ... (Easton, 1997).

A holistic way of thinking seeks to encompass and integrate multiple layers of meaning and experience. Holistic education is founded on three basic principles: balance, inclusion and connection. Connected to the learning will be a sense of interdependence and personal wholeness (Miller, 2007). Brown

(2010a) asserts that practicing authenticity is foundational to experiencing a life of courage, compassion and connection.

Brown's new (2010) research findings, coming out of the University of Houston, Graduate College of Social Work, conclude that authenticity is vital and that the heart of authenticity is the courage to be vulnerable. This open, vulnerable place is the birthplace of joy, love, creativity, grace and belonging. They are invited in when we are practicing authenticity. One of Brown's keynote presentations is entitled "The Wholehearted Child: Guideposts for Helping Children Cultivate a Resilient Spirit". Many young people have been identified as suffering disillusionment and searching for the meaning and purpose that may have been provided to previous generations by religious institutions.

... the contemporary search for something that may give meaning to their lives often leads young people into spaces without boundaries. This "dabbling" does not always lead to satisfaction, happiness, or wellbeing, and new ways to address this issue are required (de Souza, 2009).

It is interesting to note Souza's phrase "*without boundaries*" in the above quotation and juxtapose it with the name "*Outward Bound*", an organization that works with the non-negotiable quality of natural boundaries to foster inner strength and resilience in the individual. The name also implies purposeful direction. Wild places have aesthetic value and a restorative quality may be experienced in them. People go there for recreation (*recreation*). Kelly (Kelly & Freysinger, 2000) believes that "recreation is intended to restore us to wholeness".

Hyde, co-editor of the International Journal of Children's Spirituality, asserts that it is in relation to the more general topics of wellbeing and resilience of young people in countries such as Australia and New Zealand, where there have been factors such as youth suicide and increases in drug and alcohol abuse, that have negatively impacted on wellbeing, that an interest in spirituality has arisen (Hyde, 2009).

It has been demonstrated that a sense of connectedness with family and the wider community can act as a protective factor and as a means by which to build up resilience in young people (R. Eckersley, 1998). The notion of connectedness is closely associated with spirituality (Hyde, 2009).

In an increasingly anxious world, it is important that our children feel grounded and guided by a deep sense of purpose and meaning. Brown's assertion is that "Belonging is an essential component of Wholehearted living" (Brown, 2010a). Human beings need connection; it is why we are here. It gives purpose and meaning to our lives (Brown, 2010b).

Some schools have found their way to teach from a holistic perspective, one that engages the whole child. Palmer (1999) exhorts us to "reclaim the sacred at the heart of knowing, teaching, and learning". Palmer claims that this might lead to a recovering of *inwardness* necessary to education and of community. Thomas Merton describes the "hidden wholeness", as Unity and Integrity; Wisdom (Merton & Szabo, 2005). The needed transformation in education has to come from "a transformed way of being in the world ... a life illuminated by spirit and infused with soul " (Palmer, 1999).

### **Wholeness and Wellbeing**

"If cognitive intelligence is about thinking and emotional intelligence is about feeling, then spiritual intelligence is about being" (McMullen, 2003).

Where does children's spirituality fit in?

Theories of wholeness are naturally linked to constructions of the spiritual and literature of the aesthetic experience. Hay and Nye (2006) consider that it is in 'relational consciousness' (referring not only to 'I – Others' but also 'I – Self', 'I – World' and 'I – God') that the rudimentary core of children's spirituality lays. Out of this core "can arise meaningful aesthetic experience, religious experience, personal and traditional responses to mystery and being, and mystical and moral insight" (Hay & Nye, 2006).

de Souza (2004) suggests that the research into the functioning of the brain and the biology of spirituality raises interest in the relational nature of spirituality. She posits that this gives a plausible reason to further investigate and consider the “influences on and expressions of the spirituality of young people in terms of their connectedness to Self and to Other in the community and the world and to an unseen presence.” (de Souza, 2004) de Souza is in accord with Hay and Nye (2006) in endorsing the importance of both the individual’s inner and outer worlds in learning and growing to maturity.

Certainly, the emotions and spirituality are elemental to the inner world of the individual, allowing the individual to connect to Self. If education seeks to address the whole person, both the outer and the inner lives of the individual needs to be addressed and nurtured. (de Souza, 2004, p. 10)

The preceding literature endorsed the pursuit of nurturing children’s spirituality without identifying how this might be pedagogically achieved. This study seeks to explore the application of such high sounding goals in an educational setting.

Aesthetics and the Waldorf School setting for this study

The focus of this study combines the literature of aesthetics, adventure education, wellbeing and spirituality within an arts integrated unit. In the 20<sup>th</sup> century and early 21<sup>st</sup> century the discourses of aesthetic have been radically reframed (Eisner & Day, 2004); (Greene, 2001); (Freedman, 2001); (Lamarque & Olsen, 2004); (Winston, 2006). As Winston (2006) illustrates, there are influential bodies promoting the arts for their educational and cultural value but “beauty is a term almost entirely absent from contemporary educational discourse about the Arts ... nowhere is their value articulated in moral terms as dependent upon or associated with the experience of beauty” (p.286).

When *beauty* has almost disappeared and society experiences a fragmentation of meaning and appears to have lost the ability to foster community, O’Donohue (2000) reminds us that we need to rediscover aesthetical tranquility. He suggests that we need to regain our rhythm with

our own nature and find our flow and balance. “The ancient and eternal values of human life – truth, unity, goodness, justice, beauty and love – are all statements of true belonging” (2000, p. xvi). This way of *being* and *belonging* will be observed later in relation to student participants’ experience.

The literature of aesthetics when applied to educational contexts has been variously interpreted. Classical and romantic education searched in the 18<sup>th</sup> and 19<sup>th</sup> century for the aesthetic in beauty, truth and goodness (Ongstad, 2003). Its origins in the 19<sup>th</sup> century often conflate concepts of ‘Truth, Beauty and Goodness’. Rudolf Steiner's educational ideas situated in the Waldorf Schools are partly rooted in these 19<sup>th</sup> century values (Ongstad, 2003), as was Pestalozzi’s pedagogy that aimed to educate the whole child, *heart, head* and *hands* (Brhlmeier, 2010).

Waldorf educators strive to develop the aesthetic, spiritual, and interpersonal sensibilities of the child in ways that enrich, enliven, and reinforce intellectual knowing. By engaging the whole child in the learning process, "heart and hands, as well as head," they find that children become more involved and enthusiastic about learning (Easton, 1997).

Where does 21<sup>st</sup> century aesthetics take us? Has it lost touch with the triad of Truth, Beauty and Goodness in its embrace of the conceptual and analytic? Is Waldorf Education, where earlier aesthetic values are still to be found, able to contribute to the current debate on wellbeing and wholeness? This holistic, developmentally situated, style of education provided the setting for the arts-integrated unit that was the focus of this study. Achievement objectives from the New Zealand Curriculum that were pertinent to a focus on wholeness were incorporated. Many of these were found in the Health and Physical Education learning areas; some were from the Social Sciences, others from English and the Arts (See Appendix 4). The five key competencies that underpin the New Zealand Curriculum: thinking; managing self; using language, symbols, and texts; relating to others; and participating and contributing all manifested in the context of the Wilderness Camp that was an EOTC learning experience. Settings beyond the classroom are rich sites for



developing, practicing and demonstrating the key competencies in a range of contexts within and across learning areas (*EOTC Guidelines: Bringing the Curriculum Alive.*, 2009).

The value of this integration of subject areas within the unit, in a holistic learning environment, with the intention of providing a “Rite of Passage” for the students, was considered. Reviewing current literature regarding wellbeing and adventure education gives a tool to examine Holistic/Steiner/Waldorf school practices with contemporary relevance.

Development of the concept of wellbeing

The conceptualization of *wellbeing* has evolved over time. As a holistic concept it naturally links to multiple notions and points of view. Gasper (2004) reminds us that wellbeing naturally resists precise definition.

Feeling and thinking, becoming and living and dying, and more, make up being. Wellbeing thus has diverse aspects. Rather than set up a precisely delimited, narrow single notion of wellbeing, and then try to police its ‘correct’ usage, we will do better to see WB as an umbrella notion (Gasper, 2004).

Governments and organizations have produced statements promoting the development of the ‘whole person’, including the spiritual aspect. In New Zealand the curriculum’s recognition of ‘Hauora’ is unique in valuing an indigenous concept, at least in a bilingual gesture. Expanding cultural views into practice is more challenging.

The concept of wellbeing encompasses the physical, mental and emotional, social, and spiritual dimensions of health. This concept is recognized by the World Health Organization (Ministry of Education, 2007).

In 1946 the World Health Organisation (WHO) determined that ‘wellbeing’ was one of the principles basic to the happiness, harmonious relations and security of all peoples. Internationally the World Health Assembly added "spiritual well-being" to the original (1946) health definition of the WHO in 1999 (Sein, 2002). In Britain spirituality was addressed in schooling,

beginning with the Education Act (1944) and updated by the documents *Spiritual and Moral Development* (National Curriculum Council, 1993) and the Office for Standards in Education's (Ofsted's) handbook (Ofsted, 1994), indicating that all areas of the curriculum ought to contribute to the spiritual development of students.

Ofsted later acknowledged that '*inclusion*' for pupils who have special educational needs (e.g. physical or intellectual disabilities) is important in order to have effective, healthy schools. The linkage of inclusion to wellbeing is interesting in the context of this study. Students identified inclusion, without the benefit of an Ofsted report, as an important theme in their responses (see pp. 101-104).

An educationally inclusive school is one in which the teaching and learning, achievements, attitudes and well-being of every young person matter. Effective schools are educationally inclusive schools. This shows, not only in their performance, but also in their ethos and their willingness to offer new opportunities to pupils who may have experienced previous difficulties. This does not mean treating all pupils in the same way. Rather it involves taking account of pupils' varied life experiences and needs (Ofsted, 2000).

The literature of wellbeing has become increasingly fore-grounded in multiple domains. The research and theorizing about wellbeing has largely focused on adults. It has been problematised by philosophers - who situate it in debates concerning hedonistic or subjective wellbeing, desire theories, or objective list theories - e.g. qualities of life, analysis of human needs), by psychologists, health professionals and economists.

In 2003 a seminal trans-disciplinary meeting on the sciences of wellbeing took place in England. Since then wellness and 'wellbeing' has become of increasing interest. However, although wellbeing may indeed be extremely useful as a unifying concept for all those involved in health improvement or health research, at present researchers see it being used unreflectively, thus potentially masking differences (de Chavez, Backett-Milburn, Parry, & Platt,

2005). They contend that a clearer understanding of what 'wellbeing' means and how it should be used is needed. The World Health Organization's (WHO) commitment 'to meet common threats to health and to promote universal wellbeing' are evidently important in strategic terms but do little to specify how such wellbeing might be operationalised and achieved (de Chavez et al., 2005). De Chavez' challenge is modestly yet directly addressed within this research project.

Recent international reports have again raised the profile of children's wellbeing, as separate from adult wellbeing, and identified concerns about its state (UNICEF, 2007). There are debates around the world that recognize the need to improve childhood wellbeing and recognize challenges to childhood (DCSF, 2008); (Layard & Dunn, 2009); (Palmer, 2007); (Watson, 2010).

There is some emerging consensus that childhood wellbeing is multi-dimensional, should include dimensions of physical, emotional and social wellbeing; should focus on the immediate lives of children but also consider their future lives; and should incorporate some subjective as well as objective measures (Statham & Chase, 2010).

Objective functioning and subjective wellbeing are both relevant when defining quality of life (Muldoon, Barger, Flory, & Manuck, 1998). Measuring subjective wellbeing was once thought to be impossible but in recent years we can do a good job of measuring the subjective with a multi-method approach yielding the most complete picture (Diener, 2009). Diener's challenge is directly addressed in the multi-lensed methodology and variety of data collected within this study.

Although some believe that subjective wellbeing is difficult to measure precisely and reliably, several studies in recent years have demonstrated that there are reliable measures that could be used to complement the objective ones (Veenhoven, 2007). Moreover, Giovannini, Hall, Morrone and Ranuzzi (2009) claim subjective measures of wellbeing and happiness are very important and should be taken into account alongside objective measures when trying to assess progress of wellbeing. In this study the wellbeing of

the students was derived from diverse data from multiple sources and analysed from numerous perspectives: the comments of the students themselves, observations from their peers, the view of their class teacher who has a long-standing relationship with them, the reflections of the adults who were objective observers (being new to the students) and analysis of the student's artwork.

As Diener, Suh, Lucas and Smith (1999) conclude given the same circumstances people will react differently. Conditions will be evaluated based on their own unique expectations, values, and previous experiences so expecting similar outcomes from a "common" experience would be an erroneous form of educational planning.

Ben-Arieh (2005) identified that there is a change occurring in children's rights; they have a right to a voice. Childhood has recently been recognized as a stage in and of itself. Frones (2007) reminds us that the discourse on child wellbeing is also one of well-becoming and that children's current life stage has to be recognized. Rather than being subjects for research children have a "new" role of active participants, measuring and monitoring their own wellbeing. The subjects of this study have embraced this role with enthusiasm and insightful commitment.

... any adequate efforts to study children well-being needs to focus on the following set of questions: (1) What are children doing? (2) What do children need? (3) What do children have? (4) What do children think and feel? (5) To whom or what are children connected and related? and (6) What do children contribute? Answering this set of questions will enable a more complete picture of children as human beings in their present life, the positive aspects of their life and in a way that values them as legitimate members of their community and the broader society (Ben-Arieh et al., 2001).

Wellbeing is a multifaceted concept with little consensus on its definition. It has become a key issue in many countries with often an emphasis on wealth

and material wellbeing. For example, in the United Kingdom it became a key concept in the strategy, "Every Child Matters: Change for Children". (DfES, 2004) This describes the desirable outcomes for children as they grow up as: *being healthy; staying safe; enjoying and achieving; making a positive contribution and economic wellbeing*. Both personal and social influences are seen to influence wellbeing. The United States (US) Well-being index measures Americans' emotional, physical, and fiscal health. Wellbeing is often measured in terms of happiness or satisfaction with life. Eckersley emphasises that "The need to belong is more important than the need to be rich; meaning matters more than money." (Eckersley, 2005)

Wellbeing, especially positive wellbeing, is strongly related to meaning in life. At the most fundamental, transcendent level, there is spiritual meaning: a sense of having a place in the universe. Spirituality represents the broadest and deepest form of connectedness. It is the only form of meaning that transcends people's personal circumstances, social situation and the material world, and so has a powerful capacity to sustain (youth) through adversity. (Crawford & Rossiter, 2006)

## **Wholeness**

### Hauora – Indigenous People

Indigenous peoples have their own perspectives on health and wellbeing. New Zealand Maori believe that it is the 'wholeness' and completeness of our experiences that promote a state of 'well-being' or 'hauora', a Maori concept that embraces 'wholeness' – mental and emotional, physical, social and spiritual wellbeing (Ministry of Education, 2007). There is no division between spirituality and the rest of human experience in Te Ao Maori (Fraser & Grootenboer, 2004).

At the World Conference on Health Promotion and Health Education in 2004 Professor Durie gave two imaginations for hauora. Firstly, Te Whare Tapa Wha, a well-known Maori health perspective that likens good health to a house and prescribes a balance between spirituality (taha wairua), intellect and emotions (taha hinengaro), the human body (taha tinana) and human

relationships (taha whānau). Secondly he suggested that Te Pae Māhutonga (the Southern Cross constellation) could be used as a picture of health for indigenous children and young people.

The four central stars of Te Pae Māhutonga representing the four key foundations of health: cultural identity and access to the Māori world (Mauriora), environmental protection (Waiora), wellbeing and healthy lifestyles (Toiora), and full participation in wider society (Whaiora). The two pointers symbolise two key capacities that are needed to make progress: effective leadership (Ngā Manukura) and autonomy (Mana Whakahaere) (Durie, 2004).

This infusion of the spiritual into the natural expectations of everyday experience is somewhat heightened when time is given to reflection within natural surroundings as provided in this study. In this sense Hauora and the 'aesthetic' mutually inform each other.

Indigenous peoples have a holistic perspective in regard to health and survival (Alderete, 1999; Durie, 2003); holistic education resonates with this synthesis. The Te Whare Tapa Wha model is that of holistic integration (O'Reilly, 2010). To extend the Whare Tapa Wha model of Durie's (Durie, 2004) the *rooms* within the house all need regular visiting and cleaning. It is vital that all aspects of the person are taken care of.

It is argued that responding to the need for balancing the following four aspects promotes wholeness and wellbeing: spirituality (taha wairua), intellect and emotions (taha hinengaro), the human body (taha tinana) and human relationships (taha whānau). This study concurs with Waiti, Heke and Boyes (2006) that Te Whare Tapa Wha promotes the integration and representation of all four cornerstones as important characteristics for health, vitality, and wellbeing .

The New Zealand context

In the New Zealand context there is a lack of clarity regarding the term 'wellbeing' (Seedhouse, 1995; Smith, 2010). For the purpose of this study the

definition of 'wellbeing' is that as defined by the New Zealand Ministry of Education as:

A state of 'well-being' or 'hauora', a Maori concept that embraces 'wholeness' – mental and emotional, physical, social and spiritual wellbeing. (Ministry of Education, 2007)

The international context

There are resonances with Maori concepts in the international context where there are multiple terminologies/theories for conducting a discourse on "wholeness." Miller defines "holistic education" as meaning cultivating the whole person and helping individuals live more consciously within their communities and natural ecosystems (Miller, 2005). The holistic educator, Parker Palmer posits that we are searching for "a way of working illuminated by spirit and infused with soul" (Palmer, 1999). He describes education as being about healing, wholeness and empowerment and the need to recover the "inwardness without which education as transformation cannot happen" (Palmer, 1999). Empowerment is "a multi-dimensional social process that helps people gain control over their own lives. It is a process that fosters power in people for use in their own lives, their communities and in their society, by acting on issues they define as important" (Page & Czuba, 1999).

The art of cultivating meaningful human relationships is a feature of holistic education; dialogue, connection, and the mutual creation of meaning are the heart of such an education. Glazer (1999) identifies the capacity to connect as a feature inherent in good teaching. Those who connect themselves to their students, their students to each other, and everyone to the subject being studied, have this ability. The ability to do this comes out of being authentic, being who you are.

Connection, belonging and wholeness are recurring themes. Both official curricula in New Zealand and Australia aspire to support the development of the whole child. In Australia, for example, the Personal Development, Health and Physical Education (PDHPE) Curriculum for NSW states: PDHPE contributes significantly to the cognitive, social, emotional, physical and

spiritual development of students. ... It helps to “develop a system of personal values based on their understanding of moral, ethical and spiritual matters”, ... explores “the nature of health and the interaction of cognitive, physical, social, emotional and spiritual components” and further provides educational opportunities that “prepare all students for effective and responsible participation in their society, taking account of moral, ethical and spiritual considerations” (NSW, 2007).

Integral theory: a contemporary interpretation of wholeness

Integral theory (Wilber, 1997) is a contemporary response to the concept of wholeness. The “Rite of Passage” unit that this study investigated had an integral pedagogical focus (one that addresses all aspects of both the individual and the collective). ‘Integral Theory is interested in the participatory relationship through which multiple ways of knowing the myriad dimensions of reality occurs through various methods of inquiry’ (Esbjörn-Hargens, 2006).

Wilber (2009) describes growing numbers of people with the deep drive to find wholeness – in the world, in politics, in medicine, in their motivations. Integral theory is an all-embracing theory that details a four-quadrant picture that embraces all aspects of both the interior and exterior worlds of the individual and the community. It is an attempt at a heuristic, comprehensive map of human capacities that is being applied to many fields of human endeavour. Integral thought suggests integrating all areas of life — body, mind, and spirit — in self, culture and nature (MacNaughton, 2010). Its emphasis acknowledges that ‘wholeness’ is not the attribute of an isolated individual but an aspiration for complex communities.

Esbjörn-Hargens (2006) defines an Integral pedagogy as having the following:

Any educational moment contains four irreducible dimensions: *educational behaviors*, such as reading, writing, lecturing, and sitting in chairs; *educational experiences*, such as imagination, emotional



reactions, intuitions, thoughts, and insights; *educational cultures*, such as what is appropriate to say in class, shared meaning between students and faculty, and group values; and *educational systems*, such as financial aid structures, program curriculum, grading rubrics, and school policies. (2006, p. 8)

Integral education attempts to combine the best of traditional approaches with the insights of alternative, more holistic, ones. Wellbeing, health and wholeness are a central focus in “holistic education”, as will be seen in the next section, and therefore of an education that strives to be integral in its nature.

Holistic Education – a whole package: intellectual, emotional, social, physical, artistic, creative and spiritual potentials

Theorists such as John P. Miller (Miller, 2000), Rachael Kessler (Kessler, 2000) and many others (Miller & Nakagawa, 2003) place spirituality at the heart of holistic education. Spirituality has been described as ‘the bedrock on which rests the welfare not only of the individual but also of society, and indeed the health of our entire planetary environment’ (Hay & Nye, 2006) (p. 14). The New Zealand Government would agree; in the Code of Ethics for registered teachers (Teachers’ Council, 2007) they require teachers “to promote the physical, emotional, social, intellectual and spiritual well being of learners”. The Australian Government has a similar statement: "Confident and creative individuals have a sense of self-worth, self-awareness and personal identity that enables them to manage their emotional, mental, spiritual and physical wellbeing" (*Melbourne declaration on educational goals for young Australians*, 2008).

“Education with a holistic perspective is concerned with the growth of every person's intellectual, emotional, social, physical, artistic, creative and spiritual potentials” (Stack, 2011).

Spirituality (in a non-sectarian sense) is a state of connectedness to all life, honouring diversity in unity. It is an experience of being, belonging and caring. It is sensitivity and compassion, joy and hope. It

is the harmony between the inner life and the outer life. It is the sense of wonder and reverence for the mysteries of the universe and a feeling of the purposefulness of life. It is moving towards the highest aspirations of the human spirit (Stack, 2011).

Stack (2011), an Australian educator, posits that education should be learner centred and built on “connectedness, wholeness and being fully human”, attributes adopted by many preventative programmes in the effort to alleviate depression, substance abuse and suicide by young people.

Wellbeing, health and wholeness are worthy goals in education that are espoused by many leading educators (e.g. Hay & Nye, 2006; Gardner, 2006; Bini, 2009; (Jones, 2005); (Kannan, 2010). Kevin Kannan (2006), at the Rising Tides National Gifted and Talented Conference held in Wellington in 2006, spoke about the underpinning theoretical principles and the educational significance of the development of moral and spiritual intelligences in young gifted and talented students. Kannan (2010) identifies that is not only those who fit into the category of gifted and talented but also all the other students in our classes who need opportunities to participate in education that develops and nourishes all aspects of the human being. “As a dynamic property of persons, spiritual intelligence provides an interpretive context for negotiating demands of daily life”. (Emmons, 2000)

Spirituality has been identified as highly relevant and profoundly important to students and yet the Australian education system, is largely focused on a content driven curriculum that addresses rational/cognitive outcomes and has largely ignored the affective/emotional and spiritual/inner reflective dimensions of learning. (de Souza, 2003, p. 272). This situation is mirrored in New Zealand.

Gibbs, a retired New Zealand Professor of Education, was concerned that the emphasis on acquiring knowledge and skills and raising standards “has suppressed the awareness of, and expressive competence in, the emotional, affective, and spiritual capacities of both teachers and students (Gibbs, 2006, p.2). Echoing Pestalozzi, Gibbs reasserts that effective pedagogy engages the

whole person, as teacher and as student, and, in doing so it draws upon not just the *mind*, but the *hand* as well as the *heart* (Gibbs, 2006). Gibbs identifies the teacher and the student as whole persons, holistic beings, with their inner and outer worlds equally important, and the heart of teaching to be relational connectedness.

“Students of all ages come to school ... seeking connection”, says Rachael Kessler (2000, p. ix). Kessler’s ‘Passageworks’, a programme designed to foster student engagement, resilience, social and emotional intelligence and academic success, whilst supporting the inner lives of students and teachers, has begun to explore exactly how to honour and nurture children’s spirituality and achieve this state of wellbeing. This type of approach is worthy of deeper enquiry.

Spirituality in education involves a deep connection between student, teacher, and subject—a connection so honest, vital, and vibrant that it cannot help but be intensely relevant (Jones, 2005). The British Humanist Association finely clarifies ‘spiritual’ as separate to ‘religious’:

...the spiritual dimension comes from our deepest humanity. It finds expression in aspirations, moral sensibility, creativity, love and friendship, response to natural and human beauty, scientific and artistic endeavour, appreciation and wonder at the natural world, intellectual achievement and physical activity, surmounting suffering and persecution, selfless love, the quest for meaning and purpose by which to live. (British Humanist Association, 1993)

While the literature is indicating the importance of student voice on wellbeing and their sense of integration and agency there have been no studies in New Zealand and there is little to be found elsewhere that explores at a practical level what a conscious focus on aesthetics and spirituality might bring to an education for wholeness. The impulse for connection, widely found in the literature of integrated curriculum, will be observed in the next section.

## The integrated curriculum

Integrated curriculum at its simplest is about making connections. It comes in various guises: Multidisciplinary Integration (organisation around a theme), Interdisciplinary Integration (common learnings across disciplines to emphasise interdisciplinary skills and concepts) and transdisciplinary Integration (as in project based learning) (Drake, 2004). It dissolves the boundaries, fosters relationship and connection and features in holistic education. Beane, Apple, (2000 & 2007), Dowden and Nolan (2006) position the integrated curriculum as 21<sup>st</sup> century pedagogy supportive of the development of a democratic society. Both Vars (1993) and Beane (1997) identify curriculum integration as a *“potentially powerful way of designing and carrying out education”* (Vars & Beane, 2000).

Curriculum ... must be broad and deep. It must have room for imagination as well as information. It must offer opportunities for expression as well as attention. It must acknowledge individual creativity as well as group achievements. Arts integration meets these challenges as it brings powerful ways of learning to our nation's schools (Rabkin & Redmond, 2004 p.76).

The rights of children to have access to certain things if they are to develop in healthy ways and be able to contribute to a healthy society is acknowledged (*Convention on the Rights of the Child*, 1989) but not always realized.

A consideration of The UN Convention on the Rights of the Child is relevant to this study. Article 29 was devised to ensure that education enables the child to develop all aspects of themselves to their fullest potential; that respect is engendered for rights, freedoms, culture, people and the environment and that the child is prepared for a “responsible life in a free society”. Article 31 is also of significance in this context because of its statement that everyone has the right to participate in the arts and cultural life in addition to engaging in play and having the possibility of recreational activities: It states “That every child has the right to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts”. Young people need to be engaged in meaningful participation. Participation is an essential element in both children’s healthy

development towards responsible adulthood and citizenship and in their wellbeing (*Convention on the Rights of the Child*, 1989). Furthermore, via the arts children have a way to express their concerns and values (Alderson, 2008).

In support of Article 31 Britain's *Action for Children's Arts* (ACA) launched a Manifesto for Children's Arts (2008) campaigning for children's access to the arts. They declare Britain needs to do much more to meet their obligations with respect to Article 31 of the UN Convention on the Rights of the Child. The Northern Ireland version, Manifesto for Children's Arts (NI), reasons that the arts should be supported because: they play a vital role in young children's lives; provide the opportunity for them to think creatively and become innovative, enterprising and capable of leadership; equip children for their future lives; empower, affirm and support their right to make choices and enable them to discover their own solutions through play (Manifesto for Children's Arts, 2009)

#### Arts integration

Arts integration is embedded in the larger context of curriculum integration. The official New Zealand curriculum claims that the Arts "enrich our emotional and spiritual lives" (Ministry of Education, 2000, p. 9). The challenge is to link student work with real tasks and authentic purposes – i.e. learning activities that are problem based that engage the students as knowledge makers and develop relationships with the community (Burnaford, et al, 2001). Arts integration is "a powerful vehicle to cross the boundaries of core subjects and arts concepts, affective and cognitive modes of expression, form and content, process and products, the self and the world" (Eisner, 2004, p. xxxiii). The mandate to include arts rich tasks within a focus on wellness is well supported.

Eisner is often quoted as saying: "The arts are fundamental resources through which the world is viewed, meaning is created, and the mind developed." Numerous research studies identify that arts experiences have beneficial effects on academic and social learning. The most powerful effects

being found, intriguingly, and importantly, 'in programs that integrate the arts with subjects in the core curriculum' (Sousa, 2006, p. 217). 'The greatest payback comes from integrating visual arts into the curriculum' (Jensen, 2001, p. 70) (Gazzaniga, 2008).

The participants in this study gained significant insight from their Art activities. The Arts can speak closely to children's lived experiences: the picture that illustrates a biographical story; the dance that shows a moment at school camp; and the musical composition that remembers the sounds we heard on a field trip. This multi-sensory enrichment of memory is commendable. But the Arts are more than story; they attempt to address *qualities* of experience not just describe or interpret experience in a prescribed sequence. (Fraser et al., 2007)

This study recognises the importance of integrating the visual arts into the teaching and learning. It also investigates the use of the aesthetic with cultural artefacts as a point of entry into an integrated curriculum. In addition the Arts form moments of pause and reflection to communicate the depth and breadth of the students' experience. It has been suggested that this may support students' engagement and learning (Burnaford, et al., 2001 & 2007; Strand, 2006). Professor Michael Shayer of King's College, University of London, raises the question, 'In focusing teachers' attention on the specifics of the 3Rs only, what has been lost from the earlier primary practice of attending to the development of the whole person of the child?' (Shayer, 2006, p. 28). This is a timely reflection given New Zealand's recent pursuit of literacy and numeracy standards. Re-examining students' shifting notions of wholeness may contribute other voices to this debate.

It is suggested that embedding the arts within an integrative curricula nurtures children in a way that enables them to achieve a more complete state of wellbeing and wholeness. "Much of what young children do as play — singing, drawing, dancing — are natural forms of art. These activities engage all the senses and help wire the brain for successful learning" (Sousa, 2006). The arts bring learning alive and show children's creative and moral

awareness (Alderson, 2008).

One interesting finding documented by Gazzaniga relates to aesthetics. Adult self-reported interest in aesthetics was found to be related to a temperamental factor of openness, which in turn was influenced by dopamine-related genes (Gazzaniga, 2008).

The arts have begun to be perceived as integral to a healthy and dynamic society, culture and economy. In the last decade the understanding of the usefulness of arts within education and society as a whole has changed dramatically towards an emphasis on the benefits of the arts to social inclusion (Karkou & Glasman, 2004). Karkou and Glasman (2004) conclude that the arts can contribute towards the personal wellbeing and social integration of school students. In addition this facilitates and strengthens the learning and achievement of children and young people. Allan concludes slightly differently: it is not necessarily just the introduction of the arts that is beneficial. It may well be that the process of *engagement*, rather than merely the introduction of the arts, is what impacts on increasing health and wellbeing and that investigating *its* importance to individuals and communities would prove useful (Allan, 2010). This necessitates accessing individuals' imaginations and communities' interactions and requires the researchers to use both arts based methods (Leavy, 2009; Liamputtong & Rumbold, 2008) and their own imagination (Allan, 2010). As Mills and Brown (2004) have identified "creativity is inextricably linked to our wellbeing—people's lives are changed, and communities and cultures are strengthened, whenever imagination is encouraged". (Mills & Brown, 2004)

#### Arts informed research

This study draws on the literature of arts informed research that acknowledges: "the multiple dimensions that constitute and form the human condition—physical, emotional, spiritual, social, cultural—and the myriad ways of engaging in the world—oral, literal, visual, embodied" (Knowles & Cole, 2008). Students were repeatedly offered opportunities to engage with the arts as a way of promoting intrapersonal awareness and an iterative

reflective process. As Knowles and Cole (2008) claimed “Art helps us to connect with personal, subjective emotions, and through such a process, it enables us to discover our own interior landscape”.

Gablik, in *The Reenchantment of Art* (1991), speaks of arts informed research as part of a larger agenda to re-enchant research; proceeding in such a way as to allow for a return of soul. . . . Reenchantment also refers to that change in the general social mood toward a new paradigmatic idealism and a more integrated value system that brings head and heart together in an ethic of care, as part of the healing of the world (p. 11). This central goal resonates with this study, one of *wholeness*.

The Arts Council England identifies important qualities found in art. “(It) helps to develop thinking, imagination and understanding. Artists translate nature, our environment and our lives ... adding depth and helping us to appreciate the value of our existence” (Forgan, 2010, 4th November). Connection to the arts necessitates personal involvement and we may anticipate that students may experience a self-motivated and intrinsic satisfaction when learning through the arts.

Howard Gardner, in his advocacy for multiple intelligences and arts learning declared: ‘An education bereft of the arts is, so to speak, “half-brained” (Gardner, 2006). Rabkin and Redmond claim Arts integration as an approach to teaching and learning that enriches relationships, that profoundly changes schools to “individualization and differentiation, to values, community relations, and ultimately to spirit” (2004, p. 50). Integrating the arts into the core of the academic programme is a much more productive strategy than the narrow focusing on “basic” academic skills, testing and discipline that prompt calls for yet more testing and discipline. Students become better thinkers, develop higher order skills, and deepen their inclination to learn (Rabkin & Redmond, 2004). In a context of such contemporary advocacy this thesis scrutinizes the data for evidence of these dispositions developing.

World leaders currently appear to endorse learning through the arts:



In many cases, a child's first inspiration through the arts can be a life-changing experience. One creative dance class can open a world of expression and communication. (Obama, 2009, May 18th).

Fleming (2006) postulates that the links between the arts and wellbeing can be afforded greater recognition when there is an inclusive view of the arts. In sympathy with the debates concerning wellbeing and wholeness Shusterman (2006), who coined the term 'somaesthetics', describes body, mind, and culture as deeply codependent. His aim was to capture the significance of the body's role in aesthetic experience and illustrate convincingly its firm roots in aesthetic tradition (Fleming, 2010).

Politicians claim to support policies that are in place (de Chavez et al., 2005). Researchers indicate that arts-enriched experiences facilitate the development of cognitive and social capabilities (Gardner, 2006; Rabkin & Redmond, 2004). Despite all this the advocacy internationally, for education with a holistic and arts focus, there is little in place and limited research being done in Australasia (Gibson & Anderson, 2008); of note is that being done by in New Zealand by Fraser, et al., (2007).

### **Pupil Voice**

This study explores the depth and internal veracity of children's experience as revealed through verbal and non verbal activity. To return to the UN Convention on the Rights of the Child, Article 12 emphasises the need for participation, and for children to have a voice. Article 12 is considered significant 'not only for what it says, but because it recognises the child as a full human being with integrity and personality and the ability to participate freely in society' (Freeman, 1996, p. 37).

Since the United Nations Convention on the Rights of the Child (1989) ensured the rights of children to actively participate in all matters concerning them (Lundy, 2005) there has been increased international education research attention on the use of pupil perspectives to develop educational processes. The focus on pupil voice is based largely on the premise that schools should reflect the democratic structures in society at large. Under this conception the school becomes a community of participants engaged in

the common endeavour of learning (Flutter & Rudduck, 2004, p. 135). By including a focus on student voice we ensure that we are being relevant, democratic and contemporary.

Pupil participation and perspective is of current interest (Apple & Beane, 2007a & 2007b; Bishop & Berryman, 2006; Flutter & Rudduck, 2004; Hart, 1992 & 1997; Hill, 2006; Noyes, 2005; Rudduck & Flutter, 2000). It has been demonstrated to impact on the quality of teaching and learning and, as in the case of the Te Kotahitanga Research Project (Bishop & Berryman, 2006), and it can reveal the vital part that connection and relationship play in the successful development, or 'becoming' of young people. As Fronès (2007) emphasizes, "Being influences becoming; becoming influences the understanding of being" (p. 5 of 19).

The views of pupils as consumers have received little consideration previously. Now that situation is changing. Rudduck and Flutter (2000) observe that children do not have the perspective to know how curriculum might be structured differently but there is value in what they say incidentally about lessons that can provide commentary on the curriculum and the assumptions that underpin it. "What pupils say about teaching, learning and schooling is not only worth listening to, but provides an important—perhaps the most important—foundation for thinking about ways of improving schools." (Rudduck et al., 1996, p. 1) It has been identified that 'what matters to pupils is that they feel that they have a stake in school and are respected enough to be consulted' (Rudduck & Flutter, 2000) and this needs to be done at classroom level and, at the wider level of the school since for students 'school is a holistic experience: it is about lessons, it is about what happens between lessons and it is about the regimes that define who and what matter to the school' (Rudduck & Flutter, 2000, pp. 84–85).

Fielding (2001) warns that consulting student voice is more than an accountability procedure. It is important to identify what conditions are most likely to foster student voice as a transformative force rather than as an unwitting adjunct to the increasingly irrelevant and pernicious paradigm of

school effectiveness. Having 'a voice' is a very important issue for children and there is evidence that they often feel that they are not afforded one (Kilkelly et al., 2005; Lansdown, 2000). Children have worthy ideas and their views should be made known to those around them; their experience and insight can enrich understanding and make positive contributions. However, there are concerns that those teachers and researchers that have "fought long and hard for the legitimacy and necessity of student voice as central to an authentic educative undertaking are currently faced with a disturbing paradox, namely, that the very processes and form of engagement to which they have been so committed are in danger of turning out to be stifling rather than empowering, not only for students, but for their teachers too" (Fielding, 2001, p. 123). While this may be true of demands on the practicing teacher where there is classroom-based research the use of student voice is crucial data.

In his *Students as Researchers* initiative Fielding (2001) identifies a motif of "... mutuality, of education as both a shared responsibility and a shared achievement predicated on the dispositions and demanding realities of dialogic encounter" (Fielding, 2001, p.137). He situates issues that are at the ... heart, not only of what it means to be a citizen, but also of what it means to be and become a person. They have to do with both the intellectual and practical challenge of articulating what an inclusive educational community might look and feel like. (pp. 137-138).

### **Rites of Passage**

Modern day Rites of Passage experiences offer a possible response to the fragmentation of meaning that is a hallmark of the postmodern existence. Campbell (2008) recognises the importance of such a threshold "The familiar life horizon has been outgrown; the old concepts, ideals, and emotional patterns no longer fit; the time for the passing of a threshold is at hand."

Each generation initiates the next one into the adult community. Scardamalia and Bereiter (1991) describe the shift from child to adult status in Vygotskian terms: 'A shift in executive control of the cognitive interaction in the zone of proximal development from control by the more knowledgeable

person to mutual control or control by the learner' (p. 42). The process the child goes through as it goes through the 'rite of passage' and enters the adult community resonates with this. It was considered a vital part of the process of this study to interview the students at the conclusion of the "Rites of Passage" unit under consideration. Their comments and perspective provided both broad data and an invaluable contribution when evaluating the teaching programme's relevance to them.

### **Wilderness Experiences**

This thesis examines the benefit of a wilderness experience as a designed context for a rite of passage unit. Ewert, Sibthorp, Sharpe, Meier, McAvoy, Gilbertson, et al. (2000) and Loeffler (2004) posit that the outdoors has important and profound effects on people, facilitating "inner exploration, group process and close interaction with the natural environment" (Loeffler, 2004).

Crompton (1999, in Heintzman (2009)) considered it a *myopic* view to limit the contribution to health that the outdoor environment can make to physical fitness through exercise. He identified that it is well documented that such places facilitate positive emotional, intellectual, and social experiences. (p. 141)

Further research indicates that self esteem and self-concept can be enhanced through adventure based programs (Hattie, Marsh, Neill, & Richards, 1997; Marsh, 1999; Neill, & Richards, 1998). It appears that their rich experiential environments provide for effective transfer to everyday life with growth continuing long after the initial experience. Whilst 'transfer' is difficult evidence to prove this study deliberately chose to extend the sustained opportunity for students to reflect on their experience in the wilderness setting.

Adventure programs appear to be most effective at providing participants with a sense of self-regulation. Enhancing self-control or independence may be the mediating effect to enhanced self-concept (Hattie, et al., 1997). The effectiveness is maximized when such programs are: physically oriented, in a

residential setting outside of the school environment, but using the school context; are lengthy and conducted by trained leaders, incorporating the aims of adolescents, parents and teachers, and include these people in the programs. Outdoor education or adventure education is a flexible form of prevention program (e.g. against youth suicide and drug problems) progressively more employed (Neil, 2000).

New Zealand educational researcher, John Hattie (1992) claims that the Outward Bound programs are among the most effective of the programs that enhance self-esteem. Setting apparently extremely difficult goals, encouraging students to share commitment to them, providing feedback, whilst structuring the environment to allow students to achieve their goals, exemplifies effective teaching (Hattie, 1999). Indications are that "wilderness adventure courses have a lasting impact on the attitudes of participants regarding their ideas of self and their connection to wilderness" (Paxton & McAvoyy, 2000, p. 205).

Outward Bound arose in 1933 out of the need for a whole-person educational experience. Its ethos embraces the development of personal integrity as well as academic achievement. The German educator, Kurt Hahn brought ideas together to address these needs. The first Outward Bound school (Gordonstoun, founded In Britain in 1933), offered courses based on training, service, reflection, and team building. "There is more in you than you think", is the school's motto and recurring theme of his philosophy - that more courage, strength and compassion is to be found in each of us than we would ever have believed. Hahn believed in encouraging young people to develop both as individuals and within communities.

I regard it as the foremost task of education to insure the survival of these qualities: an enterprising curiosity, an undefeatable spirit, tenacity in pursuit, readiness for sensible self-denial, and above all, compassion (Hahn, 2010).

In the United States there is a nationwide system of wilderness schools and urban centres that were inspired by Outward Bound.

Outward Bound is dedicated to helping people learn through challenging

experiences so that they can grow individually and in the process become more active in the communities where they live. In America it offers a special award winning programme (Intercept) designed to help struggling teenagers transition their lives in more positive and meaningful directions. (Intercept, 2011) The experience enables them to learn more about themselves as a whole human being. The long wilderness expeditions can provide new perspectives on life for those who experience difficulties with school performance, low motivation, anger management, defiance, and are tempted by risky behaviours. The young people are welcomed back into their community with a ceremony to celebrate their achievements.

McDonald and Schreyer (1991) argue that leisure may bring in opportunities to exercise spiritual benefits, also the opportunity to build "capacity to engage in spiritual expression" and the "opportunity to experience a sense of spirituality" (p. 188). This may lead to re-creation, comfort, peace, feelings of belonging, humility, introspection, personal development, connectedness with others, and creativity. Spiritual benefits have also been defined in terms of nourishing the spirit (Johnson, 2002), renewal of the human spirit (Driver et al., 1996), and reconnecting or restoring our sense of relatedness "with our fundamental ground of being" (Dustin, 1994, p. 231). (Heintzman, 2009)

Loeffler (2004, p. 2 of 12) describes the outdoor environment and outdoor experiences as having "the potential to engage the entire person". He references other researchers who varyingly describe the engagement experience as flow (Csikszentmihalyi, 1975); peak experience (Maslow, 1962); fascination (Kaplan & Talbot, 1983); oneness (Borrie & Roggenbuck, 2001); topophilia (Tuan, 1976); and numinous (Raffan, 1993). Students' own reports on their experiences within such a unit may inform us as to how they construct or intuit their sense of wellbeing inside such an experience.

## **Methodology**

### **Context of this study**

This chapter begins with a theoretical defence of the planned learning experiences and then considers their design delivery. The purpose of this research is to generate responses to these experiences and examine the response to these learning experiences by the focus group. Because of the holistic view of the school and the personal nature of the experiences a qualitative approach to the research was chosen.

The key research questions addressed by this study are informed by the challenges made by de Chavez et al., (2005) to address and specify how wellbeing might be operationalised and evaluated. They also take cognisance of the value of micro-studies in Nuthall's research into teaching and learning (Nuthall, 2001). After years of research and analysing data Nutthall realised that in an effort to identify general variables that would be relevant in many contexts, the significance of the particular had been overlooked .

... what is important about a student's experiences is the information that she or he can extract from those experiences. It is less important what the student is doing, or what resources the student is using, or any of the other contextual aspects of the experience. What matters is the sense the student is making of the experience. (Nuthall, 2001, p. 10)

This study was informed by a small number of participants; it is a micro-study. However, as Nuthall determined "the truth lies in the detail" (p.23). Valid commentary may be gleaned from a small sample considered in depth.

The arts, creative expression and aesthetic experience are all used to further a focus on wellbeing. This group of students has experienced the arts integrated into their learning experiences throughout their schooling. The conscious sharing of selected literature around the theme of the current unit, in a communal setting, has been a daily occurrence. Poetry, song and literature are shared on a regular basis; choral speech is employed to enhance their understanding and enjoyment of poetry; extracts from

literature are appreciated, wresting their meaning. They expect their teachers to contribute, or create, artistic material *relevant* to their particular study of the moment, with an innate sense of ‘artistic integrity’ and to be asked to contribute themselves. They expect what Pamela Schon designates “Wholehearted teaching” (Schon, 2005). They are also familiar with the expectation of moments of quietness and pause for reflection.

A defined purpose is needed if there is to be a successful reflection on the perception of children’s wellbeing. This project was undertaken to: a) improve the understanding of holistic, arts integrated learning experiences within the education community and b) suggest ways of improving health and wellbeing outcomes for this age group in the New Zealand context.

Ben-Arieh et al. (2001) posit that the only outcome of any consequence is to improve children’s sense of their own wellbeing. Any information gained should be used to identify those in distress and those who are better off. The vital goal is “taking action to improve children’s lives”. (Ben-Arieh et al., 2001) Participants in this study revealed how their interior states reacted to the learning experiences. The interviews and artwork in particular allowed the students to explore and discuss what was helpful to their state of wellbeing. The data was able to be utilized to modify the learning situation for the individual and the group’s benefit.

Design of the learning experiences

The “Rites of Passage” unit seeks to address the problem of how to honour and nurture children’s spirituality and foster wellbeing or ‘wholeness’. It is founded in developing notions of wellbeing explored as a self-reflective journey. The four underlying concepts that support the health and physical education curriculum are at the heart of this unit:

1. Hauora, the Maori philosophy of wellbeing where four dimensions influence and support each other: taha wairua - spiritual wellbeing, taha hinengaro - mental and emotional wellbeing, taha tinana - physical wellbeing, and taha whānau - social wellbeing.



2. Health promotion, whereby the development and maintenance of supportive physical and emotional environments is encouraged and students are involved in personal and collective action.
3. The socio-ecological perspective, where students are encouraged to become aware of the interdependence and interrelationships between themselves, others, and society with the intention of making meaning of their observations and developing understanding.
4. Attitudes and values, developing a positive, responsible attitude to their own well-being; respect, care, and concern for other people and the environment; and a sense of social justice. (Ministry of Education, 2007, p.22).

The previous chapter reviewing current literature identified insights, advocacy and challenges in a range of fields: health, art, social reform, education, adolescence, student' voice. This study was built on the recognition of those challenges and the Rites of Passage unit was designed to seek ways to benefit these students in both the reception and construction of the learning experiences.

How the students contributed to the design of the Rites of Passage unit

The students had repeated opportunities to influence the direction and complexity of the unit. They modified it both by their articulated contributions and their implicit actions. They were not always aware that the adults were continually modifying the activities in response to their needs and actions. Sara commented that the planned programme for the Wilderness camp was adapted continually in response to the students.

Data Generation: What the children *did*

The unit of work took place within a classroom environment over eight weeks with a one-week 'Wilderness Camp' central to the unit, held in a Coromandel bush setting in New Zealand. There were no built structures on the land; a clearing was purposively created by hand in the midst of native bush near a river. The students had to construct their own individual shelters with tarpaulins, ropes and found materials within this wilderness setting.

In order to deepen and broaden the study's data students were offered multi-modal opportunities to have experiences and reflect on them. Integrated curriculum experiences involving: literacy, visual arts, drama, role-play/simulations, music, social studies, health and physical education and science where these contributed to an experience or deepened understanding of wellbeing.

The effects of participation on the students' perceived levels of "*wholeness*" and *wellbeing* was interpreted through data gathered through a variety of means throughout the study:

- a) Student voice via interview after the completion of the unit
- b) Analysis of student voice in their art work
- c) Observation by participating adults and peers of student response to challenge
- d) Analysis of student voice through their writing during the unit
- e) Review by participating adults via interview after the completion of the unit

#### *Reflection on what they did*

In order to mine the students' understanding and insight to the experience a range of activities was designed to facilitate a cycle of reflection on the experience in both private and public settings:

- Poetry: Exploring the theme of 'the elements' allowing for the intrapersonal to be accessed and reflected upon. The students' poetry was interpreted and reported in terms of their response to the environment and their experience of wellbeing and wholeness.
- Journal of their experience, which documents significant events and allows opportunities for reflection upon challenge.
- The use of drama was explored through the convention of role-play. After hearing a situational story on peer pressure a discussion and role-play ensued where possible responses were explored in preparation for actual situations that might present within the camp or other environments.

- A self-reflective writing task: “A Russian Matryoshka Doll and the Real Me”, was designed to help children connect to subtle layers in their interpersonal self and consequently influence their interactions with others. Kessler (2000) suggests this exercise as a useful tool to promote reflection on the different layers of the Self. Opportunity for identifying and revealing the different layers of the self that people experience was provided by the gradual revealing of ‘the various layers of the nested doll. The first layer being the outside, exterior, self, which everyone can see; the second being the less obvious self, where personality, habits and beliefs and thoughts lie, containing personal likes and dislikes. The third layer is the more hidden and only known by a few people that are close. Within it are memories, the things that have happened, hopes, fears, and ambitions
- Visual arts activities required students to engage in visual exploration of ‘activities, relationships and objects that support or exemplify my wellbeing and sense of wholeness’. Students had autonomy as they self-selected media, subject, precise focus and scale. They responded in collage, painting, calligraphy, carving, and design exploration. Some students chose to use the elements of fire, water, air and earth as a starting point for their creative work.

Within this unit there were extensive opportunities for students to pursue communication modalities and content of their own choosing as well as work collaboratively or independently.

Ethics procedures

Each of the participants in the research was given a letter of explanation about the study and asked to complete an informed consent form (See Appendix 1). Permission was sought from the school Principal and the Board of Trustees (BOT) to conduct the study. The following people received letters describing the proposed study and completed informed consent forms:

The students

Their parents and caregivers

The teachers involved

The adults attending the Wilderness Camp (including Scott, an experienced

wilderness leader and paramedic; Sara, a teacher; Ray, a BOT member; Ruth, the teacher/researcher; Rosa, Elise's mother, also a teacher; and Shona, Elise's caregiver).

Participants were assured of anonymity and pseudonyms assigned to each student and participant adult; these have been used throughout the thesis.

The sample class

This study concerns a class of eight Year 8 students (aged 12 – 13 years), four girls and four boys, within a small integrated Steiner/Waldorf school setting in New Zealand. In addition there is one older girl (Elise) who is in a wheelchair and is non-verbal due to cerebral palsy. Her presence incidentally provided opportunity for students to express the impact of inclusivity on their learning. She joined this cohort of students three years ago in Year 5. Five of the students have strong pre-existing relationships spanning nine years and have been together since kindergarten – three girls and two boys. Two more boys joined in Year 4 and a further girl in Year 5. A distinctive characteristic of this sample is that many of the students have known each other socially and in their educational setting for longer than the average classroom term under the same teacher. This pattern of organisation is a feature of Waldorf education that is supportive of relationship.

The focus group

The focus group consists of: five students selected from the class.

One girl who is considered representative of a fairly uniform female experience voiced by those who attended the Wilderness Camp.

One girl who took part in the unit "Rites of Passage" but did not attend the Wilderness Camp.

Three boys that attended the Wilderness Camp.

Elise is not in the focus group as she is inately non-verbal but reference to her and her disabilities will occur in relation to practice of inclusion. The remaining boy is not in the focus group as he is no longer in the school but reference will be made to him as relevant in relation to others.

The type of research: Qualitative research methods

This study employed mixed qualitative research methodologies. Qualitative

data collection allows for participant observation, in-depth interviewing and gathering and interpretation of artifacts made by students. Qualitative data collection methods were employed because this research was interested in the inner states of the participants not directly observable or quantifiable. The outer expressions of human activity were collected (e.g. photographs, artifacts, writing) and used as triggers for discussion to reveal inner states. Subjective judgments must be relied upon to reveal them (Hatch, 2002). The methodologies also draw heavily on grounded theory which facilitates triangulation with the use of multiple data collection methods (Graham & Thomas, 2008) and can reveal unexpected issues of importance to the students during analysis of the interviews. (Allan, 2003)

#### Grounded Theory

There was a potential in this study for grounded theory to contribute to the rarely considered combination set of the Arts, Adventure Education and Wellbeing in the context of *Wholeness* in young adolescents. Birks and Mills (2011) indicate that grounded theory is indicated when:

Little is known about the area of study.

The generation of theory with explanatory power is a desired outcome.

An inherent process is embedded in the research situation that is likely to be explicated by grounded theory methods. (Birks & Mills, 2011)

In this study it was proposed that employing the Arts might facilitate both reflective exploration of the intrapersonal and have the potential to further embed new growth gained through participation in the Rites of Passage unit. The data remained prominent throughout the process of this study. Data came in the following forms: Transcripts of interviews, journals, governmental and organizational policy documents, scholarly literature, photographs, artwork, artefacts, and music. All of these come within Birks and Mills (2011) description of types of data. Understanding the world from the particular perspective of the individual students was a prime focus. Linking the students' wellbeing to integrating the Arts in this context was a potentially fruitful outcome.

#### Ethnography

The study uses ethnography, a qualitative research approach at the heart of

which defined by Davidson and Tolich (1999) as ‘a combination of observation, participation and semi-structured interviewing’ A qualitative method is a holistic method that “directs itself at settings and the individuals within those settings holistically; that is the subject of the study ... is not reduced to an isolated variable or an hypothesis, but is viewed instead as part of a whole” (Bogdan & Taylor, (1990) in Potter, 1996, p.19) (Hatch, 2002). A qualitative research method design was chosen to allow for the investigation of a small area in depth, accounting for varied contexts and richly layered interpretation. Given the study’s focus on both intrapersonal and holistic pedagogy there is a clear synergy with the methodology selected.

The researcher and teacher role were not separated in this study. The familiarity of this researcher with the subject group may provide valid detailed data, however, including other observers increased its reliability and guarded against the researcher’s own over subjectivity overly influencing the interpretation of the data. The intention throughout was to “discover meaning and understanding” what Myers understands to be the mission of qualitative research. (Myers, 2000) Myers describes qualitative research as offering a perspective of a situation and one of its greatest strengths as being the richness and depth of its explorations and descriptions. The meanings discussed are not just the researcher’s interpretations but richly layered and shared interpretive acts by the students themselves.

As in the Te Kotahitanga Research Project (Bishop & Berryman, 2006) the self determination and agency of the participants was given due respect with the intention of identifying and promoting teaching and learning practices that would support greater achievement of the students, not only in terms of academic achievement but extending to include personal integration, overall hauora – physical, social, mental and emotional and spiritual wellbeing.

Visual ethnography

Visual ethnography was employed with photographs from the Wilderness Camp providing a way of “exploring individual subjectivities” (Pink, 2007, p. 33) and promoting creative collaboration. The photographic aspect was an

important aspect of the communication between the researcher and the informants. The participants were put at ease at the beginning of the interview by making their choices from the display of 110 photographs. The photographs provided a scaffold for the interview thus creating a comfortable space for discussion where the photographs rather than the interviewees were the focus. The researcher's camera was available to the focus group for participants to contribute to the visual record if they wished to do so. This opportunity was availed by some of the participants. Generally the focus group was engaged in the activities rather than observing them but occasionally one would request the camera in order to record something that was significant to them.

The very subjectivity of the viewer meant that the personal experiences of the participants were revealed. Furthermore the relationship between visual and verbal knowledge was explored.

Informants use the content of the images as vessels in which to invest meanings and through which to produce and represent their knowledge, self-identities, experiences and emotions. (Pink, 2007)

Interpretation of the images was often confirmed in interview by agreement from one viewer to the next. A "synthesized whole" (Pink, 2007, p. 73), in relation to the experiences during the unit, resulted from this collaboration.

Epstein, Stevens, McKeever and Baruchel (2008) identify that little has been written on conducting photo elicitation interviews (PEI) with children. This is where photographs are introduced into the interview context. They find it a useful method that can "challenge participants, trigger memory, lead to new perspectives, and assist with building trust and rapport." Cappello (2005) suggests that PEI is more engaging for children than just verbal interviews.

#### Appreciative Inquiry

This study, is in accord with appreciative inquiry which "deliberately seeks to discover people's exceptionality – their unique gifts, strengths, and qualities." People are appreciated for their essential contributions and achievements. Cooperrider, Sorensen, Yaeger and Whitney (2001) describe it as based on

principles of equality of voice with everyone being asked to speak about their vision of the true, the good, and the possible. “It is based on the assumption that questions and dialogue about strengths, successes, values, hopes, and dreams are themselves transformational”. (Whitney, Trosten-Bloom, & Cooperrider, 2010)

The very fact of asking questions and collecting stories in the interviews prompted change and improvement. As Goldberg suggests: “Questions are the primary means by which doing, having, accomplishing, and growing are catalysed – and often even made manifest – in our lives” (Goldberg, 1998). Despite knowing the participants for an extended period of some years as their teacher, it was still surprising to hear from them how they valued the opportunity to access the interpersonal and the natural world. Hearing their accounts of what was important to members of the focus group affirmed including those activities and opportunities within the learning opportunities in this unit.

#### Data Collection

During their normal participation in the “Rites of Passage” topic students were required to take part in various classroom activities that clearly could be further interrogated as data. In addition to the class work students were asked for their participation in an interview. The interviews took place approximately four months after the unit was completed.

In summary:

- 1st. Rites of Passage unit introduced. The students had one week in school during the first term of year 8, laying the foundations for the “Rites of Passage” unit.
- 2nd. Wilderness Camp where they experienced a wide range of planned challenges and experiential component of connecting to place.
- 3rd. Continuation of learning experiences including integrated arts experiences designed to extend the subjective experience/reflection period and represent their experience.
- 4th. Interviews conducted.



## 5th. Analysis of data collected.

The normal class-work became research data once students had consented to:

- a) Quotation from their written and oral class-work
- b) Photography of their artefacts made in the course of the unit

Introduction to the use of photographs in the interviews

1. The interviews were preceded by a slide show of photographs taken at the 'Wilderness Camp' by both researcher and students. This was done in order to create a renewed personal connection with the experience of camping in the wild
2. 110 photographs were laid out in chronological order on large tabletops. There was an immediate, excited reaction as each student came into the room and participants were immediately engrossed by the visual display.
3. The photographs were numbered on the reverse. The participants were invited individually to select ten photographs from the available selection of 110 photographs to use as prompts to discussion.
4. They were asked to select photographs that they thought would help them to talk about their experience at the Wilderness Camp - what they found significant or challenging in relation to people, the environment or themselves.
5. They were told to include at least one photograph of themselves.
6. The photographs were used to scaffold the interviews and to maintain a high level of interest in the interview process.
7. Each interview was recorded via GarageBand on a MacBook Pro laptop computer and then transcribed for further examination.

The photographs acted as a tool for prompting recall and inspiring insight. Cappello (2005) identified that using photographs in interviews enhances conversations and contributes to understanding children's perspectives. Loeffler (2004) further stated that photo elicitation allows for the inner significance of outdoor experiences to be investigated. Loeffler posits that the

deeper understanding gained through investigation of underlying meanings can lead to the development of even more satisfying, innovative, outdoor adventure programmes that meet the needs of the participants.

The photo interpretive interview gives the subjective account of each student and this is cross referenced with adult observations and comments by peers. The text of the transcribed interviews is what was analysed, not the actual photographs. What the participant was prompted to say by looking at the photographs is where the data originated. The method did not overtly prescribe what was talked about thus it remained a robust tool for mining of individual responses.

After a summary of the interview had been received by the student, and consented to, data gathering was deemed to have ceased. The students were able to withdraw from the study at any point up to their acceptance of the summary.

Procedures in which research participants were involved giving rise to data

1. Participation in a 'Wilderness' Camp, or a negotiated, acceptable alternative. (One student worked with young children as an alternative 'challenge experience'.) *Location:* On private land in the southern Coromandel near the Broken Hills Doc Camp (Puketui Valley Road).
2. Journal work: reflective writing; personal, introspective writing; accounts of their experience within the integrated topic: "Rites of Passage".
3. Student contribution to usual morning meditative ritual.
4. Creative responses – visual arts, symbolic totems, poetry. Work samples were photographed, both in process and finished items; the maker was not identified.
5. The researcher made a visual record (photographs) of their participation in the 'Wilderness camp'. It included some photographs that were taken by participants on the day the researcher came to the

Wilderness Camp. A copy of this visual record was made available for the students to keep. This added to the available data once they consented to its use after seeing the summary of their interview.

6. As part of class-work students were invited to tell anecdotes and stories about their experiences participating in the unit, "Rites of Passage", within a group, to give an opportunity for reinterpretation of their own stories.
7. For the purposes of research consenting informants were invited to take part in a semi-structured, one-on-one interview using their portfolios and a self selected group of ten photographs, from a choice of 110 photographs, as a prompt for discussion - e.g. "Tell me why you chose that photograph? 'What was happening then?' 'Can you remember what you were feeling at that moment?' - when looking at photographs or reflecting on what they had done as a design, or how they felt creating their own shelter. The participants were allowed autonomy in that they controlled the choice of photographs to include in the PEI. To facilitate authentic responses, interviews were informal and conversational in nature.
8. The teachers of this unit, "Rites of Passage", were also research participants. They were asked to reflect retrospectively through semi-structured interview on their practice and the students' responses to the project. The photographic record was also available for the adults as stimulated recall. (Appendix 2)
9. As part of normal classroom practice the teaching team suggested modifications to the programme in response to student and staff evaluation.

#### Ensuring validity in qualitative research

Qualitative research aims to "provide a precise (or valid) description of what people said or did in a particular research location. Its validity is strengthened by triangulation" (Davidson & Tolich, 1999).

Triangulation refers to the use of different data collection methods within one study in order to ensure that the data are telling you what you think they are telling you (Saunders, Lewis, & Thornhill, 2009).

Triangulation occurred in this study during both the collection and the analysis of the data.

- 1) During the collection of data: student writing; student interview; other student's interviews; adult interview and observations; written poetry; student artwork; photographic record.
- 2) During the interpretation of the data: corroboration from multiple participants or sources; agreement of observed behaviours; interpretation of artwork agreeing with individual reflection and/or written journal entries.

This study is triangulated through the observations of multiple participants on a common focus and interpretation of multiple data sources linked to the Rites of Passage experience. Views from a number of different perspectives were elicited in this research in order to address the issue of validity. The students and the participating adults (their teachers and the adults accompanying them on the wilderness camp) were interviewed.

As one of the teachers of the students, this researcher additionally took the role of a participant observer (Singleton, Mason, & Webber, 2004). The interviews were recorded, listened to multiple times in order to keep the interactions and content intact. They were then coded and excerpts selected that illuminated response to the research questions and transcribed. Most of the interviews were fully transcribed and coded whilst others were carefully listened to multiple times and only content directly relevant or contrary to the research questions were coded and partially transcribed. The key informants were provided with a summary of their first interview (for validation) prior to data analysis. Participants were offered a general summary of the research findings at the conclusion of the study.

### **Analysing and interpreting the data**

The qualitative research paradigm uses inductive logic, focusing on revealing qualities and valuing flexibility. Many authors now agree that the process of inquiry can be concerned with answering specific questions that result in specific knowledge and that this process transcends the quantitative and qualitative paradigm dichotomy (Swanson & Razik, 2001) (Keeves, 1997); Lincoln & Guba, 2000, p. 164). Within this study such an example was this

researcher’s personal interest in discovering whether Arts integration, linked to a Rites of Passage experience, actually supported and promoted *Wholeness* and *Wellbeing*. This study progressed from curiosity to data collection to developing theory (Davidson & Tolich, 1999).

As Lacey and Luff (2003) identify, “qualitative research is an interpretative and subjective exercise, and the researcher is intimately involved in the process, not aloof from it”. Davidson and Tolich stress “particular problems demand particular solutions” (1999, p. 21) and this requirement led to the particular choice of methods. The data involves the description of activities within a particular context by the members of that group. This data requires organizing, accounting for and explaining (Cohen, Manion, & Morrison, 2007).

#### Emergent Codings

As data was collected it was gathered together under broadly coded headings.

#### Example 1: Chart of Photograph Choices (reduced to the 10 choices)

A table was created for the 110 photographs to analyse whether particular events or moments were significant to more than one person and if so why it was significant. The numbers were colour coded to identify coincident choices. The photographs were then compared to identify any similarities of place or subject.

Rawiri	5	17	35	54	65	74	96	101	104	109
Daniel	2	18	22	25	73	77	79	80	101	108
Eva	1	5	14	19	27	82	87	94	104	105
Solomon	14	50	54	62	79	91		108	109	110
Hellene									109	110
Elsa	3	8	18	19	25	45	85	94	98	104
Sasha	1	5	18	19	20	42	46	83	85	94
Scott	7	9	14	18	19	35	80	88	105	

Photo Number	Incident	Number of People choosing	Comment
18	Around the campfire	4	Special social time
19	Around the campfire	4	Special social time
14	Around the campfire	3	Special social time
3	Students with their packs	3	Beginning of the camp
5	Students with their packs	3	Beginning of the camp
1	Students with their packs	2	Beginning of the camp
94	Three in the tent	3	Achievement
109	River, rocks and reflection	3	Aesthetic appreciation
108	River, rocks and reflection	2	Aesthetic appreciation
110	Ripples and reflection	2	Aesthetic appreciation
25	Washing up at the stream	2	Quiet moment
79	Standing in the river	2	Aesthetic appreciation
80	Jumping into the river	2	River
85	Walking through the river	2	Aesthetic appreciation
104	Walking away from camp	3	Achievement
35	Greek wrestling	2	Significant moment
101	"This is my land!"	2	Significant moment
54	"In his moment"	2	Quiet contemplation

Example 2 - Corroboration by adults or other children

All data that was on one particular student was gathered in one place to and checked against self-identified perceptions to allow a triangulation process to occur. For example, Rawiri identified the process of cutting and carving his totem staff as personally significant (when it broke he made another one). Scott and also Rosa, who connected it to Rawiri using his strength in a respectful way, confirmed this.

Participant	<u>Key moments for Rawiri</u> Participant views of events important to the individual	Making the totem staff	Gain in Confidence	Perceived relational connection
Rawiri	Making their shelter. Chopping down the tree and whittling his totem pole/staff. My land!	√		Connection to the land
Scott	“He likes knives! He seemed to spend a lot of time whittling and things like that”. Building his whare. Moved around, talking & chatting, being friendly with everyone. It was his tribal land.	√		To others  To the land
Sara	Grounded in his body now, much more confident .		√	
Rosa	Challenge with the ( <i>wooden</i> ) staff. Strong. Respectful	√		To others
Ruth	‘At home’ in the bush setting. Gained in power, <i>mana</i> , or authority and is growing in self-confidence.		√	Connection to land

In this example for Rawiri the participant narratives were compared and there was found to be strong corroboration for three of the five participant events.

#### Coding

As interviews were transcribed they were coded, underlying patterns identified and examined in relation to the research questions (e.g. ‘peaceful’, ‘apprehension’, ‘connections’). On the first reading potentially significant words were highlighted.

E.g. Extract from transcript:

		Comment
'R'	'E' did a lot of cooking and was very focused on the cooking	
'S'	Part of the fact was that she was so good at cooking but part of it was her sheer organization and true understanding of what it took to produce food for that number of people, and she took ownership of those tasks as well to make sure that it was completed, so you could eat on time, but she was so reliable in that sense and she was very good at quietly organizing other people. I think we came away with the feeling that she was an extremely good leader, a very unexpected leader, but not a loud and obvious person.	Emerging leadership  Conscious  Personal qualities
'R'	Not domineering at all	
'S'	No, but really worked quietly with people in order to get tasks done and she kind of drew people to her, which was lovely.	Interaction Relationship

Similarities and differences were grouped to create categories. As recurring themes emerged they were extracted and then further examined, data analysis being iterative with each data set. Visual displays facilitated searching for patterns, clustering information and developing interpretations of the data.



## The data collected was considered under the following headings

Wholeness and Wellbeing

The individual child's journey: Rawiri; Daniel; Eva; Solomon; Hellene

Relationship/Connectedness/Belonging within each child's journey

Relationship/Connectedness/Belonging across the group sample

In order to explore whether *wholeness* and *wellbeing* can be considered in 'integral' terms the data was examined according to the *inner* (subjective world; interpretation) and the *outer* (objective world; empirical observation) for the *individual* and the *collective*.

Self - 'I' - Personal subjective realities

Others – 'You' – Relationship with others – 'We'

The Environment – 'It' - One's connection to the external environment and systems in which one is embedded, e.g. the natural world; the integrated curriculum

As participants spent time in the outdoor environment they increasingly experienced connection to self, to others and to the environment. This observation is supported by descriptions within the literature. (Arnould & Price, 1993; Loeffler, 2004)

In the following chapter a simple heuristic for viewing relationship is presented. The data was ordered and examined in terms of the developed heuristic. Each intersection provides us with a lens to begin to view relationship; it is not definitive of the relationships but a way to organize the data. This heuristic simplifies in order to gain information or knowledge. It suggests that maximum *potential* for growth occurs when the Self is engaged in dialogue with both a new environment *and* the support and challenge of others.

This can be linked to the most recently published book in the field: Wattchow and Brown, (2011) *A pedagogy of Place: outdoor education for a changing world*.

## Results and Analysis

Wholeness

and

Wellbeing

Figure 1.1

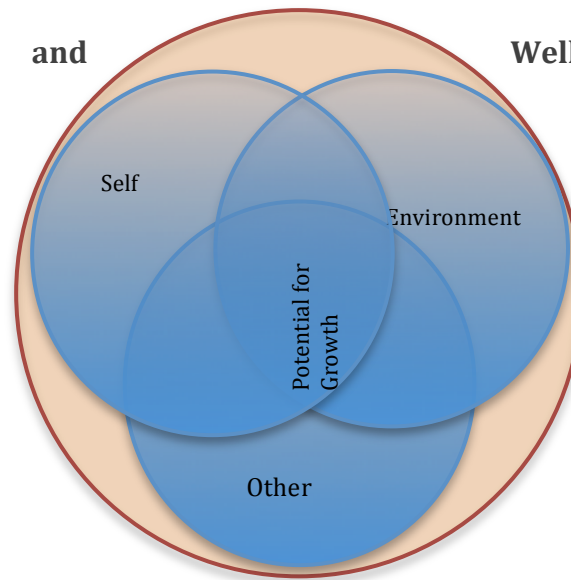


Figure 1.1 depicts three areas (blue circles): the domains of the *'Self'*, the *'Environment'* and the *'Other'*. The diagram represents interaction between the *'Self'* of the individual student, their individual perceptions and disposition, and their interaction with the *'Environment'*. This intersection recognizes the motivational impact the environment or challenge provided. Their relationship with the *'Other'* provides further support or challenge in the context of the environment (the Wilderness camp). When all three factors intersect constructively this potentially enhances the potential for *'Growth'* or *'Change'*.

The Self recalls significant experiences that hold within them the potential for growth. It is suggested by this researcher, and also independently by Wattachow and Brown, (2011), that when one is able to sustain engagement with these memories reflectively and creatively through the arts that potential is more likely to be realized. One can “Re-engage and re-immense” back into the subjective experience of the place.

Integration of all the different aspects of the person contributes to  
Wellbeing – “Becoming centred”

The peach coloured circle embracing all of the other circles represents the *Wholeness* that results when all aspects of the human being are catered for in a holistic way. Allowing for balance, inclusion and connection promotes interdependence (*We*) and personal (*I*) wholeness (Miller, 2007).

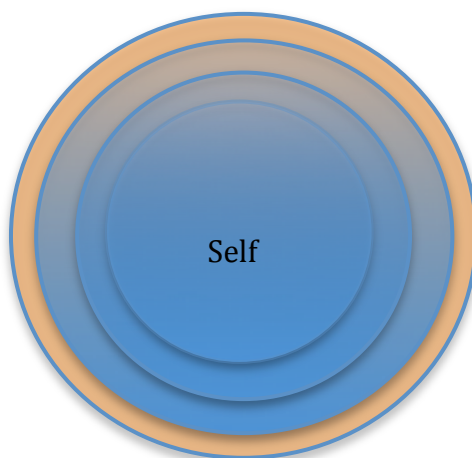


Figure 1.2 - The Self/Circle expands

Figure 1.2 represents the growth of the Self. As the Self meets challenges its *circle of confidence* also expands. Brown (2008) described the term *circle of confidence* as a metaphor to describe how we might think about learning and growth cautioning against manipulating stress in order to facilitate transformative experiences, as has tended to be the case in adventure based education. Luckner and Nadler (1997) describe the process as being forced to move into the “groan zone”, where things feel uncomfortable and unfamiliar. When the resulting anxieties and selfdoubt are overcome and success is sampled, individuals move from the groan zone to the growth zone. (p. 20).

As Ralph Waldo Emerson said, "Unless you try to do something beyond what you have already mastered, you will never grow" (Whitaker & Lumpa, 2005).

Danar Zohar (2000) relates this to self-awareness, a central part of which involves extending the boundaries of the individual's usual comfort zone.

What is that place on the edge of my personal or work relationships or activities where I have to stretch myself, where I am challenged? My edge is my growing point, the place from which I can transform myself" (Zohar & Marshall, 2001).

### **Preface to the Individual child's journey section**

In *the Individual child's journey* section that follows excerpts from individual's data are collated under headings that indicate areas of growth and change from multiple sources.

To facilitate clarity each of the five participants will be considered using the same headings:

- Self-identified moments or recognition of change
- Connection to the environment/aesthetic
- Connection to Self/Others
- Passage to adulthood
- Inclusion
- Integration and the Arts
- Evidence of change being celebrated – Art work
- Corroboration by adults or other children

These summaries are further analysed as collective experience at the conclusion of this section.

## Individual child's journey – Rawiri

Self identified key moments or recognition of change

The wilderness camp was five days long and on each day the students made a short journal entry. On the first day Rawiri's wrote enthusiastically: "It was exciting when I got to the site. The scenery was amazing!" The physical highlights for Rawiri were: making their tent, chopping down the tree and making his totem pole/staff from mānuka, quite a hard, straight tree. It was used for river crossing, both individually to keep his balance and not fall over and within the group "We all bunched together and used our sticks to keep us stable" (Rawiri's interview, 12.47).

Rawiri enjoyed the physical and practical challenges presented during the wilderness camp. He recognized that it was challenging using only their initiative in setting up a camp but he enjoyed it. He found that he was pretty evenly matched in strength with Scott, the camp leader (Rawiri's interview, 10.06). He also enjoyed the physical challenge of 'fighting' with his staff (as in 'quarterstaff' challenges). Looking back at the experience a highlight for him was sitting round the fire, talking and feeling close to everyone. He also appreciated having quiet time to himself.

Connection to the environment/Mana Whenua/aesthetic

Rawiri had a good feeling about the place because he had previously had positive experiences in similar contexts, enjoying being out in nature and swimming in the river. As they sat around the camp fire a local elder spoke to Rawiri and revealed to him that they were related. Rawiri displayed a high level of commitment to this experience reporting it both in his journal and in interview. He exhibited a sense of *belonging* when this relationship was revealed to him.

On the third night Verne joined us around the campfire. Verne and I are related so we were staying on *my land!* (Rawiri's journal)



He felt good about this photograph saying, “It was sort of like I was yelling out ***“This is my land!”*** (Rawiri’s interview, 20.39).

The last photograph that he chose again indicates his strong connection to the place and his aesthetic experience.



“I chose this one because ... It was going home time and ... It shows the rocks, trees, sunlight just shining – yeah, I like this one (Rawiri’s interview, 26.36).

#### Connection to Self/Others

Rawiri enjoyed being out in the natural environment. It led him to reflect on earlier times when he had been in similar settings and he found it relaxing. He experienced times when he felt at ease, with the sun on his back and his staff in his hand (Photo 54). He commented that it felt good to have some quiet time to himself. Rawiri made the observation that because this group has been together for a long time they all know each others’ weaknesses and strengths and would help each other out of trouble.

#### Passage to adulthood

On the question of whether this Rights of Passage unit was useful and timed well Rawiri said “It helped *us* to adulthood, gave us a little push. It was helpful that everyone was helping us *to* move forward” (Rawiri’s interview,

25.47). He felt it was good that the adults, and the programme, recognized the stage they were at and acknowledged that they were moving out of childhood.

#### Inclusion

Rawiri reflected on the successful inclusion of Elise (who has cerebral palsy/spastic quadriplegia) in a day visit to the camp with her caregiver and her mother.

I felt like happy that we all got to see her (at camp) as a class and that she got to come. I think (it's important that we include her). I think she wouldn't like it if we didn't. It's sort of like sad that she can't always do the things that we do... That's what I think Steiner's good for, like if people don't get included we ... include them (Rawiri's interview, 29.40).

Rawiri felt that just being together with his classmates was important. A week to themselves was like a gift; time was not important but the being together was important.

#### Integration and the Arts

Rawiri enjoys artwork of any description and indicated that it's inclusion connected him to the various subjects and perhaps to himself. "I like painting, drawing and carving. I like Art!" (Rawiri's interview, 27.30)

#### Evidence of the change being "celebrated" - Art work

Rawiri experienced a connection to nature and whenua that made him feel peaceful and connected; it also arose in his choices for his subsequent artwork. He chose to paint the water and the mountains and the land when asked to do an artwork that represented a sense of wholeness and feeling good. The researcher acknowledges that there is a "leading question" within the task construction (as with many teacher led tasks in standard classroom practice) While not strictly a research designed intervention, examining the student selection and personal focus has the capacity to reveal each individual's perception as to what brings a sense of wholeness for them.

In the holistic Māori worldview the relationship to whenua (the land) cannot be over emphasised. For example, right orientation or place, is firmly embedded in the Indigenous consciousness (Aluli-Meyer, 2006; Cajete, 2000; Deloria Jr, 1993; Royal, 2002). The physical connection anchors a Māori person geographically, to a mountain, a river, a place (Cheung, 2008).

Rawiri included a Maori 'proverb' - Ko te rā māeneene ā te rāhui Tangaroa. It translates as: 'On a calm day Tangaroa rests'. No matter what turmoil life may hold, there are always periods of calm. (Grace, Grace, & Potton, 2006) Thus he made reference to his Maori heritage and to the peace and balance he experiences when in nature, away from the urban environment. He describes a bridge leading from where we are, to the peaceful landscape. His koru inspired designs on the hills assert that he is connected to the land and belonging to the Manawhenua of this place.



Rawiri chose to do a painting as a cover for his journal. Again the land is featured along with vibrant circular movement in the sky. The circular motif is universally recognised as a symbol of wholeness and unity. "For an artist the circle represents the relationship or oneness between the artist and his craft, bringing together head, hand and heart" (Campbell, 2010).

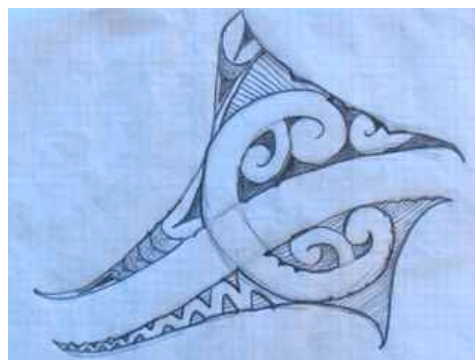




Rawiri really enjoyed doing these designs; they were quite complex Maori patterns. He appeared to be glad of the opportunity to do them and spent his free time doing art. The designs have traditional Māori elements to them. He based the first one on the 'Silver Fern' using a drawing his father had done. He used pattern work that he says represents various places in New Zealand: The straight lines are for Hamilton, the King Country; Auckland is represented by the zig-zag forms and Tauranga by the wider bands in the bottom right of figure i). There is flow, movement, balance, growth and negative space used well in context. This demonstrates his tacit understanding of the conventions used in customary kowhaiwhai design. This one (ii.) Rawiri says is a stingray, it also has koru forms, and the intrinsic concern with symmetry could be interpreted to depict wholeness.



i.



ii.

Rawiri co-constructed the following poem with his friend, Daniel. They both felt a strong connection to the water whilst they were on the camp and this is evident in their sensitive collaborative poem, separately titled by Rawiri, "Water of Life" and by Daniel, "Nature's Gift"

I am the waters, clear and blue,  
 The gift of life I bring to you.  
 Streaming down the mountain cool,  
 I settle in a deep clear pool.  
 The forms of life that dwell in me,  
 River, stream, creek and sea.  
 The boats that surge so wild and free,  
 Forever will be my company.

The phrase “I settle in a deep clear pool” is a specific reference corroborating the metaphor of Nature bringing calmness; that it evokes this through internal identification with the elements is indicated by “that dwell in me”. Rawiri’s favourite line is “Streaming down the mountain cool”, indicating freshness and clarity of the water’s source. He expresses an intuitive understanding of the interdependent links between human mood and natural environment.

Corroboration by adults or other children

Ruth suspected that Rawiri would be nervous about staying away from home in a wilderness situation as he had found it challenging at nighttime in previous school camps (as a Year 5 and Year 6 student). However, he appeared very relaxed when Ruth joined them on the fourth day and was really ‘at home’ in the bush setting. He expressed his appreciation of the fact that the others had come out to meet up with them. He thought it important that Elise and her caregivers had the opportunity to be included. Ruth observed that Rawiri has gained in power, *mana*, or authority and is growing in self-confidence compared to his earlier demeanour.

Looking back at the footage and photographs of Rawiri Sara thought that on the camp he seemed much younger, more boy-like, than he is now.

Now when I see him he has grown in stature, not only physically but in his whole manner and he seems to be much more grounded in his body now, much more confident (Sara’s interview, 0.20).

Rosa observed:

I saw them (the boys) ... battling with the staffs at the camp so respectfully, absolutely amazingly respectful. Rawiri’s quite a lot bigger than the other kids and he held back; you could see him holding back his strength. They were commenting on each other’s agility and their skills with these sticks. That just wouldn’t have happened ... prior to that, so I think ... when they did all that reflection and thinking about themselves as people and themselves as part of a group (it) really made them understand a little bit better ...what their

responsibility is as a young person, as part of a community. ... Funny little events like that make you realize that there have been positive changes ... They just get it sorted now. It's really good (Rosa's interview, 15.48).

Scott described Rawiri finding out about his connection to the land:

It was his **tribal land**, which he found out about as well. When that came out we were sitting around the fire talking to one of the **local Maori elders** and he was like "**Whoa! This is my land!**" He was quite chuffed about it all (Scott's interview: 26.59).

Rawiri was described by Scott as a "Lovely guy, a really nice guy; an incredibly strong guy, with a great sense of humour."

He likes knives! He seemed to spend a lot of time whittling and things like that. Occasionally he had to be told "That tree doesn't need to be chopped down ... we only take what we need to" but he had a feel for looking after the land. He really enjoyed the building of his whare. He needed to do two because his first one fell down ... it was very experiential. After the first night the two groups of boys teamed up and built one large super whare, taking note of the advice this time.

Rawiri moved around, talking and chatting, being friendly with everyone. (Scott's interview)

Scott's insights document Rawiri's strong connection to the land and the strong relational quality of his interactions with others. They further corroborate Rawiri's own insight into his relationship with his tribal land and with *his* group of people. In the opening comment in his interview Rawiri declared, "The reason why I like this picture is because we all gathered here before we did anything". (Rawiri's interview)

## Individual student's journey - Daniel

Self identified key moments or recognition of change

Daniel experienced a growth in self confidence. He was emphatic that he experienced a growth in self-confidence after meeting the challenges presented on the camp. The physical challenges of swimming across the river and crossing the river safely gave him confidence although they were scary situations that caused some anxiety to begin with. He found the other students encouraging and supportive.

It was pretty scary! 'Cos my shoes sort of created a back suction. ... and we had to swim across the river downstream and you had to collect, there was a little rock on the other side of the stream with ti tree growing on it and we had to take a branch of the tea tree leaves and swim back. Everyone did that all right. Everyone didn't have much *trouble with it but I've never been that strong a swimmer but I* definitely learned how to safely do it (Daniel's interview, 20.15)

Connection to the environment/aesthetic

Daniel identified that there were countless things in the natural setting that could elicit a creative response. The setting could "*definitely*" give you inspiration for pictures and artwork. He described his carving as starting curled up and growing out; like the life cycle of the bush, it expands. He felt it needed something three dimensional to depict it and that the spiral was dictating what should surround it. He definitely enjoyed the activity saying that the wilderness camp had inspired him; he had always wanted to do something like that and that the time was right to do it after all he had experienced on the camp.

Daniel found it peaceful having time alone in a quiet place to gather his thoughts and make entries in his journal, identifying what he had found special and enjoyable during the day (Daniel's interview, 23.55). Watching and listening to the native birds was special and seeing plants that he hadn't seen before. He noticed and appreciated all the colours in the day and the coloured leaves and flowers from the plants in full blossom. The big manuka

trees had “lots of fantails in there and when you’d walk through they’d jump from tree to tree behind you. That was quite cool!” (Daniel’s interview, 25.14).

In his journal Daniel describes his initial experience of seeing the campsite.

It was beautiful, a clear stream running to an amazing river. It was so clean I could see the bottom with ease. Little striped fish darted through the water (Daniel’s journal, Day 1).

He reinforced this initial response during his interview, variously describing the water and his connection to it as:

Really clear and you could walk along the rocks and you could see the reflection with all the trees (6.05). It was awesome! (6.23) I just really liked that river (8.49). It made me feel sort of freed, like you had a bit of freedom around here ... You weren’t all closed up, and along here it was really scenic (Daniel’s interview, 9.17).

Daniel came to a conscious appreciation of nature prompted by the challenge that Ray brought to them. He also was aware of how resourceful they’d been and what they’d achieved with just the natural materials – for example, a makeshift table and seating.

#### Connection to self/others

Daniel appreciated the quiet times when they were encouraged to be alone and introspective in the natural environment.

We... wrote a log, or a diary, of what was happening through the days and then we’d go off to a quiet place on our own so that we could gather our thoughts and just write down what we found special and fun throughout the day ... That was pretty cool. It was real peaceful. There were a lot of birds. You could hear the fantails around. There were native birds, tuis. (Daniel’s interview, 23.55)

Daniel felt that he learned a lot even by watching others when he wasn’t actually doing a task, such as the cooking. “We definitely learned a lot. ‘Cos even if I wasn’t doing it I was still watching and seeing how they were doing it and they’d tell you how they were doing it ... and so I did learn quite a lot”

(Daniel's interview, 19.36). Daniel's expression of surprise at David's level of participation on the camp indicated a new level of growth for David.

I didn't think that David was that out-door-y if he was out there. I thought he was more of a sort of inside person but when he was out there ... he joined in with most things. That sort of surprised me. I didn't think he'd like to do some of the stuff, but, yeah (Daniel's interview, 14.29).

Me and David were a little bit unsure whether we wanted to but we helped each other as well then (Daniel's interview, 22.36). (The more confident swimmers) gave us tips on how to do it, what they found easier. 'Cos they obviously got there first. But yes, they were yelling 'Come on!' You know, not like saying 'Hurry up!' but ... encouraging. It was pretty comforting to know they could have (*rescued us*), like Solomon was telling me if I could just tell him if I got too tired and he'd come and help me, and stuff like that (Daniel interview, 23.08).

In Daniel's description he is indicating a clear trust in Solomon and the other students, during a personally challenging situation, and a strong connection to the group members. He also found it revealing to see others in different challenges and situations – it was an *opening* experience.

#### Passage to adulthood

Daniel felt that this Rites of Passage unit and Wilderness camp influenced the rest of the year for them and that many things reflected back to the camp.

We learned a lot of new skills that we can use, not just in the bush but anywhere really. A lot of it was not so much on the physical side but on the mental side. There was a lot of stuff like to do with thoughts and things like ... I remember before we went to camp in the Main Lesson we were sitting outside for ten minutes each day, just listening to the sounds around us, and stuff, and I think that was really peaceful and we did that on camp as well. I liked that (Daniel's Interview, 29.22).

He said it helped having time to yourself and realizing things within yourself and getting to know yourself more. It also helped you to connect with other people and get to know them better (30.40)



Evidence of the change being “celebrated” - Art work

Daniel and Rawiri often work as a team, overcoming the challenge of Rawiri’s dyslexia and enjoying the creative, collaborative process.

### **Nature’s Gift**

I am the waters, clear and blue

The gift of life I bring to you.

Streaming down the mountain cool

I settle in a deep clear pool.

The forms of life that dwell in me

River, stream, creek and sea.

The boats that surge so wild and free

Forever will be my company.

Daniel’s favourite line in the poem was “The gift of life I bring to you”. It is saying that Water gives us everything; it is a living Being, giving to all of Nature. There are complex ideas in this poem. There is the *Self* and the *Other*. The imagery of the elements is powerful. There is recognition of meditative pause in “I settle in a deep clear pool”. The intrapersonal insight by Daniel brings the external world into meditative contemplation in “The forms of life that dwell in me”. He pictured the waters “softly descending” from the height of the mountain to the open sea but the powerful waters can still surge and express freedom and untamed wildness.

Daniel displayed a strong connection to water during the wilderness experience and aesthetic absorption and union with the natural environment. He expressed to Ruth that reflective and interpretive practices made him go “*very deep*”. He was engaging in an inquiry process that involved reciprocal movement between the inner world and the outer world. Aesthetic response led directly to creative process. Reflection on the created product led back to the inner world where the struggle to critique and wrest meaning from the experience took place. Daniel’s detailed responses indicate an iterative and incremental process of growth.



Ruth was delighted by how pleasing Daniel's carving, 'Nature's Song', was and how dedicated he was to the task of creating it. He hadn't done carving before. He made a board with safety edges and his design emerged from thinking about the place where they had been on the camp. He experimented with staining it and achieved a pleasing effect. The title came at the end of the process. Ruth suspects that he has found a practical and tangible way of expressing his poetic nature and will continue with carving as a valued process.



He started on a second design as soon as he had completed the first. He used his free time to work, volunteering to use his newly developed carving skills to help carve a decorative name plaque for the 'eco hut' that the class built as a leaving gift for the school.



Sara was enthusiastic about the concept and the design: “The name of the eco-hut, Kotahitanga, is *utterly* beautiful... It encapsulates *everything*... They are completely into it. I think it really encapsulates everything as far as the eco-hut is concerned but I think it also encapsulates their year. The whole *Rites of Passage Main Lesson*” (Sara’s interview, 1.35.16).

Corroboration by adults or other children

Ruth observed that Daniel had the opportunity to ‘be a boy’ out in the ‘Wilderness’. In usual classroom activities Daniel has been enthusiastically involved, taking up opportunities. He made suggestions of what activities could be included; he wanted to go eeling and he enjoyed it. Sasha commented on how much fun the boys had and Daniel in particular.

Daniel tried a lot of things. He did *everything!* The boys did a lot of interesting things that they’d just like make up. They kayaked down the river to go eeling. They seemed to have so much fun (Sasha’s interview).

Rosa commented on how he had grown in his ability to be *respectful* as evidenced in his (play) fights with the staffs with Rawiri and Solomon.

I saw them sword fighting or ... battling with the staffs at the camp *so* respectfully, absolutely amazingly respectful.

Daniel was very observant, quickly learning bush skills. In conversation Solomon described Daniel as having a charming personality and being open and honest – a character with ‘*no worries*’. Scott thought that Daniel was great!

Scott	Yes. He's got a very <i>clever</i> sense of humour. I don't know what he's like intellectually but I think on some levels he's <i>very</i> bright. (Ruth: He's very good) ... What I saw on the camp, particularly how he <i>leaps</i> to decisions and his humour to me is just very intellectual humour. Very dry witted. I could quite easily hang out with him.
Ruth	He's enjoyable company.
Scott	Yes, and he experiments. He experimented a lot on this course. Him and Rawiri are good friends.
Ruth	Incredible support for Rawiri and his dyslexia. They just work as a team and they are both contributing equally but different skills.
Scott	They built their shelter together (chuckles); the shelter that was never going to be, and they slept in it for the first night before they decided – No, this isn't working!
Ruth	Yes. Daniel said he learnt a lot! (Chuckles)
Scott	... Part of the reason their structure was like that was not only because they didn't listen but also because they were being creative. They were testing angles and you could see that they were testing theories. There was a bit of physics involved in how they constructed their shelter as well. ... Lots of discussion; it was very much a <i>shared</i> project. Similar to how the girls did it actually. Lots of discussion, lots of talking through worst-case scenarios, then come out with a shared plan.  ...Nice guy. <i>Loads</i> of energy; <i>Loads</i> of energy. A real go-getter. Fearless. Fearless – which is not always a good thing – and he disappears. He's the one I had to keep the eye on the most  (Extract from Scott's interview, 1.30.36).

Scott saw that Daniel would give everything a go: “once he's got the idea, the project, the design, the concept, whatever it is, I don't think he considers much else. Once he's got it '*boom*' he's off". Ruth perception was that Daniel immediately gets “in the flow” with his activities.

## Individual student's journey – Eva

Self identified key moments or recognition of change

In terms of growth, Eva was surprised her own capabilities. The wilderness situation challenged her boundaries and she discovered that she could do “I learned more what I could do and my limits as well... I could do way more than I thought”. (Eva's interview, 20.58) She proved to herself and to others her own resourcefulness and excellent organizational skills and felt that she had a purpose when she could contribute that to the group.

Eva's experiences were chosen as being representative of the three girls, the feminine dimension of the group experience.



Eva's photo choices

Eva was confident that she had packed everything and was able to set up a well organized camp kitchen.

It was cool to build (the fire) up and actually have to work for *doing* stuff not just get it. I liked the nature around us and the fire... We had to build it ourselves to cook our food; we couldn't just put it in the oven... It was fun to do the cooking in the wild. You didn't have all the things you were used to so you could learn new stuff about cooking. (Eva's interview, 10.44)

She is the second youngest in the group, quiet and determined, she is used to recognizing the task and just applying herself to it. She is intelligent and capable. She surprises everyone with her physical flexibility. Eva tended to work together with Elsa and Sasha; the three of them have a special interpretive relationship with Elise; they look out for her and make sure that she is comfortable and happy. They also are supportive of each other and are aware of what is going on. Eva can accurately judge what is happening around her because she is observant and perceptive.

#### Connection to the environment/aesthetic

Eva felt a strong connection to and appreciation of the environment around her when she was in the wilderness environment.

We saw it (photo 27) when we were walking to you. It was quite cool with lots of nature around you and stuff you hadn't seen before, or I hadn't seen before. ... Some of the plants I'd never seen before and it was quite cool to see them. I liked it (the natural space) a lot. It's cool! I've never done a thing like that before. ... It was cool because it was just us around there and no one else. So we could just capture it for us. (Eva's interview, 5.50)

#### Connection to self/others

Eva identified that she learned more about other people and got closer to them. Interestingly she learned more what *she* could do and *her* limits, surprising herself that her capabilities were far greater than she would have considered possible.

Eva explored the intrapersonal. She appreciated the quiet moments that were incorporated into the "Rites of Passage" unit. She set up a contemplative table and liked to say the chosen verses with *reverence*. She appreciated the times



of quietness and the opportunity to sit and reflect on the day and what had happened and spent time just listening to the sounds of nature.



#### Passage to adulthood

Eva observed that starting the year with the “Rites of Passage” unit changed how they approached the rest of the year. “It changed the way we’ve gone into the rest of the year quite a lot ‘because we knew what we could do and what we couldn’t do”. It brought her closer to the people who came and made her view the adults in a new way as she learned more about them on a deeper level.

#### Inclusion

Eva thought it was good that Elise was able to participate, to come down one day and see what they were doing. “It was cool to see her on the camp, like in a different environment.” Her attitude is inclusive on the question of being in a group with someone who has severe disabilities. “I just think it’s normal ‘cos they’re a normal person just different in their physical way and so I don’t mind being round people like Elise”. She acknowledged how much she has learnt from the opportunity. “It’s taught me a lot about people with her disabilities and how to understand them. It’s quite easy to understand her once you know how. Like how she says ‘yes’ and how if she doesn’t want something she won’t say anything. Eva feels good about helping Elise do activities that she wouldn’t otherwise be able to.

## Integration and the Arts

Eva appreciated the Arts being integrated into her learning. “I *like* music; we learned new music and the music was good. It’s good to paint what you *saw*” (Eva’s interview, 23.25)

Evidence of the change being “celebrated” - Art work

Eva chose to write a poem about the element of fire. At the camp she experienced the fire as a central hearth they had created. “We built that fire pit. We shoveled it out and put some wood and rocks around it”. It became the main eating area where meals were prepared and shared. In addition it was a focal point for sharing and going deeper in terms of relationship.

### **Fire**

We sat around the campfire  
Eating, talking and making things.

As the wind changed it  
Blew smoke in our faces.  
It burned your eyes  
Made you move place.

We put out the fire

To go to sleep.  
Got to our hut and  
Hopped in bed.

As we lay there it got  
Colder and colder.

The black ash lay  
In the fire pit giving us  
Heat to keep us warm.

The wind was literally there but it is also symbolic of life force and energy and reflective of change. There *is* personal discomfort but *relationship* enriches the experience. They are united in a common experience. The smoke burned their eyes but they persisted in their activities around the fire. The fire captivated them. As it got colder the fire continued to comfort and enrich them, “giving us heat”, even with its embers, the warmth remaining in the black ash. Ash is also symbolic of the end of a process., perhaps significant, albeit unconscious, in terms of Rites of Passage.

In her artwork Eva depicted the things that make her feel good. She has drawn fresh, healthy food that keeps her body healthy and there is a bike to exercise on (taha tinana). She has a picture of her friends (taha whānau). She has musical notes that represent the music she plays on the piano and recorder and her ipod plays the songs she likes [taha hinengaro].



Eva's collage

Her emotional and cognitive parts are satisfied. The sun and the smiley face show her bright, friendly and cheerful. She has a connection to her land with the letters and the words saying *Beautiful & Natural NZ*. She experiences hauora [total wellbeing] when she is being creative with her friends and can share her thoughts with them (taha wairua). She has depicted inclusivity having Elise there in her wheelchair in the photo. Eva, Elsa and Sasha helped Elise to achieve a collage depicting the things that are important to her. The picture was framed to go on Elise's bedroom wall.





Elise's collaborative collage

Eva was completely focused on doing a good job with her moccasins and despite it being a time consuming task she completed them. She was the most conscientious in this aspect. At the Wilderness Camp Eva again showed her ability to self-direct when she was carving her staff.



Corroboration by adults or other children

Ray identified that Eva did a lot of cooking at the camp and was very focused on it. Sara agreed and elaborated:

Part of the fact was that she was so good at cooking but part of it was her sheer organization and true understanding of what it took to produce food for that number of people, and she took ownership of those tasks as well to make sure that it was completed, so you could eat on time. She was so reliable in that sense, and she was very good at quietly organizing other

people. I think we came away with the feeling that she was an extremely good leader, a very unexpected leader, but not a loud and obvious person. They experienced her as not domineering at all but able to work quietly with people in order to get tasks done. She “drew people to her, which was lovely”. (Interview with Sara and Ray, 3.10)

Scott identified that as a group the girls stood out.

The girls - if I had to talk about two groups within the group - would have to be the shining stars of the whole thing as a group of people. They just worked consistently. The work ethic was something amazing and they *listened*. Their shelter was virtually right from the moment they put it up. They chose to go together. They cooked and they cooked and they cooked and they washed dishes at night. They were just brilliant!

Of the three girls it was Eva that stood out. It was her cooking and the campfire (Scott’s interview). Sara specified that Eva excelled at camp organization and that she continues to demonstrate that. “It is like having another adult there” (Scott’s interview).

For me, if I had to pick the dominant, the better leader, the better work ethic, out of male and females it would be Solomon and Eva, but if I had to pick one it would be Eva. Eva would surpass them all! (Scott’s interview, 42.38)

Scott saw that the girls “moved as a unit; they were virtually inseparable ... It would have been a hard camp without the girls”. Although it applied to all the girls it was Eva that Scott felt stood out the most among the girls.

Eva is just a star - amazing work ethic for someone so young. She blew me away constantly. Very calm, very unassuming, doesn’t seem to get excited easily; seems to take things in her stride. She was the gel on a lot of occasions. You’ll see her often in groups in the middle. When you look at some of these photos – she’s in the middle of that one, she’s in the middle of that one. You seem to find her, in group things, either in the *middle* or *leading* doing things first. She dug more than a lot of the boys, digging the long drop she just

carried and carried, incredibly strong physically, mentally and spiritually. I think she's very *comfortable* with herself. I don't think she needs to be someone different to be accepted. I think she's *really* comfortable with who she is (Interview with Scott and Sara).

Rosa, Elise's mother, identified Eva as having been a very quiet person, a lovely girl but always on the edge.

After the camp when kids saw how capable this young woman was and how able she was around the campsite, and how she just did whatever needed to be done, they saw her in a totally different light. Out of the normal class situation, in an environment where some of them were really struggling Eva actually came to the fore and because of that she's become way more confident. She's a lot more bouncy, she's more expressive, she doesn't hide as much as she used to – under her hair or whatever. Her personality has really developed hugely (Rosa's interview, 14.39).

Daniel agreed that Eva played a major role in the cooking and that she was good at it. "It was up to mainly Elsa and Sasha and Eva. They *liked* to cook. They used to do it pretty much every night! They used to always rush in". (Interview with Daniel) Sasha said that they left Eva in charge because she was really good at cooking on the fire. "She was just like *the pro*. She just seemed really responsible at that sort of thing" (Sasha's interview, 15.15).

## Individual student's journey – Solomon

Self identified key moments or recognition of change

Solomon recognized that their group was challenged in a good way and that he felt braver because of it.

Some things were challenging but you had to overcome that. ... Like the spiders thing; it was a challenge but some of the stuff like me and Daniel do ... like going outside of our comfort zone. Sleeping on the ground around all the wild life that was in the bush that was a bit (challenging) (Solomon's interview, 11.03).

Carving their totem stick afforded the opportunity to be quiet and peaceful and introspective. Solomon appreciated that. He observed:

Because we were in quite a small camp and there were things to do all day you needed that quiet time and doing the totem poles, the staffs, ... you concentrated on that; I really enjoyed that. And then we had our journal writing so we went off for fifteen, twenty minutes just by ourselves. I kayaked up the stream and Daniel did as well and we just wrote. (Solomon's interview, 18.03).

He also recognized that he *trusted* people more because of the need to do that in the Wilderness Camp.

Connection to the environment/aesthetic

The value of the photographic record of the experience was evident in the way that Solomon opened up when using them as prompts to discussion.

I think I feel a connection with water. I just really like it. I saw these and I thought they were beautiful pictures. I just really like water. It's just quite free when you're down there (Solomon's interview, 9.44).

As Sara corroborates in the next section, Solomon was captivated by the silence and beauty of a time by the river: "This is a moment I'll remember for ever!" (Scott and Sara's interview, 27.24). This depth of feeling is in accord with Heintzman's (2009) descriptions of such experiences in the natural environment and, as Stringer and McAvoy beautifully describe, "wilderness provides a place to find inner peace and tranquillity, solitude, beauty, and spiritual rekindling..." (Stringer & McAvoy, 1992)

## Connection to self/others

Solomon identified that he bonded with a lot of people and that because of the exploring and pushing the boundaries you “learned a lot about your friends”. He found the times when they were sitting together around the fire of value and enjoyed meeting the local elder who had been invited to spend an evening with them. People opened up when they sat around the fire together.

The guy who came down who owned the land ... was really interesting ... It was cool to listen to the stories of his experiences. Yes, I really enjoyed that. It was a very social thing being around the fire at night. We could do that for hours and time would fly. (Solomon’s interview, 11.03)

Solomon chose a number of photographs of people – one of himself, alone by the water, one of himself with Daniel carving their totem sticks, one of the whole group after swimming, Rawiri – who he thought was “in his moment”, Ruth, the researcher – who was smiling and he felt it was good to have something of her there as she was usually taking the photographs and Rosa, also smiling as she went down to the river.

Solomon really enjoyed Sara’s company. He felt that because she was English, as he is, there was a bond and he could “have a laugh with her”. “She gets me”, he said. He observed that he didn’t think they could have done it without Scott, who he’d always seen as an “outdoors man fella”, and he appreciated Scott’s skills, that he made them feel safe and that he made things fun. Ray on the other hand brought in a different element: “He’s quite the *science* man ... He showed us stars ... and explained them, which was really fun. It was quite nice having someone we *don’t* know, most people don’t know him, and get to know him”. (Solomon’s interview, 16.25)

## Inclusion

Solomon was happy to see us when the three adults came for the day to bring Elise to the camp for the day. He felt it was nice for Elise to come down and have a chance to be included.

## Integration

Solomon was not surprised that there were so many strands within this unit - music, art, literature, social skills, science, health and physical skills, experiential learning - and that they were integrated into one whole.

I wasn't surprised; the reason being is that in Steiner I kind of expected that because they all (Main Lessons) have the music and the arts and the science and they all kind of **put it together**, which is cool.

I kind of expected that. (Solomon's interview, 24.40).

He considered that the integrated way of learning contributed towards him feeling more *whole*.

Like with art you can express your feelings into the art and it's how you do it, how you paint, your own colouring tells you what you're thinking of. (Solomon's interview, 25.17).

He acknowledged that thoughts start to reveal themselves as you do it. "I think that happens in most paintings, when you're doing it from your mind not copying" (Solomon's interview, 25.36).

## Corroboration by adults or other children

Rawiri described how Solomon helped David by making his shelter for him, taking pity on him. This shows evidence of Solomon's awareness of others, his skill at shelter building and his caring nature. Rawiri also chose a photograph of Solomon that he liked where Solomon was holding out biscuits to offer to people (Number 65). He also chose it because he looked funny in the pose. Solomon has a great sense of humour and warmth of personality. He will go out of his way to be helpful and inclusive.

Ray identified that Solomon was on the border between childhood and adulthood.

It was very interesting to watch him flip between being a child and an adult ... there were times when I had to catch myself and remember that he's a child because he can draw you into a very kind of adult conversation and then suddenly act like a little kiddie again. (interview with Sara and Ray, 5.50).

Sara reported that increasingly Solomon has taken on responsibility for

himself, that the Wilderness Camp had had some profound effects on these children. Sara also made reference to one of the photos that Solomon had chosen (Number 79) where the quietness and the beauty of the environment made a huge impact on both Solomon and her.

We waded along the river for a bit and Solomon and I were just for a moment on our own and in our very English way we kind of said to each other “You don’t get any of this back home, do you?” and he stood there just standing and he was looking all around and it was just so beautiful and silent and it was like we’d stepped into a novel or something and he just said that “This is a moment I’ll remember for ever!” (Scott and Sara’s interview, 27.24).

Scott thought that Solomon was “a star in his eyes “.

I think from the boys he’s probably the more mature, at least on this camp he was. He seemed to be the one, at the beginning, who was most willing to do the jobs. I do like Solomon. He’s got a very interesting mind; he’s got some very interesting thought processes and he’s actually quite deep for a person of his age and he seemed to have a real *keenness* about doing this and about learning the things. He’d be the one that was asking me the most before we were going “*Where’re we going? What are we doing?*” He seemed to have the most excitement and anticipation. (Scott’s interview, 18.50)

Scott identified that Solomon appeared to be “very engaged and interested in every little aspect that we were doing... Physically he’s very able. He was the strongest person in the group physically. Solomon chooses to use his strength”.

I often found times when we’d be sitting down beside each other round the fire just chatting. He’d be borrowing my knife just whittling. He had lots of quiet moments where he was just sitting there whittling and we were just chatting. I think he enjoyed the fact that there were times in the week for him where he could be *masculine* without it being an issue .. where he could use his strength and be a *bloke* and maybe talk to a bloke in a bloke way as well. I think he really enjoyed that (Scott’s interview, 20.00).

Scott thought that Solomon had some very good leadership qualities and that he was able to focus on a task and persevere until it was completed. In relation to the wilderness Scott observed that because Solomon wasn’t born

in New Zealand the “Kiwi kids, particularly Rawiri, maybe felt a little more ownership” (Scott’s interview, 26.30) with the land. Scott made a very interesting general comment about the boys on the Wilderness Camp:

At the beginning of the camp *all* of the boys wanted to kill something. They wanted to go hunting or trapping or something and I left it open ended. I’d never ever planned to do that at all, but I didn’t want to say “No”... It was probably only the second day that they stopped asking about that. The focus seemed to change. They had a go fishing but they seemed to just not need that anymore. That image of ‘We’re going to the bush, we need to kill stuff’ seemed to have changed. Their focus became much more a genuine relationship with the native bush. (Scott’s interview, 28.16)

Evidence of the change being “celebrated” - Art work

Solomon felt drawn towards the water and the natural world. He wrote a poem on water.

Water

I dive into the water

A shock of cold envelops my body

I open my eyes

Watching the rocks as I pass them

Needing a breath

I head for the surface

Not wanting to leave

“I dive” expresses Solomon’s commitment to the action, it is not “I ease myself” but I am brave enough to enter the unknow, to become one with the water in a fluid way. It is also symbolic of going below the surface, deeper into the self in order to connect with that which is a deeper, hidden part of the self, or realm that the self belongs to. It is unfamiliar territory, “a shock of cold” indicates awakening to consciousness and also becoming one with the environment, with the water that is a symbol of life and of growth, of cleansing and renewal. “Needing a breath” expresses the necessity for maintaining contact with the known world but he does not want to leave this new realm, the water, the deeper realm, that can reveal previously unknown



aspects of the self and the inner and the outer worlds. It may also represent awakening intuition and understanding.

Solomon is passionate about music and the other arts. He believes that it is definitely a good thing to include activities that are on the arts side, like music and art and poetry and literature. “I love music and I think to do music and poetry before we start any hard work (chuckles) kind of sets you into the mood of it and gets you nice and relaxed”. Describing his painting Solomon elaborated:

Because I really like music and I was getting into the violin ... I borrowed one ... and I got the outline of it, just to make sure, then I sketched what it looked like. But I also did what else is special to me. I *love* being outdoors and hiking so did the hills and the mountains and and like what I said of the river. (Solomon’s interview, 19.03)



Solomon’s ideas changed as he became absorbed in the activity of creating. Interestingly, his playful,

imaginative nature led him to use the seal hand puppet to ‘help’ him move through the challenges successfully. This piece of artwork was modified; the original wording of “Touch one, touch us all” was covered and became “Music transports to a different place, another space”.



## Individual student's journey - Hellene

Self identified key moments or recognition of change

As a consequence of past anxieties Hellene did not attend the Wilderness Camp. She said that she was worried about everything that *could* happen and that she'd always been afraid of *adventures* but seeing the photographs she had some regrets that she hadn't gone. "It looked really peaceful and nice in these pictures ... I do kind of wish that I went". Hellene did, however undertake a different sort of challenge. She spent a week working with the youngest children in the school.

Hellene had some significant moments of insight during this integrated unit. She grew in 'courage' through her relationships with the younger children. Her circle of confidence grew and her realization that she could be herself and be comfortable with that. She identified that this unit related to growing up and finding who you are.

Connection to the environment/aesthetic

Hellene appreciated as relevant the quiet moments with a candle and meaningful words that started our days together. She felt that they were especially relevant for her as she has always been quite anxious and the words she found reassuring "it just reassures you and like if you say it and mean it I found it really helped me, kind of relax". In addition she found it relaxing and reassuring to spend time outside in the natural environment, quietly listening and contemplating. It allowed her to look inwards as well as being outside in nature. Hellene particularly connected to the last photographs which were of water and the rocks in nature. She expressed a long-time love of water and the mood of the photographs was relaxed and peaceful. "I like how it kind of gets cool-ish looking down there, like it looks really relaxing" (Hellene's interview, 24.38).

Connection to self/others

Being with the little children was a positive experience that Hellene said inspired old memories of when she was their age and of how happy she'd

been then.

Over this time I have noticed that no matter what mood I'm in they always make me feel happy. As I walked into the class I was filled with curiosity and excitement. Seeing the children smile as they saw me gave me a boost of courage (Hellene's journal).

Hellene experienced the children as really friendly and non-judgemental. "They don't care about how you look and the way that you dress and they're very welcoming" expressing the girl's experience of being more than how they appear and challenging stereotypical feedback on appearance (Hellene's interview, 3.08). She experienced them as sweet and good natured and as a consequence felt that the time just flew by when she was with them.

Although Hellene had a different experience to the other students she still believed it to be a worthwhile one. "I think it gave me a self-belonging, in a way" (Hellene's interview, 14.56). She had gained in confidence and self-belief.

#### Passage to adulthood

Hellene described the exercise with the Russian doll as meaningful to her. The process of considering herself as having deeper and deeper layers, going into her soul, her inner life, she thought was "pretty cool!". She said she hadn't thought about what she wanted to do in her future until then and she thought it was really good to look back on your past, assess where you are now and then look towards the future. She acknowledged that it was helpful to do something like a *rite of passage* when you are about to change into a different state. "It's good to know who you are when you do that". She also felt that it was done in a supportive and enjoyable way.

#### Inclusion

Hellene expressed the opinion that Elise *is* important and that she should join in with things and that she should basically have the experience that other people have, but in a way she kind of *can't ... Everybody* tries to make her feel that she's like everybody else, like she hasn't got her disability and they think going to this school is *really* good for her 'cos she can enjoy it.

Hellene described how Elise *loves* Daniel and Solomon's music and that they go out of their way to play for her in their free time. She saw Elise's life enriched by the attitude of those around her and observed that Elise's mother and her teacher-aide carry the attitude "I want to *help* the world" and that people recognize that and want to be around them.

#### Integration and the Arts

Hellene identified that learning in an integrated way was a lot better than any other way she had experienced (she had been to two previous schools and been a school refuser) and made her feel more comfortable and complete as a person.

It's like you can be yourself and just like, yeah, more kind of ... like you belong ... When I first came here it was like a family more than a school and like everybody just got on and there was no uniform and no like big rules so you could literally just basically be yourself, and I think that's important (Hellene's interview).

Ruth observed that Hellene learns by approaching learning through the Arts, engaging her emotions.

In her interview Hellene made the following comments relating to the Arts:

- I would say arts are creative, like you've got to be imaginative to do art.
- I reckon that it's like the best way to learn. Because like other schools, like the normal ones (I don't know what you call it), they generally do maths and that, ... in a straight line and if you don't fit in there then you don't kind of learn if it's like not your style. I reckon music and everything, especially for someone who is imaginative and artistic and all that, it's a really good way to learn!
- I like music - It can either make me happy or sad like it can completely control my mood.
- Approaching through the emotions is really helpful – Like the 'Bizwas' song. I still remember that perfectly and I know my six-times tables now because of that. Everyone else was trying to teach me by just saying it over and over again, but I can't learn it that way.
- It's really fun, I reckon (doing plays).

Evidence of the change being “celebrated” - Art work

Hellene was happy that she was able to communicate through her artwork. She found it hard to articulate it, “I don’t know. It’s random”, but admitted to it being the best piece of art that she’d ever done and that she really liked it. Ruth told her that liked it and she’d heard lots of positive comments from other people saying that it really stood out as being a *very* good art piece. And that this was evidence that she could really communicate through her art. Hellene wrote a poem entitled ‘Fire’ which she incorporated into her textural painting.

**Fire**

I look up  
and see the  
Beautiful moon  
Looking down  
on me.

I see life  
Inspire the earth  
Hopes reach  
to the heavens.

I feel the warmth  
and protection  
of the crackling fire.

I am asleep  
Warm and comfortable

This poem seems to be filled with hope and contentment and a connection to things deeper than the material world. There is an appreciation of the aesthetic in “the beautiful moon” and its connection to the personal “Looking down on me”. There is a *wholeness* expressed in the round, fullness of the moon, often a feminine symbol, a symbol of perfection and unity. Light represents truth, safety, warmth, and knowledge.

The fire symbolically represents the sun and the masculine, the powers of change and purification. "I see life inspire the earth", indicates insight and connection to that which is beyond the mundane. Hellene's inner world has connected with the outer, natural world and enhanced her wellbeing, allowed her to feel safe and protected.



Describing the painting process at first Hellene had no set idea of what she was going to do. "I think I just thought of a fire" and started painting it. Eventually it turned into fire, earth, air, with the moon in it. It was deeply satisfying and affirming to her when others appreciated her painting.

Corroboration by adults or other children

Ruth's comments:

Hellene is the youngest in the group. She has suffered with genuine anxiety challenges. She was hospitalized for some time before coming to this school three years ago and was a school refuser.

This year there were two major Education Outside The Classroom (EOTC) opportunities that Hellene has said she wanted to participate in but in the end did not take part in – a sailing day on the 'Soren Larsen' clipper ship, out of Auckland, and the Wilderness Camp that was central to the 'Rites of Passage' unit. Ruth hoped that both of these adventures would have helped Hellene overcome her anxieties. However, Hellene did another sort of challenge during the time her classmates were on the camp. She worked with the youngest children in the school (aged 6 – 7 years) and formed a relationship with them that she values. She said that they make her feel happy.

Hellene exhibited commitment to her journal and her painting of the element 'fire' elicited many positive comments. It is her most mature work yet. So in spite of not going away with the class she did achieve a growth that will hopefully support her in the future. She found those quiet moments of immense benefit to her, contributing to making her feel safe and relaxed, and to minimizing her anxiety.

Sara's comments:

The *Rites of passage* main lesson was a hugely important one for her, particularly given her mental health and her anxiety that she carries around with her. Unfortunately she wasn't able to go on the camp because she has great anxiety around the nature of wind and being out in the elements. So we decided she obviously joined us for all the lead up to the wilderness camp and all the inward reflection activities that we did. (Sara and Ray's interview, 54.09)

On the few days that we were away she was actually assigned to work with the classes of younger children in order to take on a more adult role with them to support and help – take on a support role within the classroom. The teachers were to regard her as an assistant as opposed to another student, another child in their class, and she was to be given the responsibilities and duties of another adult in the class. They also kept a photographic record of what she did so that then she could reflect on her experiences that she had had with those adults and with those children... She did reflect quite a bit on her experiences.

It was a very positive experience for them and for her and whilst I think she *did* miss not being with the others I think that she was relieved not to have gone on camp and she also took her time at school seriously ... so the adults were very positive about the way she responded. She found it quite difficult to relate to some of the special needs children in those younger classes initially but it actually didn't take her very long. She obviously observed the adults in the class and the way that they were inter-relating with the children and slowly she took on that responsibility and adopted the same persona and attitude towards the children and became much more outgoing with them because she is actually can be quite a reserved person in certain situations. So she certainly came out of herself and responded very appropriately to those children. To be needed and have something to *give* in the way that she did I think really touched her. This would have satisfied the spiritual intelligence (SQ) aspect for Hellene. She was one of the ones that had the capacity to reflect inwardly in a much deeper way than probably I had expected her to and she had very careful considered thoughts as well. (Sara and Ray's interview, 56.22)



## Relationship/Connectedness/Belonging across the group sample

One of the activities that happened around the campfire was a session when everyone making positive comments about each other. Scott and Ruth discussed the value of this.

Scott	There were <i>lovely</i> things. Really, really <i>lovely</i> things... None of it was superficial. No one seemed to have to come up with something ... They were given time to think but it was almost that they didn't need to think. It was like they'd already thought about it before. A lot of the comments were comments from <i>years</i> ago... They weren't physical based comments for the most part. They were comments about personality and comments about soul and comments about the spiritual side of the person as opposed to their external.
Ruth	Do you think that the setting brought out, the environment encouraged, this recognition of the spirit?
Scott	Yes! 100% Without a doubt. When you are washing in cold water and when everybody's got 'hat hair' .... Sitting on the dirt, you very quickly ... start focusing on those inward things of people ... I think that's why cultures have <i>used</i> the outdoors, and whether we call it wilderness or not, used some form of <i>journey</i> or <i>physical challenge</i> away from a town, a city, a village ... they've done it because <b>it changes what you focus on</b> . It just makes it easier for them to talk, particularly when you're sitting round a fire, because fire is <i>magic</i> .
Ruth	You've got the darkness as well.
Scott	Yes, safe, everyone looks at the fire. You don't have to have this eye contact with the people you're talking about, because everyone is looking at the fire, but it's not rude to look at the fire like it is at the TV when you're talking to someone. There are so many safe outlets in these experiences.
Ruth	Do you think anybody was supported in the way that they were acknowledged there?

Scott	I would hope that it helped everybody. ... I would hope that it all has had a permanent effect on them. ... Probably for the boys more, it probably had a bigger effect than the girls, particularly for people like Rawiri, ... Boys have a different view on self-esteem and ... if this was just boys this might not have worked as well, regardless of how skilled the men might have been who were helping them it might not have been as successful with this soft skills stuff, particularly... because the girls started it and the boys just led on. So I think the boys got the most out of it because boys don't get that type of feedback often. Boys tend to get feedback – maybe not so much in this community – about how strong they are and how good looking they are and how fast they can run.
Ruth	What they achieve and what they can <i>do</i> . (Extract from Scott's interview, 1.16.30)

Relationship and connection were also commented on by the students. Hellene observed in her interview that people can tell when they meet you whether you have good intentions and qualities and it is this that draws them to you and makes you likable. She mentioned people who give their own time in order to help others, for example, Daniel, playing guitar and Solomon, playing piano, spending time playing music to please Elise. She describes Shona, Elise's carer, being like "an angel" freely helping other people.

Ruth recognised that Hellene had her own particular experience and her own challenges and observed that she built relationships with the little children. She was in a position where she has responsibility and was almost like an adult helper. Hellene relaxed in that environment and was willing to be vulnerable. She felt a sense of belonging, achieving the authenticity with the young children that Brown (2010) determined as the "birthplace of joy, love, creativity, grace and belonging". These thought resonate with the African concept of Ubuntu, a worldview that speaks of wholeness and compassion. Its quality gives people resiliency. In Desmond Tutu's words, "The truth of who we are is that we are because we belong." (Shadyac, 2011)

The quality of their relationships was also described in terms of *support*. Daniel described everyone as being supportive of each other: “if they didn’t want to do it (jump off the rock) we didn’t make them, but I think everyone did it in the end. We just supported them”. He personally took courage during the river crossing from the fact that Solomon was very supportive. Solomon himself made connections with people through humour. Talking about the adults: “With Sara, I really enjoyed her company. She gets me and it’s quite fun to have a laugh with her. Scott has got a good sense of humour as well. I need someone to have a laugh with and someone who can take a joke.”

During analysis of the photographic choices made by the participants in their interviews it was of significance that seventeen of the 110 photographs were chosen by multiple people.

Three photographs (14, 18, 19) showed scenes around the campfire; a **significant relational time**.

Four photographs were of the **group**, either the going to the camp or the leaving at the end (1, 3, 5, 104). One photograph is of the **group** playing together in the water (80).

Three photographs were of Rawiri, chosen by others, at significant moments for him (35, 54, 101) showing their interest and closeness to him.

The largest group of six photographs chosen in common, depict the participants aesthetic appreciation of and connection to the environment. Three are described as **quiet, contemplative, inner moments** (25, 79, 85) by the river and three are of the **river, rocks and reflections** (108, 109, 110), typically described by the students:

I feel a **connection with water**. I just really like it. I saw these and I thought they were **beautiful** pictures. (Solomon’s interview, 9.44) It shows the rocks, trees, sunlight just shining – yeah. I like this one because it was a good picture. (Rawiri’s interview, 26.36) I like how it kind of gets cool-ish looking down there, like it looks really relaxing. Just the *trees* and the *water*. (Hellene’s interview, 24.38)

## Reviewing the “Rites of Passage” unit

The students’ responses (interviews and written comments) to the unit of work on “Rites of passage” were considered analytically by the teachers of the unit to explore whether a holistic, integrative approach contributed to the students’ experience of wholeness. Qualitative research methods were used that allowed the desirable outcome of engaging the participants in the change process (Hatch, 2002). The adults took into consideration their own experience of delivering the programme, their participation in the Wilderness Camp and student voice, as revealed in the student interviews.

Teachers within the particular Steiner/Waldorf School reviewed and modified the unit of work based on the findings of the research. They made the following points:

Ruth	When these children were in Class 4 we went out to Pirongia and they did abseiling. In a way that was scaffolding what’s come later. In Class 5 they attended a “Greek Olympics” camp in Hawks Bay, competing with students from other schools. In Class 6 they had EOTC experiences connected to a Geology unit and had a skiing camp. It’s been a lead in. Perhaps in future years we can think more consciously “What do we need to have put in place in the camps that will make this easier for the Class 7 - that they have some of these skills?”
Scott	I think also that it fits with the progression of High School camps.... I think where we pitched it is perfect.
Sara	It saddens me - we didn’t have enough time for our diaries every day.
Ruth	One of the things that is coming out in the interviews is that they actually need this time to be quiet on their own and this time to write down what was going on inwardly for them, to make sense of it and to be creative out of it. When they’ve come back to school and done artwork that is related to it it’s enabled them to dwell longer with that experience and make something of it.
Sara	Using the photographs that you’ve taken in their artwork is an absolute <i>must</i> to carry on that experience.

Ruth	The visual relationship and memory need to be there.
Sara	I would have liked them to have done <i>sketching</i> and brought those back as well.  (Extract from Scott and Sara’s interview, 57.45)

Sara, who accompanied the students on the wilderness camp, made the following observation:

This amazing new Main Lesson (unit) provides an opportunity for students to reflect on their own identity and experience genuine community with other students, educators and community members. Both, students and adults have been challenged in a completely new way, gaining insights and experiences that will change their lives forever. I am immensely proud of our students in Class 7; they showed independence and a stronger sense of personal responsibility. They challenged themselves and pushed their limits and built on positive relationships (Bradley, 2010).

Ruth observed that it was a new and exciting threshold for the community, as well as for the Year Eight students, as this class was the very first in this Waldorf school to experience a ‘Rites of Passage’ Main Lesson (unit). The students were supported in learning self-reliance and resilience skills within the challenge of a ‘Wilderness camp’. She described the unit as an inner exploration for the students as they prepared to leave childhood behind and begin their discovery of themselves as young adults (Wagstaff, 2010).

In relation to them leaving childhood Scott indicated how important it was for the students to be allowed to learn and grow by being allowed the freedom to explore tasks in their own way and deal with mistakes themselves if they occurred:

I think that we were really conscious that they’re on the cusp and also really conscious that this week was about them doing it as much as possible, with guidance and support, but I was really keen to let them make as many mistakes as they needed to. I was really keen for them to sleep out in a hut, a shelter, that wasn’t going to work, for a night When it got dangerous I’d step

in. We were really keen to let them cook and if they ruined the meal that's fine, it was the only food they got for that night .... Yes, we had spare food and yes, we had sleeping bags and yes, we had a tent – all of those back up things, but the kids didn't know they were there and they stayed packed away and were there to be used as an emergency (Scott's interview, 1.23.34).

Student comments on the unit

Rawiri recognized that this camp helped to give them the push that they needed to make that next step towards adulthood and he valued the fact that the adults around recognised that they needed it and stood around and provided the support for them to make that step.

Daniel was asked if he would like to do it again. His reply, "Oh, definitely! I'd love to do it again! I don't think there's any other school that does anything as awesome as this! Sum it up in one word: *Awesome!*" He thought it influenced the rest of the year, thus indicating the potential impact that a wilderness experience can have:

We learned a lot of new skills that we can use, not just in the bush but anywhere really. A lot of it was not so much on the physical side but on the mental side. There was a lot to do with thoughts ... I remember before we went to camp in the Main Lesson we were sitting outside for ten minutes each day, just listening to the sounds around us and I think that was really peaceful and we did that on camp as well. I liked that (Daniel's interview).

Daniel identified that it helped them realise things within themselves and get to know themselves more and also that it helped them know each other a lot better.

Ruth	Does that include the adults that were there as well?
Daniel	Yes, of course. Like Sara ... a lot of the stuff reflects back to that camp. When we joke around, and stuff like that. I think with you as well, even for just that one day.
Ruth	I was very glad I got chance to come. (Daniel's interview, 30.57)

Eva appreciated the opportunity to be quiet and reflective and have moments of *reverence* at the beginning of each day. She appreciated the quiet moments

that were planned into the unit: “It was quite cool. It made me appreciate the activity because you don’t normally get time to sit and think what you’ve done that day, or done the past few days”. She thought that it changed the way they went into the remainder of the year significantly because they “knew what we could do and what we couldn’t do”. It also gave them relational insights, for example, “Like Sara, we knew her in one way and then we learnt a new way of her. So we now know more about her” (Eva’s interview, 26.15).

Elsa thought it was a really good Main Lesson to have in Class 7, because “it’s like looking at what’s around you and who’s around you ... and what’s important to you. It’s kind of like your *own* main lesson. Because it’s basically like on your thoughts and how you feel about life ... Its really good”. Elsa indicated the value of identifying one’s ‘blessings’; deciding “what was really important to us and what we thought was valuable to us was good, because it actually made you think” (Elsa’s interview, 29.58). It brought those things to a conscious level.

Hellene found it worthwhile to consciously be positive to other people. “We had to pair up with somebody and say something we like about each other. I liked that.” She also liked the activity of looking back on themselves and finding pictures of themselves as infants. These activities made them look more deeply at themselves and each other. The Russian doll exercise, for example, “has a whole lot of layers and we did *our* layers, like our image, and then going into like our *soul*” She thought it was “pretty cool!” that it was about *inner* life rather than what other people see on the outside. “I hadn’t thought about what I wanted to do when I was older until then. I reckon it *was* really good.” Hellene felt that it was good to know who you are when you are on the verge of adult-hood and about to *change* into a different state and that this unit on Rites of Passage helped; it was a supportive and enjoyable way of doing it. “I think it kind of relates to growing up, if that can be a subject, and finding who you are”. Although she didn’t attend the camp Hellene still had an experience of challenge in a new environment that affected her. “It gave me a self-belonging, in a way” (Hellene’s interview,

14.56).

When we discussed the relevance of starting off the day with quiet moments, a candle and meaningful verses, Hellene's response was evidence of its relevance and value to her. It is indicative of the challenging issues that increasingly face youth at the beginning of the 21<sup>st</sup> century:

Especially for me because I've always been quite anxious and the kind of words, like the poems, ... just reassures you ... if you say it and mean it I found it really helped me kind of relax. (Quiet time outside) was relaxing. I like thinking, so that was pretty good. It was cool! (Hellene's interview, 22.42).

Sasha commented that it helped towards the rest of the school year to have that experience at the beginning of the year. When prompted to give the unit a name she called it *Being Yourself* demonstrating her affinity with it.

We did a lot of looking at our past and writing about things from when we were little. There was also looking inside us, how we are and describing ourselves, so its kind of like how we were and how we are. It was fun. It's *all* of it made it; probably, it's as good as it can get. I don't think you need to leave anything out (or add anything in). (Sasha's interview, 37.13)

Inclusion

Daniel described the students' relationship with Elise indicating a clear acceptance of the value of inclusion:

At this school we try our best to help her join in ... there's not a lot of stuff that she doesn't get to join in with and that's one of the cool things about this school. No one really cares if (she's different); she's just like everyone else in the class really. (Daniel's interview, 31.51)

Eva revealed that being with Elise was her first experience of being with someone with a disability.

I thought it was quite good for her to come and participate because she couldn't come and stay in the hut things so it was quite good for her to come down on the day and see what we were doing. I feel quite



good because you get to help her do something that she wouldn't be able to do if we didn't help her (Eva's interview, 11.31).

Elsa described the commitment of the adults to inclusion and what it felt like to have a friend with disabilities:

They organized so that we could meet up with Elise. It was quite cool how they thought about how she can come so we have to go and meet up with her. Scott had this really high hope like she could do anything, like how they carried her down to the stream, to the river, so that she could be with us. It was pretty amazing! It doesn't feel like you have to always look after her but sometimes it's just a little bit different. It's like kind of a different friend but she's still really cool, but you just have to be more aware of her (Elsa's interview, 19.16).

Sasha further corroborated their positive relationship with Elise and the natural way in which they embraced inclusion. She acknowledged that it was difficult for Elise to come and visit them "since we were right in the middle of nowhere!" but that everyone was happy that she had come and had been able to see what they were up to and that they could tell her everything that was going on. This made it easier for Elise to know what they were talking about and feel included on their return to school.

**I was so excited to see her!** Since she's like my really good friend we just screamed and ran to her. Just for her to experience the trip with us, kind of to know how it was, what we were doing and everything (was important). (Sasha's interview, 19.10)

Sasha identified that it was "good life experience" being with someone with disabilities and that it made her think that other people in wheelchairs are "probably really nice and cool because Elise is! I don't think that you should judge people like that before you get to know them" (Sasha's interview, 22.31).

Rawiri felt happy that they all got to see her as a class; that she had been able to join them for a day. He felt that it was important to include her in the things that they do because she wouldn't like it if they didn't. "It's sort of like

sad that she can't always do the things that we do". He thought the school was particularly good at including people that might otherwise not be included. "If people don't get included *we* include them". (Rawiri's interview, 30.48)

Hellene spoke about Elise's inclusion, and identified positive actions that demonstrate it, in the following way:

I think she *is* important and that she should join in with things and that she should basically have the experience that other people have, but in a way she kind of *can't*. *Everybody* tries to make her feel like she's like everybody else, like she hasn't got her disability and they think going to this school is *really* good for her because she can enjoy it. She *loves* Daniel and Solomon's music. I think Rosa is *really, really*, good to her and Elise is *really* lucky to have a mum that great! She's kind of devoted her life to Elise. She's made Elise's life a lot better. (Hellene's interview, 15.50)

Ruth and Scott discussed the central importance of Elise's inclusion:

Ruth	I was going to ask what you thought – How important did you think it was for all the others that she was able to come?
Scott	I thought it was incredibly important for <i>all</i> of them that she was able to be there. I would have liked to have had more with her, to be honest. We did discuss it, Sara and I, how could we do that? But it was decided that the group needed to have these experiences. The girls were really looking forward to seeing her, really looking forward to it. As we were getting up to where the camping ground was – it was a good forty-five minute to an hour tramp – with the river crossing and stuff. I just said "Oh, it's literally ten minutes" and I pointed them in the direction and the girls took off! Ran, because they couldn't wait, and when they saw Elise, screaming, sort of, in excitement. The boys were obviously a little more restrained about it but they were still <i>really</i> looking forward to seeing her, and they were still very excited to see her as well, but obviously expressed in a boy way.
Ruth	In their interviews it surprised me how strong this theme of <b>inclusion</b> was and how important it came across that these boys,

	as well as the girls, felt it was important that Elise was included.
Scott	Yes. Very much so and I <i>think</i> they would have preferred that the whole class was there, to be honest. If that could have happened they would have preferred that, that <i>everybody</i> was there. That day was very special. It was a <i>special</i> day. That whole day was special. It's lovely to see how they actually interact with Elise.
Ruth	It's quite unusual, isn't it? It's quite special.
Scott	It is, and how much she interacts with them as a group as well, the <b>recognition</b> that <i>she</i> gives them and how she <b>communicates</b> with them with her eyes and her smile and audibly and physically. She gets so excited. So it was <i>fantastic</i> that they could get there!
Ruth	They felt quite <b>supported</b> by the fact that three adults and Elise managed to get there for that day.
Scott	And that they were willing to come for them, because they knew it was a long drive. So not only were they excited about seeing Elise I think they were very grateful that you'd made the <b>effort</b> to come and I think they felt <b>loved</b> because of that as well. Do you know what I mean? (Ruth: Yes) Also it gave them the chance to <b>share their experiences</b> up to date and it gave them a chance too, because Elise is one of their classmates, for Elise to have some involvement in that as well, as much as we could get it on that particular camp.  ... The objective for that day was Elise, for them. They walked a reasonably hard way and they crossed rivers to get to her. It's a <b>testament of their love</b> . (Ruth: That's great!)
Scott	It is and it was important. I don't think we could have done it any other way. They needed to see her and I think she needed to be part of that because she's their classmate. (Scott's interview, 1.39.23)

## The Arts in this context

The students indicated a clear preference for working with the arts. Rawiri was enthusiastic about employing the arts in this unit. "That was quite cool! I like painting, drawing and carving. I like Art!" He expressed his connection to nature when he used the patterns in his carving and said that it made him feel peaceful. He also connected with the poetry and enjoyed *how* the verses were said. Daniel was inspired by the beauty of the natural environment.

It made me feel sort of freed, like you had a bit of freedom around here. You weren't all closed up, and along here it was really scenic. There were lots of things that you could draw and paint round there. You know it could definitely give you inspiration for pictures and things.

Eva thought it was good to paint what you *saw* and to play music and to recite poetry. She particularly related to the aesthetic, setting up a special place as a focus for contemplation.

Sasha found it valuable to think about the things that contributed to her feeling whole and balanced and making a collage depicting that. She laughed as she said: "You had to cross off a few things because you had too many that made you feel happy, which is kind of good to know because it means you're a *happy person!*" (Sasha's interview, 31.36)

## Connection to the land

Traditionally Māori have a deep spiritual connection to the land (Ministry of Agriculture and Forestry, 2010) and land and place are central to Maori identity and therefore of Māori wellbeing (Tapsell, Thompson, & Hughes, 2009). Rawiri is Māori. His reaction to hearing that the local 'guardian' of the land was related to him indicates a deep connection, not so much a sense of ownership as a spiritual, inherent, connection with whenua, the land, "from which cultural, spiritual, emotional, and physical sustenance is derived ... The term tangata whenua (people of the land) ... captures the notion that because of this kinship relationship, land and people are inseparable" (FoMA, 2010). It may be inferred that the wellbeing and wholeness of the individual derives from this relationship.

Rawiri	... The man (who lived on the land) he came and said he was related to me.	Photo 101
Ruth	Did he?	
Rawiri	Yeah. It was sort of like I was yelling out <b>‘This is my land!’</b>	<b>‘This is my land!’</b>
Ruth	Was that a good feeling?	
Rawiri	Yes, it was. It was sort of funny.... (Extract from Rawiri’s interview, 20.21)	

A sense of vulnerability can make us hesitant to share what we value deeply. Rawiri feels that the land and the experience he had there are precious; he expressed a reluctance to recommend such a camp to other young people living an urban lifestyle, except for the class immediately below him that he has close a relationship with. “They’re all like *city* people and it could backfire and they could really not like it” (Rawiri’s interview, 24.35).

Commenting on the time away with the others on the Wilderness camp, Daniel said: “We *learned* sort of more about their personalities. What they’re like in different challenges and situations. So that was quite interesting, sort of opening”. (Daniel’s interview, 14.12) Being open and vulnerable and authentic allowed them to make genuine connections with other people and that resulted in an *opening* experience of the Self.

As indicated by Csikszentmihalyi (1992) the flow experience provides a key to understanding wellbeing and “the strivings of the self” (p. 35). Two students described this timeless state when they were ‘in the flow’. In both situations, one in a classroom and one around a campfire, they were involved with relating to others. “It just seemed to make time fly by when I was with them”, Hellene commented about her time with the little children. Likewise, Solomon experienced a sense of the timeless around the campfire: “It was a very social thing being around the fire at night. We could do that for hours and time would fly”. Daniel also appeared to be “in the flow” during various activities, as seen by Scott and Ruth, who compared Daniel to the flowing water:

Ruth	The water was a very strong element for him there. Both the beauty and the peacefulness (Scott: and the risk), just actually putting your hand in it, but the risk as well.
Scott	And he <i>always</i> wanted to be at the river. If you heard Daniel he would be asking Sara or me if he could go to the river... “Can I go to the river?” “Can I go kayaking?” “Can I go fishing?” Yes, It was water based, pretty much every request. I wonder what it is, this affinity?
Ruth	Maybe because it has lots of different moods. It’s got that life energy in it. You can <i>flow</i> with it. <i>It flows. Daniel flows!</i> (Scott’s interview, 1.38.33)

Each of these students was totally engaged in what they were doing, happy with the experience and wanting it to continue. The activity was a worthwhile end in itself. Flow is like an extreme form of curiosity and engagement. In contemporary education literature engagement it is recognized as a fundamental precursor to learning. The experience of flow is also linked to the subset of aesthetic absorption. It is necessarily a holistic experience for any particularization would take the participant out of the flow experience.

Reflecting on wholeness

Solomon spoke about the value of integrating the different subject areas, as is common in a Steiner/Waldorf school, saying that learning in that way made *him* feel more *whole* and *empowered*:

They (the lessons) all have the music and the arts and the science and they all kind of **put it together**, which is cool. If you don’t have the arts and the music, drama and everything put together, physical activities, you’re not really taking the full advantage of what you can get from doing all these things (Solomon’s interview, 24.40).

Indigenous peoples have a holistic perspective in regard to health and survival (Durie, 2003; Aldarete, 1999); holistic education resonates with this synthesis. The Te Whare Tapa Wha model is that of holistic integration. (O’Reilly, 2010) To extend the Whare Tapa Wha model of Durie’s (Durie,

2004) the *rooms* within the house all need regular visiting and cleaning. It is vital that all aspects of the person are taken care of. It is balance between the four aspects that leads to wholeness and wellbeing - spirituality (taha wairua), intellect and emotions (taha hinengaro), the human body (taha tinana) and human relationships (taha whānau). As does this study Te Whare Tapa Wha promotes the integration and representation of all four cornerstones as being important characteristics for health, vitality, and wellbeing. (Waiti, Heke, & Boyes, 2006)

Daniel is representative of those people that engage in an inquiry process that involves movement between the inner world and the outer world. Aesthetic response leads to creative process. Reflection on the created product leads back to the inner world where the struggle to critique and wrest meaning takes place; it is an iterative and incremental process of growth.

New experience (whether of *doing* or *observing*) has the potential to give learners a new perspective on what is true (beliefs) and/or what is good (values) in the world. Dialogue (whether with self or with others) has the potential to help learners construct the many possible meanings of experience and the insights that come from them (Shang, Shi, & Chen, 2001).

The two groups of activities, where engagement was highest and the activity deemed worthwhile, were the Wilderness Camp and the Artwork. These represent the *challenge* followed by personal integration (of the struggle with it) via the *aesthetic response to the artwork*. This study posits that the process has the potential to result in growth and expansion of the individual's '*zone of comfort*' and wellbeing, their sense of self. This is not to promote stress to force students out of their comfort zones in the guise of facilitating transformative experiences but in support of Brown's conclusions related in the previous chapter: a provision of "favourable conditions for authentic and meaningful experiences where they are challenged in an appropriate manner and suitably supported by those with a genuine interest in their learning informed by sound educational principles" (Brown, 2008).

Growth needs to be followed by integration of the experience that promoted

the growth. This anchors the growth ensuring its permanence. The self becomes more whole and greater wellbeing is experienced. The shift to wholeness as a dynamic quality is a shift towards awareness of interdependence.

Indigenous people have ‘remembered’ how to be whole. Moeke (2006) articulates this: ‘Kotahitanga’ - the Maori word for unity, oneness, expresses values of unity, reciprocity and respect - a sense of knowing yourself in order to be able to know others, a sense of being able to be articulate and confident in your culture in order to be able to recognize and respect that in others. “We are greater together than we are of ourselves”, in the end we need others. As part of the Global Oneness Project, he says that we need a minimum of two people to begin *unity – kotahitanga*. It seems that in this striving for wellbeing /haouora we have come closer to the Maori concept of *kotahitanga*. We have acknowledged the vital need to have connection – with ourselves, with others and with the environment – and to find meaning in our lives.

In order to extract clarity from a study with many disparate elements a chart was created to gather and sort its findings.

<p>Interpretations of Wholeness</p> <ol style="list-style-type: none"> <li>1. Hauora – mental and emotional, physical, social and spiritual wellbeing</li> <li>2. Integral – Self, Other &amp; the Environment</li> <li>3. Holistic education - Learning opportunities had holistic features - dialogue, connection &amp; mutual creation of meaning</li> </ol>
<p>New and transformative practices</p> <ol style="list-style-type: none"> <li>1. This study contributes to the evolving practices &amp; understandings of outdoor education</li> <li>2. Wilderness &amp; place responsive experiences have the potential to transform</li> <li>3. Findings enlarge on understandings of what it is within wilderness experiences that is meaningful to youth &amp; suggest disseminating these findings to those who design such programmes</li> <li>4. This was a contemporary, integral, Rites of Passage experience</li> </ol>



### Innovative Methodology

1. This study was innovative – arguably the first to utilise photo elicitation interview in conjunction with the arts in order to access the interior, intrapersonal experiences of wilderness camp participants

### Spirituality – an integral part of the whole

1. Spirituality is of importance to participants - acknowledgement of its essential role was embedded in the learning experiences that were a) *relational* in nature or contributed to *meaning making*
2. Connection to Self, Other, Environment - Relationship with *Other* provided for further support or challenge in the context of the environment.
3. Accessing the Intrapersonal and the Interpersonal
4. Identification of the constituents of personal experience of wellbeing and wholeness
5. Important themes that emerged during this study were those of: *Connection, Growth, Meaning and Inclusion*

### Arts integration

1. The artwork served to sustain connection to the lived experience. Arts integration enriches relationships
1. There is a rich potential for using arts based activities for enhancing Wellbeing and Hauora
2. “If only one knew how to look” - intended learning experiences: allocation of times of solitude and quietness; integrating multiple arts experiences (music, poetry, meditative experience, drawing, photography and painting)

## Conclusions

### **Me mahi tahi tatou mo te oranga o te katoa We must work together for the wellbeing of all**

This study found that spirituality is of importance to participants. This concurs with de Souza who describes it as an “innate element of being” that should be afforded an essential role in the learning process. (de Souza, 2006, p. 1127) An acknowledgement of its essential role was embedded in the learning experiences that were a) *relational* in nature, where the students had the opportunity for dialogue and they had opportunity for quiet moments of reflection (on themselves, on others and on the natural environment), and b) contributed to *meaning making*, for example, artistic activities, poetry writing, painting and other interpretive activities, where the participants had opportunity to reflect, build on, and integrate their experience.

The holistic learning opportunities afforded during this study had at their heart the essential features of holistic education, as identified in the literature review: dialogue, connection and mutual creation of meaning. Inclusion of spirituality, acknowledged as an integral component of *being* increased the possibility of addressing the whole person, enhancing personal experience of *wellbeing*.

Wattchow and Brown’s (2011) new book constitutes much needed research on how to design and deliver place-responsive outdoor programmes that can effectively contribute to the wellbeing of young people.

Sensory engagement with place, a critical reflection on the life world of the learner, and attempts to represent the subjectivities of experience are the three foundations of the place-responsive experience. Collectively they inscribe a circle that models best the pedagogic parameters of a holistic place-experience .... It is an active journey towards belonging. With belonging comes connection and the development of an ethic of care." (Wattchow & Brown, 2011, p. 196)

This study goes further than Wattchow and Brown (2011) by drawing on

strategies from aesthetics, spirituality and art education to actually scaffold and educate “sensory” experience. Important themes that emerged during this study were those of:

*Connection*

*Growth and*

*Meaning*

Each of these themes appeared to contribute to the overall wellbeing of the individual. The artwork served to sustain connection to the lived experience of the unit. The consistent provision for artistic expression and interpretation of their aesthetic experience enriched their relationships and connection thus supporting Rabkin and Redmonds’ (2004) claim that arts integration enriches relationships. As one of the participants observed: “It was really social. A lot of the things we did were together in a group but some of them were by ourselves as well” (Sasha’s interview, 18.28). Relationship with *Other* provided for further support or challenge in the context of the environment.

Eva exemplifies the potential that EOTC wilderness experiences have to transform. She experienced connections with *Self*, *Other* and *Environment*. Eva was seen in a totally different light, as independent and very capable. She felt fulfilled, contributing to the *whole* process, for example, making a fire and cooking a meal on it. “It was cool to like build it up and actually have to work for *doing* stuff not just get it”. Eva connected with *Self* in this learning experience. She gained personal insight through quiet moments and learned that she could do significantly more than she had previously thought. She made the observation that it transformed their approach to the rest of the year because they now knew their own capabilities. This knowledge supported their sense of wholeness and wellbeing.

By their physical and emotional commitment to each other the students both enacted and voiced the quality of relationships reported by Eckersley (2010) in the literature review. It is encouraging to note that people oriented towards ‘intrinsic goals’ of close relationships, self-knowledge and personal growth, and contributing to the community have greater wellbeing. (Eckerssley, 2006)

“What is most important to our well-being is the quality of our relationships with each other and our world. This is what contributes to a sense of intrinsic worth and existential certainty”. (Eckersley, 2010)

In this study the theme of *connection* was strongly evidenced. The students identified connections that they made as a consequence of their participation in the Rite of Passage unit. Scott highlighted the relational quality of the students’ interactions saying that their comments were meaningful, about personality, about soul and about the spiritual, as opposed to their external, physical side. Daniel identified that spending significant time with the others on the Wilderness camp allowed them to learn more about the other’s personalities and what they were like in different challenges and situations. He found it interesting and “opening”. Rawiri’s response to the land indicates a deep connection, a spiritual, inherent connection with whenua, the land. Being vulnerable and authentic allowed them to make genuine connections with others resulting in an *opening* experience of the Self. Such experiences corroborate Loeffler’s research findings:

... outdoor participants value and make meaning from the connections they forge with the environment, with themselves, and with each other during their experiences. (Loeffler, 2004)

By examining the participants responses to the learning experiences integrated into the Rites of Passage/Wilderness Camp it is clear that they had quality experiences of the type described by King (1999). They were also conscious of the value of those experiences.

The most profound satisfactions are to be found in living a life in accord with the natural world, exercising the human capacity for friendship and altruism, engaging in creative and purposeful activity, and experiencing an allegiance to ones origins ... But it is insufficient to hear such a message; one has to experience it to know that things are so. (King, 1999, p. 240)

As far as could be ascertained this study was groundbreaking in that it was the first to utilise photo elicitation interview in conjunction with the arts in order to access the interior, intrapersonal experiences of wilderness camp

participants. Qualitative analysis of the participants' creative art work (paintings, carvings, collage and poetry) and interview allowed the researcher to discern experiences that were significant to them and access their inner world.

Knowing "how to look" in the study was prefaced by the following intended learning experiences: allocation of times of solitude and quietness; integrating multiple arts experiences (music, poetry, meditative experience, drawing, photography and painting); immersion in the natural world, including experience of the elements of water, air, fire and earth; and identification of the constituents of personal experience of wellbeing and wholeness. It is such experiences that arts-informed researchers claims develops "dispositions and habits of mind that reveal to the individual a world he or she may not have noticed but that is there to be seen if only one knew how to look" (Knowles & Cole, 2008).

The reflective process inherent in arts making used in this research signals the rich potential for data inside qualitative research. Camp experiences need not be exclusively directed to stereotypical exciting adrenal rousing activities of the type that young males enjoy and health and physical education educators have historically espoused. There can be philosophical and reflective elements. As identified by our wilderness camp expert:

This camp is about *inwards* and how we relate to each other and to the environment and surviving and I think that needs to be recognised. We have now finished something powerful, something spiritual. Something momentous. (Interview with Scott, 2010)

Engaging with the creative process appeared to increase the benefits that the wilderness experience and the "Rites of Passage" unit elicited.

It is in the act of creativity that empowerment lies, and through sharing creativity that understanding [is] promoted (Matarasso, 1997, in Mills & Brown (2004).

The role of the art was to consolidate and validate the experience. It allowed for revisiting the experience, keeping it alive. "The arts engage the minds of

students to sort out their own reactions and articulate them through the medium at hand” (Jeanneret, 2004). Aesthetic contemplation is one lens that leads to valuing the wholeness that was experienced. In Armstrong’s terms (Armstrong, 2000) the “lingering caress” and “mutual absorption”.

The arts are one of the main ways that humans define who they are ... They teach openness towards those who are different from us. By putting us in touch with our own and other people's feelings, the arts teach one of the great civilizing capacities – how to be empathetic. To the extent that the arts teach empathy, they develop our capacity for compassion and humaneness. (Jeanneret, 2004)

It should be acknowledged that the Waldorf schools, as representative of those that pursue a holistic pedagogy, integrate arts into their daily practice. In addition they provide for the experience of deep relationship, connection and meaning making through the extended association of a cohort and its teachers.

#### Limits of this study

This study may be limited because of the following factors: the socio-economic factors; the small size of the sample group; the special character of the school that the unit took place in; the fact that there was specialist art expertise available. If the participants had each had a camera it may have allowed for further demonstration of the individual’s personal connections and insights. However, allowing cameras would have detracted from the reliance on basic provisions and equipment of a wilderness experience and may have affected the participants’ experience by interrupting the flow of the experience with a concern for framed documentation. In the end the researcher accepted this challenge as an intrinsic part of her role. The large number and range of photographs provided for them to make choices from, and the availability of the researcher’s camera on the day visit, mitigated the minimal opportunity for the researcher to explore the students’ own photographs.

Despite its identified possible limitations this study alerts all primary and middle school generalist educators involved in Health education that

exploring the interpersonal is facilitated by outdoor experience and further that the interpersonal can be accessed through the arts and there is a rich potential for using arts based activities for enhancing Wellbeing and Hauora.

This study contributes to the evolving practices and understandings of outdoor education that contemporary research has identified as requisite, making provision for alleviation of emotional and psychological risk (Brown, 2008; Davis-Berman & Berman, 2002). Brown (2008) argues for the appropriateness of the challenges and support from people with a genuine interest in their students. In addition he argues for the experiences being authentic and meaningful and the learning informed by sound educational principles. As Brown and Fraser (2009) advocate, this study gives an example of how to put into practice a broader conceptualisation of education that prioritises holistic and authentic learning in the outdoors rather than maintaining a focus on risky activities.

Brown's most recent contribution was launched as this thesis draws its conclusion. It is extremely gratifying to see the intuitive leaps of pedagogy anticipated the most recent contribution to the field.

In this study the participants experienced learning opportunities where they felt safe and supported despite the challenges. The programme was built on the solid foundations that Vella (2002) identified as necessary for effective learning to take place: strong relationships between the learners and also between learners and educators. The findings enlarge on understandings of what it is within wilderness experiences that is meaningful to youth and suggests that disseminating these findings to those who design such programmes, and to teachers in the wider community, may benefit a wider population of students and be instrumental in effecting social change.

Not shattered but whole

O'Donohue, (2000) poetically situated the need to belong at the heart of our nature as human beings, the desire for relationship and connection as insistent, and fragmentation and the inability to create community as the

result of marginalizing the eternal values that previously were statements of true belonging (truth, unity, goodness, justice, beauty and love).

Participants in this study identified that allowing space and time for inner reflective moments, fostering the intrapersonal, is supportive and reassuring to adolescents on the verge of adulthood. Daniel's experience typified the group's response; peaceful contemplation allowed him to realize things within himself and to know himself more. In addition it helped him to connect in a deeper way with other people. Moments of quiet contemplation were provided for throughout the unit, including on the camp, listening to sounds around, focusing inwards, and journal writing.

We learned a lot of new skills that we can use, not just in the bush but anywhere really. A lot of it was not so much on the physical side but on the mental side. Before we went to camp ... we were sitting outside for ten minutes each day, just listening to the sounds around us, I think that was really peaceful and we did that on camp as well. I liked that. (Daniel's interview, 29.22)

The solitary reflective time provided for in the Rites of Passage unit gave rise to fundamental insights across the whole cohort. As Storr (2005) argued intimate personal relationships are but one source of wellbeing. In relation to the desirability of fostering the growth of the child's imaginative capacity, he wrote, "we should ensure that our children, when they are old enough to enjoy it, are given time and opportunity for solitude."

The insights of this cohort concur with Brooks (2010) that the capacity to be alone is fundamental to development. The natural environment provides a location that appears to enhance connection – with self and others and with the environment. It was evident from reports in their interviews and adult comment that the wilderness experience evoked a profound sense of relaxation and peacefulness in the participants that increased as their relationship with the environment developed. They responded to the silence and sense of timelessness, perhaps recognising *wholeness* in the silence (Sardello, Schroeder-Sheker, & Sanders-Sardello, 2008) and connection.



It was found to be a helpful strategy to provide for the daily practice of reciting inspiring verses. Words that reflect on inner certainty and wholeness can be reassuring. Hellene's summation indicates the helpful nature of this: "I've always been quite anxious and ... it just reassures you ... if you say it and mean it I found it really helped me, kind of relax." (Hellene's interview, 22.24) One of the verses explored the elements and ended with simple words that everyone connected with: "There is nothing I fear from anything here!"

The study confirmed that the students had a need for the spiritual part of themselves to be acknowledged and nurtured. Elisabeth Kübler-Ross had the following to say concerning the value of relationship and wholeness:

"It is my conviction that it is the intuitive, spiritual aspects of us humans - the inner voice - that gives us the 'knowing,' the peace, and the direction to go through the windstorms of life, not shattered but whole, joining in love and understanding" (Pendleton, 2003).

It appears to be of enormous significance for human wellbeing to have quiet, inner moments during which we can know ourselves in an intimate way, explore our creativity, and also have opportunities to join with others (as provided for around the camp fire) and relate to our environment (spending time in nature) in order to know our own *wholeness*.

See how nature - trees, flowers, grass - grows in silence; see the stars, the moon and the sun, how they move in silence ... We need silence to be able to touch souls (Teresa, 1996).

These profound insights are echoed in Hellene's poem. In her words:

I look up and see  
the beautiful moon  
looking down on me.  
I see life inspire the earth.  
Hopes reach to the heavens.

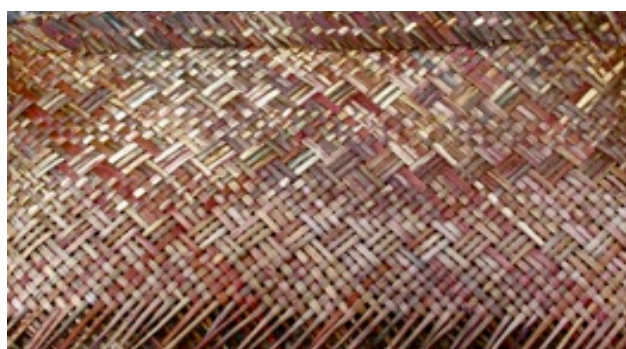
Productive silence is a feature of visual arts practice both in generating ideas

and in their reception; this provides a further argument for integrating arts practices into learning experiences, particularly relevant to a Rite of Passage.

Picture a life of wholeness, hauora, ubuntu, wellbeing – it has balance (mental and emotional, physical, social and spiritual), a sense of connection and belonging, where *Being* can be fully realised. King expresses it well:

"The most profound satisfactions are to be found in living a life in accord with the natural world, exercising the human capacity for friendship and altruism, engaging in creative and purposeful activity, and experiencing an allegiance to ones origins ... But it is insufficient to hear such a message; one has to experience it to know that things are so. (King, 1999, p. 240)

"Perception in research, like research itself, is a challenge to one's imagination, an invitation to transcend the easy and the obvious" (Peshkin, 2001). The imagination of this researcher was required to journey beyond the obvious as this study evolved. Multifarious, variegated threads of meaning were woven together to form an integral whole, like the raranga, (Maori weaving) "full of symbolism and hidden meanings, embodied with the spiritual values and beliefs" (Puketapu-Hetet, 1989). This researcher was gifted a weaving from the parents of the participants in this study. The raranga provides an image of *Wholeness* as explored in this study.



It evokes strong feelings of unity and togetherness. All aspects are woven together into a single, indivisible, inclusive, living wholeness.

Hauora requires *all* aspects to be honoured - mental and emotional, physical, social and spiritual wellbeing. This study indicates the way to do just that.

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## **Appendices**

### **1. Ethical Requirements**

Letter to the School Principal/Board of Trustees (BOT)

Informed Consent – Parents/Caregivers

Informed Consent – Teachers/Participating Adults

Letter to the Students

Informed Consent – Students

### **2. Unit Overview and Relevant Achievement Objectives from the New Zealand Curriculum**

### **3. Photographs**

Introduction to how the photographic choices were made

The thumbnails – reduced sized versions of the photographs

## **Appendix One - Ethical Requirements**

Letter to the School Principal/Board of Trustees (BOT)

Informed Consent – Parents/Caregivers

Informed Consent – Teachers/Participating Adults

Letter to the Students

Informed Consent – Students

## **Informed Consent – Principal and Board of Trustees**

### Approval for Ruth Wagstaff's research project

Dear

As you are aware I was awarded a study grant for part of this year to do a research based thesis to complete my Master of Education programme at Waikato University. I would like formal permission to work with Class 7 students (Year 8 students) in my study of integration of the arts and the promotion of 'wellbeing' within the Main Lessons. I will work alongside teachers to study teaching and learning in how the arts are integrated into Main Lessons. This will complement the existing classroom programme so it does not mean disruption to the students' learning.

I am writing to you as the Chairperson of the Board of Trustees, and to the Principal, to ask for formal consent for this project. It will have the approval of the Faculty of Education, University of Waikato, Ethics Committee. I have a letter to give to the parents and caregivers of the students asking for their informed consent for their child to be involved in the project and a letter of introduction of the project and a consent form for the students to fill out. This study will be part and parcel of the classroom programme and therefore, will not detract from valuable learning.

What I would like to do is collect 'data' from the students as they learn in the unit (Main Lesson) and note when they make connections from the arts to other subject areas. I will also ask questions that may identify: anxiety and challenge, connection and engagement and what contributes to feeling good in the individual and contributes to the health of the community. These data will include:

- Observations of learning and teaching activities
- Occasional group interviews
- Occasional one-to-one conversations about learning during a lesson
- Work samples with the child's consent

Obviously it is quite a challenge to collect observations and work samples in something as dynamic and physical as 'The Arts'. I propose that some audio

and video-clips are used – but only with the consent of the parents and their children. I realise that this will mean that the children (if they consent) could be identified by sight. This may be in a small group, or individually while they are working or in the background when the whole class is involved. However, it is intended that no child will be identified by name unless they and the parents are happy with this.

This could be seen as a very valuable project for all concerned, as it may contribute to an understanding of how children learn in and through arts-based integration. Through the information produced it may also make a contribution to the wider community of our school, Waldorf education, teaching, teacher education and research in New Zealand. As the study unfolds I hope to use some data in conference presentations to share with the professional and academic communities. Some may also be used in publications. Any such data will be carefully selected and all efforts made to ensure anonymity of data and protection of children's identities. In my experience as a classroom teacher for many years, children love to see themselves on film and in published form for a wider audience. Children's names will be replaced by pseudonyms in any published material. Preference will also be given to photographs taken over the shoulder of children as they work and to group shots where individual identities/faces are less discernible than candid portrait shots.

Parents and students will be given the opportunity to withdraw if they want to. They need not give any reasons. To minimise disruption I am saying that I need to receive this notification by August 16<sup>th</sup> 2010, when all the interviews have been completed and participants have seen a summary and approved it.

I look forward to keeping you up to date with the progress of my study and thank you for your support.

Kind regards

Ruth Wagstaff

## **Informed Consent – Parents and Caregivers**

### Participation in Ruth Wagstaff's research project

Dear

As you may be aware I was awarded a study grant for part of this year to do a research based thesis to complete my Master of Education programme at Waikato University. My proposed thesis studies integration of the arts and the promotion of 'wellbeing' within the unit of work (Main Lesson) "Rites of Passage". The 'Wilderness Camp' that the Class 7 students participated in forms an integral part of this unit. I will work alongside teachers to study teaching and learning in how the arts are integrated into Main Lessons. This does not mean disruption to your child's learning.

The principal, the teachers and board of trustees have been consulted and have given their consent for this project. It also has the approval of the University of Waikato, Faculty of Education Research Ethics Committee. We now seek your consent as parent/caregiver to have your child involved. What will this mean for your child? As mentioned above, this study will be part and parcel of the classroom programme and therefore, will not detract from valuable learning.

What I would like to do is collect 'data' on the students, including your child, as they learn in the Main Lesson and note when they make connections from the arts to other subject areas. I will also ask questions that may identify: personal challenges, connection and engagement and what contributes to feeling good in the individual and contributes to the health of the community.

These data will include:

- Observations of learning and teaching activities
- Occasional group interviews
- Occasional one-to-one conversations about learning during a lesson
- Work samples with the child's consent

Obviously it is quite a challenge to collect observations and work samples in something as dynamic and physical as 'The Arts' and camp activities. To this end we propose that some photographs are used to document processes and that some group discussions and interviews are digitally recorded in order to

capture their stories – but only with the consent of you and your child. We realise that this will mean that your child (if you consent) could be identified by sight. This may be in a small group, or individually while they are working or in the background when the whole class is involved. However, it is intended that no child will be identified by name unless s/he and you wish this.

We see this as a very valuable project for all concerned, as it may contribute to an understanding of how children learn in and through arts-based integration. Through the information produced, it may also make a contribution to the wider community of our school, Waldorf education, teaching, teacher education and research in New Zealand. As the study unfolds I hope to use some data in conference presentations to share with the professional and academic communities. Some may also be used in publications. Any such data will be carefully selected and all efforts made to ensure anonymity of data and protection of children's identities. In my experience as a classroom teacher for many years, children love to see themselves on film and in published form for a wider audience. Children's names will be replaced by pseudonyms in any published material. We will also give preference to photographs taken over the shoulder of children as they work and to group photographs where individual identities/faces are less discernible than candid portrait shots.

If, once you have given consent and the project is underway, for whatever reason, you decide you want your child to withdraw, please email me or contact me. You need not give any reasons. I need to receive this notification by August 16<sup>th</sup> 2010.

If you have any questions please contact me ([ruth@raweducation.com](mailto:ruth@raweducation.com) phone: 854 0785). If you have concerns and you would like to talk to someone independently about this project, please contact my supervisor, Senior Lecturer Graham Price, Department of Arts and Languages, The University of Waikato. He can be contacted at [grahamp@waikato.ac.nz](mailto:grahamp@waikato.ac.nz) phone: 838 4466 ext 7925.

Please could you tear off and return the slip below to Ruth at school. I hope that you do give your consent but if you do not your child will continue to



experience the usual classroom programme and will in no way be disadvantaged. This is an exciting project that fosters quality learning! I look forward to your response.

Yours sincerely

Ruth Wagstaff

[ruth@raweducation.com](mailto:ruth@raweducation.com)

✂-----

I have read the above letter and

I/We (name of parent(s)/caregiver(s)) -----

(PLEASE PRINT)

Consent / Do not consent (circle one) to the involvement of my child, in the arts-based integration study.

(Name of child)-----

(PLEASE PRINT)

I realise that this study is part of the classroom programme but will require some data collection such as discussions and work samples, and that some of these may be used in presentations and publications. Some of these samples may include video or audiotape and I am aware that my child will not be identified by name.

I am also willing to be approached to contribute my written observations on the "Rites of Passage and Wilderness Camp" project.

YES / NO (circle one)

**PLEASE SIGN:** -----

(Your privacy will be protected and your name will not be used in publication.)

Date:

## **Informed Consent – Teachers/Participating Adults**

### Participation in Ruth Wagstaff's research project

Dear

As you are aware I was awarded a study grant for part of this year to do a research based thesis to complete my Master of Education programme at Waikato University. My proposed thesis studies integration of the arts and the promotion of 'wellbeing' within units of work (Main Lessons). The 'Wilderness Camp' that you participated in with the Class 7 students forms an integral part of the unit, 'Rites of Passage', that we are planning and working on with Class 7.

As an adult involved in the "Rites of Passage" unit you are also a research participant. I would like to invite you to take part in a discussion where we review the opportunities the children have had, including the "Wilderness Camp". I would appreciate it if you would share your self-study notes and reflect retrospectively, through semi-structured interview, on your practice and students' responses to the unit. Your comments and written observations on the students' responses to the activities, plus suggestions for modification to the project for future classes, would be very helpful.

The principal, the teachers and board of trustees have been consulted and have given their consent for this project. It also has the approval of the University of Waikato, Faculty of Education Research Ethics Committee. As a participant at the camp I would like your consent for the possible inclusion of any data that refers to you - you would not be identified by name - and to invite your observations and comments.

What I would like to do is collect 'data' from the students as they learn in the unit (Main Lesson) and note when they make connections from the arts to other subject areas. I will also ask questions that may identify: personal challenges, connection and engagement and what contributes to feeling good in the individual and contributes to the health of the community. These data will include:

- Observations of learning and teaching activities
- Occasional group interviews

- Occasional one-to-one conversations about learning during a lesson
- Work samples with the child's consent (photographs of work)
- Comments and observations from the adult participants

Obviously it is quite a challenge to collect observations and work samples in something as dynamic and physical as 'The Arts' and camp activities. To this end we propose that some photographs are used – but only with the consent of the parents and the students and the other participants. We realise that this will mean that you (if you consent) could be identified by sight. This may be in a small group, or individually or in the background when the whole class is involved. However, it is intended that no one will be identified by name unless he/she wishes this.

We see this as a very valuable project for all concerned, as it may contribute to an understanding of how children learn in and through arts-based integration. Through the information produced, it may also make a contribution to the wider community of our school, Waldorf education, teaching, teacher education and research in New Zealand. As the study unfolds I hope to use some data in conference presentations to share with the professional and academic communities. Some may also be used in publications. Any such data will be carefully selected and all efforts made to ensure anonymity of data and protection of people's identities. Names will be replaced by pseudonyms in any published material. We will also give preference to photographs taken over the shoulder of children as they work and to group photographs where individual identities/faces are less discernible than candid portrait shots.

If, once you have given consent and the project is underway, for whatever reason, you decide you want to withdraw, please email me or contact me. You need not give any reasons. To minimise disruption I need to receive this notification by August 16<sup>th</sup> 2010.

If you have any questions please contact me ([ruth@raweducation.com](mailto:ruth@raweducation.com)) phone: 854 0785). If you have concerns and you would like to talk to someone independently about this project, please contact my supervisor, Senior Lecturer Graham Price, Department of Arts and Languages, The University of

Waikato. He can be contacted at [grahamp@waikato.ac.nz](mailto:grahamp@waikato.ac.nz) phone: 838 4466 ext 7925.

Please could you tear off and return the consent slip below to Ruth at school. I hope that you do give your consent. This is an exciting project that fosters quality learning! I look forward to your response.

Yours sincerely

Ruth Wagstaff

[ruth@raweducation.com](mailto:ruth@raweducation.com)

✂-----

I have read the above letter and

I .....

(PLEASE PRINT)

Consent / Do not consent (circle one) to my involvement in the 'wellness'/arts-based integration study.

I realise that this study is part of the classroom programme but will require some data collection such as discussions and work samples, and that some of these may be used in presentations and publications. Some of these samples may include photographs and I am aware that I will not be identified by name.

I am also willing to be approached to contribute my written observations on the "Rites of Passage and Wilderness Camp" project.

YES / NO (circle one)

**PLEASE SIGN:**

(Your privacy will be protected and your name will not be used in publication.)

Date:

## **Participation in Ruth Wagstaff's research project**

Letter to the Students

Dear Class Seven (Year 8) Students

As you know I was awarded a study grant for part of this year to do a research based thesis to complete my Master of Education degree at Waikato University. Here is a short introduction to the study that I am involved in so that you can be aware of what I am doing. I am studying the promotion of 'wellbeing' and how the arts are integrated into the Main Lessons.

If you want to you can be a part of this study.

I will be reflecting on what happens during the course of your Main Lesson, the unit on "Rites of Passage", and comparing this to other ways of teaching and learning. I will also be researching and reading about theories of learning and comparing what I find. You will do your usual responses to the topic work; I would also appreciate it if you would help me by letting me interview you about your thoughts and memories, likes and dislikes and opinions.

When I have collected all the information I need I will have a lot of work to do! I will be writing a thesis, which is like an essay about 30,000 – 40,000 words long!

When I have finished all the work it will be submitted to the University of Waikato for them to read it and mark it. Hopefully at the end of it they will say that I have completed the work needed to gain my Masters degree in Education. The thesis will be published on-line for other researchers to look at if they are interested in my topic.

Through this project I hope that you will be encouraged to use your 'voice' and that the adults in the school will increase their readiness to hear and take seriously what you have to say. In addition the opportunities for doing activities that really interest you may increase in this school. This would be of benefit to you and to students that come after you. You may be the trailblazers who make the way easier for those who follow you!






With kind regards,

Ruth Wagstaff

Email: [ruth@raweducation.com](mailto:ruth@raweducation.com) Cell: 0274 836 234

## Informed Consent – Student

I \_\_\_\_\_ am willing to be involved in the study on integrating the arts into learning and the promotion of ‘wellbeing’.

	<p>I understand that I may be filmed during class work.</p>
	<p>I understand you will be taking notes and that discussions may be taped.</p> <p>You may “ quote me” without saying who I am.</p> <p>I may withdraw any ideas I give in discussion up until I have approved a summary of my interview.</p>
	<p>I understand that you may want to make copies of my art work to share with other researchers and teachers.</p>
<p style="text-align: center;">TOP SECRET</p> 	<p>All information and pictures will be looked after carefully.</p> <p>I understand however that <i>some</i> may be used for presentations and publications.</p> <p>My name will be kept secret.</p>
	<p>I understand that I may be interviewed about the camp and my experience of the “Rites of Passage” Main Lesson.</p> <p>I understand that I will be shown a summary of what was said in the interview and given the opportunity to amend it before giving it my approval.</p>
<p style="text-align: center;">NO THANK YOU</p>	<p>I understand that I can withdraw up until I have approved the summary of my interview. I can do this by telling or writing to my teacher.</p> <p>If I don’t feel like being filmed one day that will be respected.</p>

Signed \_\_\_\_\_

Date \_\_\_\_\_

(Your name will not be used in the study)

**Appendix Two - Unit Overview and Relevant Achievement  
Objectives from the New Zealand Curriculum**

## **Rites of Passage/Wilderness Camp Unit Planning**

Done correctly Rites of Passage appear to create opportunities for the emergence of self-knowledge. Historically Rites of Passage have been used as a means of transitioning into new perspectives on life, ones that are more mature or more profound, and which are felt to be necessary for full human development. Rituals or rites of passage help establish expectations for adolescents as they move from childhood to adulthood. Many holistic educators and Rites of Passage practitioners believe that direct experiential contact with a sense of the sacred is necessary. Rites of Passage offer a way to encourage and mark change and develop inner strength and resilience. Goleman (1996) suggests that social and emotional skills enhance cognitive learning and that change and challenge assist the development of personal resilience.

Research evidence justifies schools facilitating the healthy psychological development of their young students by adapting their curriculum delivery and including more adventure-based programs (Neill, 2000). This unit is being trialed within the school in response to this. It is posited that health education is most effective when the original meaning of the word health, “to make whole”, is employed. From this perspective health can be defined as “the integration of mind, body, community, spirit and heart” (Kessler, 1997, p. 4 of 9). Kessler (2000) reasons that helping students to find constructive ways to express their longings increases their motivation to learn and complete their schooling, strengthens their relationships and encourages them to approach adult life with vitality, character and vision.

Students will have the opportunity to participate in a ‘wilderness adventure camp’. They will explore the change process in a supportive environment as they progress from childhood to adolescence. Health and physical education, the arts, literacy and social skills will contribute to this integrated unit. It will span nine weeks with one week allocated to the “Wilderness Camp”. The last two weeks will transition to planning the ‘eco-project’ that will form a unit later in the year.



*"Students who feel connected don't need danger to feel fully alive. They don't need guns to feel powerful. They don't want to hurt others or themselves. Out of connection grow both compassion and passion—for people, for students' goals and dreams, for life itself."* – Rachael Kessler

*"The Soul of Education offers an inspiring, hopeful, and much-needed antidote to the malaise that afflicts too many children...a practical, inclusive and sensitive guide for helping children connect with their spiritual yearnings."* - Daniel Goleman, author of *Emotional Intelligence*

*"The examination of the quest for meaning among today's adolescents is both daring and needed."* - Howard Gardner, author of *Intelligence Reframed: Multiple Intelligences for the 21st Century*

### **Useful URLs**

On Rites of Passage and Wilderness Camps:

<http://ncsu.edu/ffci/publications/2007/v12-n2-2007-summer-fall/scheer.php>

<http://www.rope.org/>

<http://passageworks.org/>

<http://passageworks.org/index.php/resources/soul-of-education/seven-gateways>

Jump Rope for Heart:

<http://www.nhf.org.nz/index.asp?pageID=2145845997>

<http://www.wikihow.com/Jump-Double-Dutch>

Enviro Schools:

<http://www.enviroschools.org.nz/resources/ssd>

On Sitting Bull:

[http://www.pbs.org/weta/thewest/people/s\\_z/sittingbull.htm](http://www.pbs.org/weta/thewest/people/s_z/sittingbull.htm)

<http://www.manataka.org/page55.html>

<http://www.manataka.org/page56.html>

<http://www.manataka.org/page57.html>

On body percussion:

<http://www.youtube.com/watch?v=Nq1EKe7Qu3M&feature=related>

<http://www.youtube.com/watch?v=wYcLAC63pGI>

[http://www.youtube.com/watch?v=FZL\\_OBAcye0&feature=related](http://www.youtube.com/watch?v=FZL_OBAcye0&feature=related) - this one is young children

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- Sher, B. (2002). *Spirit Games*. John Wiley & Sons
- Sibthorp, J., Paisley, K., & Gookin, J. (2007). Exploring participant development through adventure-based programming: A model from

the National Outdoor Leadership School. *Leisure Sciences*, 29(1), 1-18.

**Possible student activities:**

**Week One**

- Spend time alone outside sitting quietly, being in the moment. Ten minutes of quiet reflection listening to the sound within and around us.
- Practice lighting a candle and saying a verse or prayer with reverence. Create a daily morning ritual with students creating a 'sacred space' allowing agency.
- Sing and play with instruments chosen inspiring music. Students to contribute music/songs that they find uplifting – allowing agency.
- Use 'Cultural artefacts' to introduce the unit – e.g. *Charm of the Genius*; *Let us be United (from the Rig Veda)* See pp. 11-12; *Earth prayers: from around the world*.
- Play social games with other people (e.g. The knot; finding a partner with a similar attribute (positive attributes, things you have in common, birth stories, early childhood memories)
- Identify rites of passage in our society.
- Look at rites of passage in other societies.
- Listen to the story of Chief Sitting Bull – Sitting Bull's childhood name wasn't Sitting Bull but "Hunkesni", which in Sioux means "slow." It was later as an adolescent after showing great bravery in battle against the Crow Indians that his father changed his name to "Tatanka-Iyotanka." In Sioux Tatanka-Iyotanka describes a buffalo bull that is sitting on its haunches that is immovable, or "Sitting Bull."
- Listen to/Read the book 'A Boy Called Slow'
- Look at the concepts of growth and metamorphosis and explore them in designs.
- Look at Escher's illustrations, such as 'Sky and Water'. Use them as a stimulus to create their own design based on the idea of metamorphosis.
- Create a title page including: "Rites of Passage" in a special journal book; include their name in the design.

- Do an exercise using a Russian doll - revealing inner layers (Kessler, (2000).
- Plan for the 'Wilderness Camp' – Students to be involved in identifying what they will need to take with them to be self sufficient for five days in the 'wilderness'.

### ***Week Two – The Wilderness Camp***

***Location:*** On private land in the southern Coromandel near the Broken Hills Doc Camp (Puketui Valley Road).

- Check and pack kit needed for the camp.
- Team challenge – Make stretcher from found materials to carry in extra food and utensils needed for the five-day camp.

*Comment: This required huge skill in improvising, discussion and resilience*

- Set up camp - own sleeping areas in the bush, choosing to sleep alone, in twos, threes or fours.

*Materials:* 1 tarpaulin, 1 rope, roll mat, sleeping bag

*Comment: This required daily tidying of the sleeping areas*

- Dig a long drop – each to take their turn.
- Split in to two groups daily for cooking and cleaning up, collecting firewood and water for boiling for drinking and cooking.
- Own daily wash in the river.
- Camp craft projects:
  - Choose a piece of wood for a personal staff/totem stick and whittle it in preparation for carving a design.
  - Moccasins – measure own feet and create a pattern. Begin own moccasins.
  - Talk to locals about the land and its history and stories to form connection to place
  - Keep personal diaries and spend time in quiet reflection.
  - Learn/Practice bush craft skills:
    1. Identifying plants
    2. Crossing a river safely
    3. Chopping wood

4. Lighting camp fires
  5. Camp fire cooking
  6. Making river water safe to drink
  7. Hygiene on camp
  8. Finding food and medicines
- Tramp through the bush – to the Broken Hill Doc camp
  - Swimming safely in the river
  - Evening discussions: positive affirmations; identifying challenges we face; where the class has come from; old friends now gone
  - Observe & learn about the stars. Listen to stories/legends about them

### ***Week Three***

- Clean up camp equipment
- Write up diaries
- Compose poems, or descriptive writing, on the four elements, taking inspiration from the camp experiences.
- Continue to sing and play instruments with chosen inspiring music.
- Continue with moccasin project
- Create 'thank you' cards for those who have helped them have the Wilderness experience – paintings mounted on card with own poems and expressions of thanks inside.
- Social skills – 'secret friend' for the week; being positive and helpful to someone for the week without telling them what is happening.
- Discussion arising out of the 'Charm of the Genius' verse on being strong and facing fears/being fearless.

### ***Weeks Four - Seven***

- Bring in photos of themselves in different phases, birth, toddler, early childhood, and write memories from each phase.
- Write their own reflection on how they think others see them – the outer layer of the Russian doll (Kessler, 2000)
- Continue singing & playing instruments with chosen inspiring music.
- Work singly or in groups to produce a performance piece that reflects their experience during this "Rites of Passage" topic. They will

perform it to the group and it will be recorded and discussed by the group. It can be musical, dance, poetry or drama or a combination.

- Creative body percussion activities will be introduced and brought to performance.
- Sing: Allelujah canon with musical accompaniment & Canoe song
- Movement activities – Skipping Programme (Jump rope for heart)
- Finish Totem and moccasins
- Art work – personal responses to intrapersonal reflection
- Make a visual exploration of ‘Things that support my wellbeing and sense of wholeness’. This could be in the form of a collage or a painting; series of photographs; photographic montage, etc.
- Create a visual record of their activities and identify the connections between the activities and subject areas.
- Stories and Poems from Chicken Soup for the Teenage Soul:
  - ‘If’ Rudyard Kipling;
  - ‘Going for it’ - Rosenfield & Lambert
  - ‘Growing’ - Mueller
  - Teenagers Bill of rights
  - ‘The Boy Who Talked to Dolphins’ - McDonald
  - Boy Overboard – Gleitzman
  - Girl Underground – Gleitzman
- Affirmation for the Week Activity
- Positive Thinking – Cup half full or empty; 10 Blessings
- Accepting yourself / Encouraging & praising yourself – *Being Different*
- Expressing yourself/ Treating yourself well – *Feeling & emotions in art*
- Being Happy by Yourself
- *What is peer group pressure? Some Ways to deal with Peer Pressure*
- Dealing with pressure to conform – *Under pressure*
- Teenagers ‘Bill of Rights’
- *Facts about alcohol and tobacco*
- *Why do young people take drugs?*
- *Consequences*
- *What if someone offers you drugs?*
- *Feeling safe*

- *What is culture?*
- *Is alcohol harmful?*
- *Drinking and gender stereotypes*
- Complete discussions & write up on 'A Russian Doll and The Real Me
- Feeling Good – & Belonging
- Secret Friend – What makes a good friend

### ***Weeks Eight and Nine***

These two weeks are for brain storming, discussing and planning for the project that will continue at the end of Term 3. Resources – Enviroschools <http://www.enviroschools.org.nz/enviroschools/resources>

- Discuss the performance pieces that reflect their experience during this “Rites of Passage” topic.
- Continue a visual exploration of ‘Things that support my wellbeing and sense of wholeness’. This could be in the form of a collage or a painting; series of photographs; photographic montage, etc.
- Visit: Hukanui Schools Eco Classroom and Te Totara School
- Take on the ‘EcoHut Challenge’ - Working as one group, and for \$100 or less using recyclable and reusable materials, build an EcoHut that will potentially: Support nature to grow; convert and distribute natural energy; nourish the soil and other creatures; provide natural warmth inside from harsh weather; express the culture of your local community. PLUS: Identify an area of personal interest about an environmental issue that can be researched and raise awareness within our local community. This will be continued in Terms 3 and 4 but allows time to develop the project e.g.

Renewable energy

Endangered species

Global Warming/

Climate Change

Self Sufficiency

Pollution

Waste Management

Genetic Engineering

Animal Cruelty

Organics

## Resources

### Charm of the Genius

Sun is my father's name  
Air is my mother's name  
The world is my cottage  
Freedom's my cradle  
Power my life  
Light my food  
Warmth my drink  
Waking my sleep



Force will not crush me  
Steel will not hurt me  
Fire will not burn me  
Earth will not bury me  
From wind and fire  
Stream and mire  
Wild beast's jaw  
And human law

I go - as you see -  
Completely free!  
Irrepressible!  
Indestructible!  
Brimful of power  
Like a spring flower  
There is nothing I fear  
From anything here!

### Perfect Be Our Unity

Let us be united  
Let us speak in harmony  
Let our minds apprehend alike.  
Common be our prayer!  
Common be the end of our assembly  
Common be our resolution  
Common be our deliberations  
Alike be our feelings!  
Unified be our hearts  
Common be our intentions  
Perfect be our unity

From THE RIG VEDA



## Relevant Achievement Objectives from the New Zealand Curriculum

### Health and Physical Education      Level 4

#### Strand A – Personal Health and Physical Development

##### 1. Personal Growth and Development

Students will describe the characteristics of pubertal change & discuss positive adjustment strategies	<i>e.g. in relation to fluctuating moods, acceptance of themselves &amp; other people, exercise patterns, sleep, posture, relaxation, goal setting, hygiene, meeting nutritional needs, coping with illness, family support, cultural differences, tapu situations, &amp; differences in gender &amp; in sexual orientation.</i>
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##### 2. Regular Physical Activity

Students will demonstrate an increased sense of responsibility	<i>e.g. in relation to daily exercise, health-related and skill-related fitness, the development of specific skills, relaxation, stress management, and goal setting.</i>
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##### 3. Safety and Risk Management

Students will access and use information to make & action safe choices in a range of contexts	<i>e.g. when dealing with harassment or abuse or when making choices about food &amp; nutrition, smoking, alcohol, outdoor activities, sports practices, hui, first aid, civil defence, caring for siblings, or safety in the sun, on the road, &amp; near water.</i>
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##### 4. Personal Identity and Self-worth

Students will describe how social messages & stereotypes, including those in the media, can affect feelings of self-worth,	<i>e.g. in relation to body image, gender roles, sexuality, ageing, cultural differences, ways of coping with prejudice, different abilities, mental illness, choice of physical activity, &amp; sports choices &amp; opportunities.</i>
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## Strand B – Movement Concepts and Motor Skills

### 1. Movement Skills

Students will demonstrate consistency & control of movement in a range of situations	<i>e.g. .when participating in modified &amp; specific sports, long poi, water safety activities, gymnastics, creative &amp; ethnic dance, outdoor pursuits, &amp; co-operative activities.</i>
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### 2. Positive Attitudes and Challenge

Students will demonstrate willingness to accept challenges, learn new skills, & extend their abilities in movement-related activities,	<i>e.g. creative dance, adventure activities, team games, &amp; outdoor pursuits.</i>
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### 3. Science and Technology

Students will experience & demonstrate how science, technology, & the environment influence the selection & use of equipment in a variety of settings,	<i>e.g. in relation to appropriate clothing, protective devices, the use of a mannikin, appropriate sports equipment, flotation aids, specialised equipment, &amp; care of equipment</i>
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### 4. Social and Cultural Factors

Students will experience ways in which cultural & social practices are expressed through the ritual of movement, demonstrate understanding of this, & learn skills associated with a range of cultural activities	<i>e.g. creative and ethnic dance, haka, individual pursuits, gymnastics, &amp; games.</i>
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## Strand C – Relationships with Other People

### 1. Relationships

Students will identify the effects of changing situations, roles, and responsibilities on relationships and describe appropriate responses	<i>e.g., when discussing pubertal change, a period of illness, friendship, caring for siblings, leadership roles, changing family structures, sporting interests, or cultural expectations</i>
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### 2. Identity, Sensitivity, and Respect

Students will recognise instances of discrimination and act responsibly to support their own rights and feelings and those of other people	<i>e.g. in cases of harassment, gender stereotyping, violence in sport, non-inclusiveness, a lack of fair play, or discrimination on the basis of chronic illness, mental illness, or cultural difference.</i>
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### 3. Interpersonal Skills

Students will describe and demonstrate a range of assertive communication skills & processes that enable them to interact appropriately with other people	<i>e.g. through assertiveness, negotiation, mediation, conflict resolution, constructive anger management, making positive decisions, &amp; finding support for other people.</i>
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## Strand D – Healthy Communities and Environments

### 1. Societal Attitudes and Beliefs

Students will investigate & describe lifestyle factors & media influences that contribute to common health problems across the lifespan of people in New Zealand	<i>e.g. in relation to smoking, alcohol, exposure to sun, body image, gender roles &amp; stereotyping, depression, attitudes to physical &amp; recreational activities, food choices, &amp; financial resources.</i>
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## 2. Community Resources

Students will access a range of health care agencies, recreational resources, & sporting resources & evaluate the contribution made by each to the well-being of community members	<i>e.g. by comparing similar facilities, discussing health &amp; safety considerations, &amp; considering the opportunities provided for people to take part in physical activity.</i>
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## 3. & 4. Rights, Responsibilities, & Laws – People & the Environment

Students will specify individual responsibilities & take collective action for the care & safety of other people in their school & in the wider community	<i>e.g. by removing a local environmental hazard, writing a health-related school policy or crisis plan, reducing vandalism, introducing a recreational facility, meeting people's specific needs, developing inclusive sports programmes, or implementing a peer mediation programme.</i>
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## Learning Objectives from Social Studies Level 4

*Students will gain knowledge, skills, and experience to:*

Understand how the ways in which leadership of groups is acquired & exercised have consequences for communities & societies.
Understand how people pass on & sustain culture & heritage for different reasons & that this has consequences for people.
Understand how exploration & innovation create opportunities & challenges for people, places, & environments.
Understand that events have causes & effects
Understand how producers & consumers exercise their rights & meet their responsibilities.
Understand how formal & informal groups make decisions that impact on communities.
Understand how people participate individually & collectively in response to community challenges.

## Learning Objectives from the Arts      Level 4

<b>Dance</b>	<i>Students will:</i>
Understanding dance in context	Explore & describe how dance is used for different purposes in a variety of cultures & contexts.
Developing practical knowledge	Apply the dance elements to extend personal movement skills & vocabularies & to explore the vocabularies of others.
Developing ideas	Combine & contrast the dance elements to express images, ideas, & feelings in dance, using a variety of choreographic processes.
Communicating & interpreting	Prepare & present dance, with an awareness of the performance context. Describe & record how the purpose of selected dances is expressed through the movement.

<b>Drama</b>	<i>Students will:</i>
Understanding drama in context	Investigate the functions, purposes, & technologies of drama in cultural & historical contexts.
Developing practical knowledge	Select & use techniques & relevant technologies to develop drama practice. Use conventions to structure drama.
Developing ideas	Initiate & refine ideas with others to plan & develop drama.
Communicating & interpreting	Present & respond to drama, identifying ways in which elements, techniques, conventions, & technologies create meaning in their own & others' work.

<b>Music – Sound arts</b>	<i>Students will:</i>
Understanding music – Sound arts in context	Identify & describe the characteristics of music associated with a range of sound environments, in relation to historical, social, & cultural contexts. Explore ideas about how music serves a variety of purposes & functions in their lives & in their communities.
Developing practical knowledge	Apply knowledge of the elements of music, structural devices, and technologies through integrating aural, practical, & theoretical skills.

Developing ideas	Express, develop, & refine musical ideas, using the elements of music, instruments, and technologies in response to sources of motivation. Represent sound & musical ideas in a variety of ways.
Communicating & interpreting	Prepare, rehearse, & present performance of music, using performance skills & techniques. Reflect on the expressive qualities of their own & others' music, both live & recorded.

<b>Visual arts</b>	<i>Students will:</i>
Understanding the visual arts in context	Investigate the purpose of objects & images from past and present cultures & identify the contexts in which they were or are made, viewed, & valued.
Developing practical knowledge	Explore and use art-making conventions, applying knowledge of elements & selected principles through the use of materials & processes.
Developing ideas	Develop & revisit visual ideas, in response to a variety of motivations, observation, & imagination, supported by the study of artists' works.
Communicating & interpreting	Explore and describe ways in which meanings can be communicated & interpreted in their own & others' work.

**Learning Objectives from English Level 4**

<i>Students will:</i>	<b>Speaking, Writing, &amp; Presenting Indicators:</b>
Integrate sources of information, processes, & strategies confidently to identify, form, and express ideas.	<ul style="list-style-type: none"> <li>- Uses an increasing understanding of the connections between oral, written, &amp; visual language when creating texts;</li> <li>- Creates a range of texts by integrating sources of information &amp; processing strategies with increasing confidence;</li> <li>- Seeks feedback &amp; makes changes to texts to improve clarity, meaning, &amp; effect;</li> <li>- Is reflective about the production of own texts: monitors &amp; self-evaluates progress, articulating learning with confidence.</li> </ul>
Organise texts, using a range of appropriate structures	<ul style="list-style-type: none"> <li>- Achieves some coherence &amp; wholeness when constructing texts;</li> <li>- Organises &amp; sequences ideas &amp; information for a particular purpose or effect;</li> <li>- Uses a variety of sentence structures, beginnings, &amp; lengths for effect.</li> </ul>

## **Appendix Three – The Photographs**

## From the Methodology Chapter:

### Introduction to the use of photographs in the interviews

- The interviews were preceded by a selective slide show of photographs taken at the 'Wilderness Camp'. This was done in order to create a renewed personal connection with the adventure education experience of camping in the wild.
- 110 photographs were laid out in chronological order on large tabletops. There was an immediate, excited reaction as each student came into the room and participants were immediately engrossed by the visual display.
- The photographs were numbered on the reverse. The participants were invited individually to select ten photographs from the available selection of 110 photographs to use as prompts to discussion.
- They were asked to select photographs that they thought would help them to talk about their experience at the Wilderness Camp - what they found significant or challenging in relation to people, the environment or themselves.
- They were told to include at least one photograph of themselves.
- The photographs were used to scaffold the interviews and to maintain a high level of interest in the interview process.
- Each interview was recorded via GarageBand on a MacBook Pro laptop computer and then transcribed for further examination.

The photographs acted as a tool for prompting recall and inspiring insight. Cappello (2005) identified that using photographs in interviews enhances conversations and contributes to understanding children's perspectives. Loeffler (2004) further stated that photo elicitation allows for the inner significance of outdoor experiences to be investigated. Loeffler posits that the deeper understanding gained through investigation of underlying meanings can lead to the development of even more satisfying, innovative, outdoor adventure programmes that meet the needs of the participants.



# Wilderness Camp Photographs















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