

# Drawing Therapy and Articulation of Physical Violence by Students in Selected Secondary Schools in Bundibugyo District, Uganda

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## ABSTRACT

The prevalence of physical violence has inflicted distress upon numerous individuals, prompting extensive discourse on remedies. Addressing the plight of students impacted by physical violence in secondary schools within Bundibugyo District necessitates a unified approach and the adoption of strategies to alleviate the ensuing stress. This research delves into the potential of drawing therapy to articulate the nuanced experiences associated with the escalating incidence of physical violence in these schools. Despite the array of adversities affecting secondary students, physical violence emerges as a particularly pervasive issue, often leaving young individuals hesitant to verbally articulate their suffering. Thus, this study sought to explore the correlation between visual art therapy and the expression of physical violence among students in specific secondary schools within Bundibugyo District. The hypothesis that guided the study was: There is no significant relationship between drawing therapy and violence expression by students in selected secondary schools in Bundibugyo District in Western Uganda

The study, involving 400 Senior 2 students (distributed across School A-163, School B-17, School C-75, and School D-145), employed methodologies including semi-structured interviews during sessions, observational techniques, and focus group discussions. In this research, the content validity index of the instruments was 0.75. Employing experimental design, the research revealed a significant disparity in means, indicating a tangible relationship between drawing therapy and the expression of physical violence among students in the selected secondary schools in Bundibugyo District. Consequently, the null hypothesis was dismissed. These findings culminate in the assertion that drawing therapy interventions facilitate the enhanced expression of physical violence among victims, aiding in their relaxation, restoration of hope, and alleviation of anxiety stemming from their encounters with physical violence.

**Keywords:** Physical Violence, Therapy, Drawing.

## Introduction

Violence against children in educational settings is a pressing concern, recognized both nationally and internationally for its implications on human rights, health, and child protection. The aftermath of

physical violence extends beyond mere bodily harm, leading to physical and psychological trauma, heightened stress levels, and hindrances to academic focus among students, especially adolescents (Burton & Leoschut, 2013). Even in secondary schools like those in Bundibugyo, instances of physical violence have been reported (Apondi et al, 2021). Students often struggle to verbalize their experiences of violence, lacking therapeutic interventions to mitigate its effects, restore hope, and rebuild self-esteem, perpetuating a cycle of violence in Bundibugyo District's secondary schools.

Art therapy, a non-verbal approach, has shown promise in alleviating trauma symptoms and enhancing self-perception and psychological well-being (Shelly & Maddie, 2022). However, affected students frequently refrain from disclosing their experiences to teachers and peers, worsening their physical distress and sometimes leading to tragic outcomes like suicide.

Expressive modalities such as visual art, are often better tolerated by children who have experienced severe distress than verbal communication. Stress symptoms among students include anxiety, frustration, academic decline, loss of hope, and strained interpersonal relationships, all significantly affecting the quality of their education (Malchiodi, 2014).

## **THEORETICAL REVIEW**

The present study draws upon John Dewey's Theory of Expression, which suggests that artworks act as intentional mediums through which individuals convey their emotions, resulting in novel perspectives and inventive problem-solving methods. Within the framework of students contending with physical violence, this theory proposes that visual expression offers them a means to externalize the impacts of physical violence, consequently diminishing anxiety and stress while nurturing hope (Mitias, 1992). Dewey's Expression Theory encompasses several key arguments:

Firstly, Dewey emphasizes that genuine expression is intrinsic to the aesthetic experience. Artistic expression isn't merely about conveying pre-formed ideas; rather, it intertwines with the ongoing process of lived experience. This aligns with the aim of this study which sought to explore the relationship between therapeutic drawing and the expression of physical violence among students in selected secondary schools in Bundibugyo District. The objective was to provide students with a platform to articulate their lived experiences as victims of physical violence, thereby alleviating their anxiety.

Secondly, Dewey views art as a form of communication that surpasses verbal language. Through artistic expression, individuals can convey experiences, emotions, and thoughts beyond conventional linguistic boundaries. This aspect of Dewey's theory resonates with our study, where students were given the opportunity to articulate aspects of physical violence that couldn't be easily expressed verbally. This facilitated physical stability, reduced stress, anxiety, and restored hope among the participants.

Thirdly, Dewey emphasizes the importance of the artistic process over the mere production of a finished product. He contends that true expression unfolds during the act of creating, experimenting, and engaging in the artistic process. This aspect is pertinent to the current study, as it focused on the students' articulation of their lived experiences through a process that led to the externalization of their feelings of physical violence. This process alleviated the students stress, anxiety, and restored hope.

Finally, Dewey rejects the notion that emotion and expression are separate from intellectual engagement. Instead, he argues that physical and intellectual aspects are intertwined in artistic expression, contributing to a holistic and meaningful experience. This aspect of Expression Theory resonates with this study objective, which aimed at examining the relationship between therapeutic drawing and the expression of physical violence among students. Emotion and expression were intrinsically linked, as the

therapeutic articulation of the effects of physical violence led to physical stability, restored hope, reduced anxiety, and stress among the participants.

### Literature

Physical violence in form of slapping, canning, kicking, pinching, bullying and burning has become largely normalised both in schools and homes in Uganda in particular and Africa at large. Lunneblad, J., Johansson, H., Odenbring, Y. (2019) mentioned Physical violence as the intentional use of physical force against another person or group, resulting in injury, harm, or suffering. It encompasses a range of behaviours, including hitting, punching, kicking, pushing, slapping, and any other form of physical aggression.

According to United Nations Educational, Social and Cultural Organisation (UNESCO) (2017), School bullying as a form of physical violence in South Africa involves repeated incidents of abuse.

The 2007 study carried out by United States centre for diseases control and prevention (CDC) and United Nations International Children's Education Fund (UNICEF) in Swaziland as cited in Walakira and Ddumba, (2012), around one in four girls and young women between 13 and 24 years of age have experienced physical violence.

A survey done by Action aid and advocacy for children (2012-2014) in Bundibugyo District indicated that 98 percent of children surveyed reported experiencing physical violence weekly. It is the researchers' contention that the use of Drawing therapy and expression of physical violence expressed has not been explored in Bundibugyo District in Western Uganda. This study tried to fill up that gap in such a way that secondary school students who had been victims of violence in secondary schools of Bundibugyo District but were secretive and lacked an expressive channel and a therapy for violence, were able to use drawing therapy to help them express physical violence and be able to regain lost hope and confidence as a result of experiencing violence or witnessing someone who had experienced violence.

Rhyne, (2016) affirms that the reason drawing may be therapeutic is that when experienced as a process, it allows an artist to know himself as a whole person in a short time. Though the researchers agree with Rhyne, (2016) on the therapeutic nature of art, this study unlike the above was specific enough to apply drawing therapy both as a therapy and an expressive channel for victims of physical violence in secondary school. The researchers hoped that this would lessen anxiety, instil self-esteem and above all help victims feel relieved from physical violence and all its evils.

Telle, Benjamin, Dracup and Josh, (2016) assert that to help reduce violence in schools, students must create drawing; creatures made out of clay and recycled materials. Telle, Benjamin, Dracup, Josh's, (2016) assertion above is true indication of the function of art in making a positive impact on victims of violence in schools. Telle, Benjamin, Dracup and Josh's, (2016) only mentions drawing as means that can help reduce bullying in schools. The researchers believe the above study can only be effective if visual art in general is utilised to express violence as well as a therapy for violence. The researchers further argue that victims of violence should be allowed freedom of choice of materials to use and a form of art to engage in.

This would not only inculcate confidence in these students but also help them to be able to freely visually express their hidden feelings and how they are affected by violence.

Kost and Kathryn, (2019) mention that by creating space to harness creative, positive energy and focusing on visual art expression of violence, the clinician and client allow healing and change to be an intentional, supportive process which encourages the clients to witness growth, self-acceptance coupled

with self-compassion. Kost and Kathryn, (2019) study is not focused on secondary school students and does not specify the kind of visual art clients should engage in so as to act as therapy that could relieve the victims of violence of stress, anxiety associated with experiencing violence. Failure to avail an expressive channel and therapy for violence victims in secondary school has been regarded in this study as inconsideration of the situation prevailing in the affected schools which has led to escalation of the vice. The current study was specific enough by applying drawing therapy on secondary school students so as to help them to communicate and externalise effects of physical violence that were formally internalised, thus providing relief for victims of the evil.

### **Methodology**

The study employed an experimental research design. Drawing as an independent variable has elements such as tone, form, space, value, shape, texture, colour, line. The dependent variable, physical violence has elements such as kicking, pushing, slapping, pulling ears and other tactics that make the victim feel threatened, inferior, ashamed or degraded.

### **Drawing therapy experiment procedure**

The experiment under drawing therapy was organised in such a way that participants were organised into control and experimental groups. Experimental group was the group that received treatment in form of drawing therapy. The control group was the group that did not receive the treatment. This meant that the researchers was able to find out the effect of the treatment on the experimental group in relation to articulation of physical violence expression and compared results of the experimental group and control group thus determining if the treatment had an effect on the experimental group.

The pre-test experiments lasted for one and a half hours. On the pre-test day, the researchers introduced themselves to the students, explained the topic and the purpose of the study as well as the expected duration of the experiment and then randomly assigned students to either the control group or the experimental group using random sampling method, facilitated by random numbers. There were a total of 6 control groups and 6 experimental groups, each consisting of 10 members. This decision was made to ensure better control over the groups and to allow each individual ample opportunity to share insights and observations.

In the pre-test/control group, students were provided with various materials and tools such as, drawing pencils, papers and other relevant items and were instructed to draw.

The post-test test experiment session lasted for one and a half hours and solely included participants from the experimental group. Six experimental groups, each comprising 10 members, were formed to ensure better control and ample opportunity for sharing insights. The treatment began with the reading of guidelines, followed by the drawing sessions.

During the drawing session, participants were given papers and drawing pencils and other basic drawing materials and tools. They were tasked with drawing articulating their emotions and the situations encountered at School. The primary objective of the activity was to know how the victims of physical violence could express how they were affected by physical violence and how this helped to improve their situations in regard to their experiences with violence. Physical violence was measured basing on indicators such as, kicking, beating using a stick, boxing, slapping and this was reinforced by lived experiences of students as presented during in-session interviews and in-session focus group discussions. A person who is not physically distressed would be physically stable, happy, socialising with fellow

students and above all not moody. The researchers used thematic analysis so as to identify, analyse, and report patterns (themes) within qualitative data. This involved systematically coding data to identify themes, which were patterns of meaning or topics that emerged from the data. Thematic analysis helped the researchers to explore and interpret the underlying experiences, perceptions, and understandings of participants in regard to physical violence.

The variability in the expression of physical violence among the students was brought by the fact that in the control group, where the intervention was not introduced, students just drew whatever they thought about, where as in the experimental group, where the intervention was introduced among students who were victims of physical violence, there was improved expression of physical violence which as revealed by students in focus group discussions and interviews during experiments led to relaxation, relief and above all lessened anxiety.

### Research Design

Experimental design was adopted in this study. Bell (2009) mentions experimental design as being objective in carrying out research process in a controlled fashion so that exactitude was maximized thereby drawing conclusions regarding hypothesis statements and above all testing and validating the relationship among experimental variables. The researchers chose experimental design because of the precision with which they were able to analyse the relationship among variables and minimizes ambiguity thereby determining causal relationships and stating causal conclusion.

A mixed research approach was adopted. The researchers collected, analysed, and integrated both quantitative and qualitative data in a single study. The mixed methods approach was engaged in this study because it helped to ensure that the limitations of the quantitative method are balanced by qualitative methods. By using mixed methods, the researchers were able to understand inconsistencies between quantitative results and qualitative findings.

### Population

Target population was estimated to be 2612 from the following schools: Semuriki High School-Izahura, with enrolment of 1066 students, Bukonjo Seed School with enrolment of 112, Bundikahungu Seed School with enrolment of 487 students, St Mary's Simbya Secondary School has a students' enrolment of 947 students. The researchers selected 400 Senior two students from the target population (2612) using Probability Proportion to size (PPS) sampling method. Sample size is the number of items selected from the entire population to constitute a sample (Kothari, 2004)

The investigators used a sample size estimation formula by Slovan, (1960) since the estimated population of students was known.

$$n = \frac{N}{1 + Ne^2}$$

Where: n= Population size; N=Population size; e=Margin of error to be decided by the researchers;  
 $n=2612/1+2612 (0.05^2)$ ;  $=2612/1+26120 (0.0025)$

$$n = \frac{2612}{1 + 2612 (0.05^2)} = 399.847 = 400$$

400 participants were selected and used in this study.

Only senior two secondary school students were recruited basing on the fact that it's a transition stage from childhood to adolescence. At this stage, adolescents are faced with many challenges that are linked



to violence in addition to lacking skills of expression. Therefore, the researchers also wanted to help them express inner messages using symbols, colours, tones, lines, shapes, form and any other elements of art.

**Demographic of characteristics of participants**

Participants in the current study comprised of Senior two students whose age ranged from 13 to 16 years old. However, there was slight variations due to factors like starting school at different ages or repeating grades. There was relatively equal distribution of male and female students in these schools, although some schools had slight imbalances. The demographic make-up reflected the ethnic diversity of Bundibugyo District, with students belonging to various ethnic groups such as the Bamba, Bakonjo, Basongora, and Babwisi. Students came from diverse socio-economic backgrounds, including families engaged in agriculture, business, or other occupations prevalent in the region. Some students were day scholars, commuting from nearby communities to attend school, and others boarders, residing in school dormitories during the academic term. Some students came from families practice Christianity, Islam, or other traditional African religions, reflecting the religious diversity of Uganda. In the participating schools, English was the primary language of instruction at the schools, but students also spoke local languages such as Konjo, Rutooro, or Lunyoro in their daily lives. Students came from nuclear families, extended families, or other family structures common in Bundibugyo District in Ugandan society. All the participants were in rural areas and faced challenges in terms of resources such as textbooks, laboratory equipment, and other necessities.

**Population**

**Table 1: Samples and sampling procedures**

Category of participants	Sampling procedure	Secondary Schools	Sampling procedure	Population	Sample size
Senior 2	Probability proportional to Size	Semuliki H/S	Purposive Sampling	1066	163
Senior 2	Probability proportional to Size	Bukonjo Seed School	Purposive Sampling	112	17
Senior 2	Probability proportional to Size	Bundikahungu Seed school	Purposive Sampling	487	75
Senior 2	Probability proportional to Size	St. Mary's Simbya Sec School	Purposive Sampling	947	145

**Methods of Data Collection**

A semi-structured interview was used to collect data in this study because the researchers wanted to find out students’ lived experiences, behaviour and understanding concerning how they were affected by physical violence. The observation method was used in experiments in which both control and experimental groups of respondents were chosen from sample secondary school students who were pretested so as to measure the dependent variable before intervention in experimental groups and after. The observation method was used with the aid of an artistic expression observation score tool for recording the observed expressions or indicators that were exhibited during art activities. Similarly, focus group discussion method was used to gather information from senior two adolescents so as to specifically discuss physical violence as topic of interest.

**Quantitative data Analysis**

A Wilcoxon signed rank test was performed to determine if there was a statistically significant difference in the mean of drawing therapy and articulation of physical violence before and after students received drawing therapy treatment. A total of 60 students were used in the analysis.

**Table 2: Wilcoxon signed-rank test**

Sign	obs	sum ranks	expected
Positive	0	0	915
Negative	60	1830	915
Zero	0	0	0
All	60	1830	1830
Unadjusted variance	18452.50		
Adjustment for ties	-17.75		
Adjustment for zeros	0.00		
Adjusted variance	18434.75		
$z = -6.739$			
Prob>  z =0.0000			

$H_0$ : There is no relationship between drawing therapy and physical violence expression by students ( $H_0: \mu_1 = \mu_2$ );

$H_a$ : There is relationship between drawing therapy and physical violence expressed by students ( $H_a: \mu_1 \neq \mu_2$ )

**Presentation of quantitative results**

**Table 3: Pretest comparison of control and experimental groups on position of images used in drawing therapy expressing Physical violence**

Indicator	1-Pre-Test control group			2-Pretest experiment group		
	Rate	Number	%	Rate	No. of Stds	%
Position of images	1	25	42	1	33	55
	2	33	55	2	19	32
	3	02	03	3	08	13
	4	-	-	4	-	-
	5	-	-	5	-	-

In the control group pre-test in table 3, data revealed that 25 (42%) participants in score 1 were using position of images, 33 (55%) participants in score 2 of the 60 total number of participants used position of images in drawing expressing physical violence whereas 2 (3%) participants in score 3 out of the 60 total number of participants used position of images while expressing physical violence through drawing. Majority of the participants were unable to use position of images in drawing expressing physical violence because 25 (42%) participants in scored in the lowest rate 1 out 60 of the participants who were using position of images and 33(55%) participants in the second lowest rate 2 out of the 60 total number of participants used position of images in drawing expressing physical violence.

In the experimental group pre-test in Table 3, data revealed that 33 (55%) participants in score 1 out of the 60 total number of participants were using position of images, 19 (32%) participants in score 2 out

of the total number of participants used position of images in drawing expressing physical violence whereas 8 (13%) participants in score 3 out of the total number of participants used position of images while expressing physical violence through drawing. Majority of the participants were unable to use position of images in drawing while expressing physical violence because 33 (55%) participants scored in the lowest rate 1 out of 60 of the total participants who were using position of images.

**Table 4: Post-test comparison of control and experimental groups on the position of images or figures used in drawing therapy expressing Physical violence.**

Indicator	1-Post-Test Control group			2-Post-test experimental group		
	Rate	Number	%	Rate	No. of Students	%
Position of images	1	-	-	1	01	02
	2	03	05	2	10	16
	3	21	35	3	22	37
	4	26	43	4	23	38
	5	10	17	5	04	07

**In the control group post-test in table 4,** data revealed that 3 (5%) participants in score 2 out of the 60 participants were using position of images, 21 (35%) participants in score 3 out of the 60 total number of participants used position of images in drawing expressing physical violence, 26 (43%) participants in score 4 out of the 60 total number of participants used position of images while expressing physical violence through drawing whereas 10 (17%) participants in score 5 out of the total number of participants used position of images while expressing physical violence through drawing.

**In the experimental group post-test in table 4,** after introduction of the intervention, data revealed that 1 (2%) participants in rate 1 out of the 60 participants were using position of images in drawing expressing physical violence expressed, 10 (16%) participants in score 2 out of the total number of participants used position of images in drawing expressing physical violence expressed, 22 (37%) participants in the third highest rate 3 out of the 60 total number of participants used position of images while expressing physical violence through drawing. 23 (38%) participants in the second highest rate 4 out of the 60 total number of participants used position of images while expressing physical violence through drawing. 4 (7%) participants in score 5 out of the total number of participants used position of images while expressing physical violence through drawing. The results indicate that the intervention had a great effect on post-test experimental group because 23 (38%) participants scored in the second highest rate 4 out of the 60 total number of participants who used position of images while expressing physical violence through drawing. Whereas, in the experimental group pre-test in table 3, 33 (55%) participants in scored the lowest rate 1 out of the 60 participants who were using position of images in drawings expressing physical violence. Therefore, majority of the participants were unable to use position of images in drawing while expressing physical violence.

Likewise, a Wilcoxon signed rank test was performed to determine if there was a statistically significant difference in the mean of the drawing therapy using position of images and physical violence expression before and after students received the treatment. A total of 60 students were used in the analysis.

The test revealed that there was a statistically significant difference in means therefore there was a relationship between drawing therapy using position of images and physical violence expressed by students in selected secondary schools in Bundibugyo District.

Consequently, hypothesis which stated that: There is no significant relationship between drawing therapy using position of images and physical violence expressed by students in selected secondary



schools of Bundibugyo District, in Western Uganda was rejected.

**Experimental Group**

**Statistical Methods**

Wilcoxon Signed Rank Test was performed to determine if there was a statistically significant difference in the mean of the position of images or figures while expressing Physical violence through drawing therapy before and after students received a therapeutic drawing treatment. A total of 60 students were used in the analysis is. The test revealed that there was a statistically significant difference in means; therefore, there is a relationship between drawing therapy using the position of images or figures while expressing physical violence expressed by students in selected Secondary Schools in Bundibugyo District ( $z = -6.736, p < 0.0001$ ).

**Table 5: Wilcoxon signed-rank test**

Sign	obs	sum ranks	expected
Positive	0	0	914.5
Negative	59	1829	914.5
Zero	0	0	0
All	60	1830	1830
Adjusted variance	18434.25		
Unadjusted variance	18452.50		
Adjustment forties	-18.00		
Adjustment for zeros	-0.25		
$z = -6.736$			
$Prob >  z  = 0.0000$			

The test revealed that there was a statistically significant difference in means; thus, there is a relationship between drawing therapy and Physical violence expressed by students in selected Secondary Schools in Bundibugyo District ( $z = -6.736, p < 0.0001$ ).

**Qualitative Data Analysis**

Qualitative data was analysed using thematic analysis. Thematic analysis is a research method used to identify and interpret patterns or themes in a data set; it often leads to new insights and understanding (Naeem, M., Ozuem, W., Howell, K., & Ranfagni, S., 2023)

The researchers conducted thematic analysis focusing on the themes emerging from the data about the relationship between drawing therapy and expression of physical violence by senior two students in selected Secondary schools of Bundibugyo District.

**Descriptive statistics**

The results presented bellow were extracted from the in session interviews, Focus group discussion and observations. The students gave their lived experiences by drawing, explaining and in some cases indicating in their work how they were affected. These results were informed by the explanatory sequential design in which qualitative data was used in the subsequent interpretation and clarification of the results from the quantitative data analysis.

**Table: 6 Drawing expressing physical violence**

Forms of Physical violence	Number of students out of 60 who used Drawingtherapy expressing a specific form of Physical violence.	Percentages (%)
<b>Bulling</b>	10	17
<b>Punching</b>	13	22
<b>Pushing</b>	05	8
<b>Pulling ears</b>	05	8
<b>Burning</b>	02	3
<b>Slapping</b>	02	3
<b>Kicking</b>	19	32
<b>Pinching</b>	04	7

The initial phase of the thematic analysis process involved the transcription of data and familiarizing oneself with it. The researchers then selected quotes that brought the data to life and pertinently represented diverse viewpoints and patterns pertinent to the research objective which was: To examine the relationship between drawing therapy and physical violence expressed by students in selected secondary schools in Bundibugyo District.

The researchers then coded, by systematically identifying and labelling patterns or themes within qualitative data. This process involved scrutinizing the data, line by line, to identify recurring ideas, concepts, or topics that emerged from the dataset. Coding involved;

The researchers beginning to identify specific pieces of data that seemed relevant to the research objectives. These included phrases, sentences, or paragraphs that captured important ideas or concepts like Punching, Pulling ears, Pushing, Burning, Slapping, Kicking, squeezing the neck and Pinching.

The codes were then organised into a hierarchical structure, with broader themes encompassing more specific sub-themes or codes, which helped in systematic categorization of data making sense of it. The researchers continuously reviewed and refined the coding scheme as more data analysis was done. After the coding scheme was established, the researchers systematically applied it to the entire dataset, assigning relevant codes to each piece of data.

After coding the entire dataset, the researchers examined the coded data to identify predominant themes or patterns that emerged across the dataset.

**Identified themes:**

**Theme 1:** Punching leading to Physical injury

**Theme 2:** Pain due to physical injury

**Theme 3:** Crying

The researchers further reviewed and refined themes to ensure that each theme captured a distinct aspect of physical violence and there was no overlap between themes.

The findings in qualitative researchers were finally based on the following themes:

**Theme 1:** Physical injury

**Theme 3:** Pain

**Data interpretation:****Students were able to derive drawings depicting Punching and Kicking**

Drawings provided victims with a non-verbal outlet to express their emotions, including feelings of injury and pain. Through drawing, victims externalized their inner turmoil and experienced emotional release, promoting catharsis and emotional relief.

Engaging in drawing empowered victims by giving them control over their creative process. They sketched and drew to present their experiences and emotions, reclaiming a sense of agency that may have been lost due to physical violence.

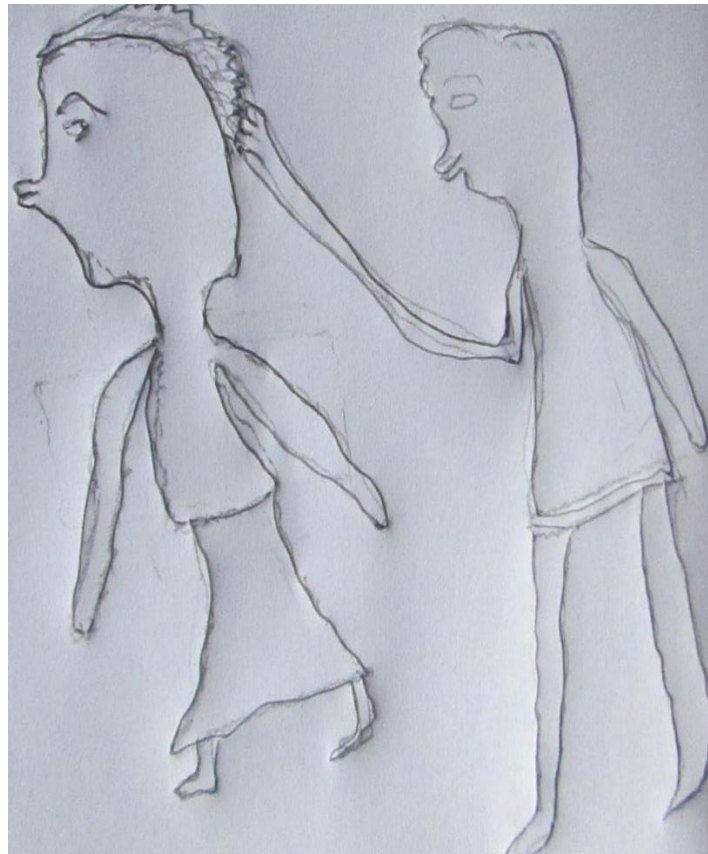
Victims externalized their emotions by transforming abstract feelings into tangible drawings. By objectifying their experiences of physical violence, victims gained perspective and distanced themselves from the intensity of their feelings, facilitating reflection and insight.

**Implications**

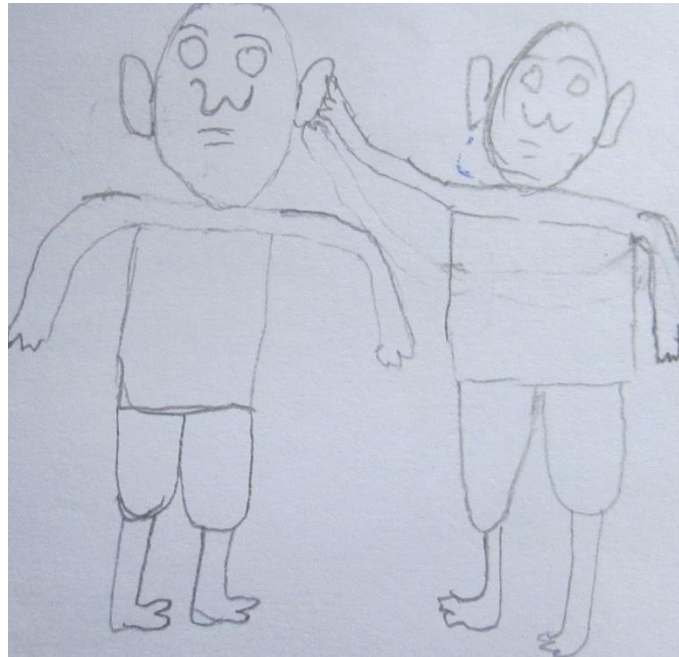
In summary drawing as a therapeutic intervention for victims of physical violence helped Senior two secondary school students who had been victims of physical violence to creatively articulate aspects of physical violence they could not articulate verbally thus, they were able to relax, lessen anxiety and become less anxious.

**Qualitative data in form of models and excerpts from the interviews and focus group discussions:**

The results presented below were extracted from the in session interviews, focus group discussion and observations. The students gave their lived experiences by drawing, explaining and in some cases indicating in their work how they were affected.

**Plate A: Drawing Depicting Punching**

**Plate B: Pulling ears**



**Plate C: Drawing Depicting Kicking**



**Plate D: Squeezing the neck****Discussion**

Results show that before the introduction of the intervention, in experimental group pre-test in Table 3, 33 (55%) participants scored in rate 1, 19 (32%) participants scored in rate 2. 8 (13%) of the total number of the 60 participants scored in rate 3. No participant scored in rate 4 and 5 out of the total number of participants that used size of drawings expressing Physical violence. Most of the respondents scored at the lowest rate, and this was attributed to the fact that students had little skills of expression using position of images to articulate how they were affected by Physical violence. In the Experimental group post-testing table 4, after the introduction of the intervention, 1 (2%) participants out of the total number of 60 participants in rate 1 used position of images in drawing therapy expressing Physical violence. 10 (16%) participants scored in rate 2 out of the total number of 60 participants, 22 (37%) participants scored in the third highest rate 3 out of the total number of 60 participants, while 23 (38%) participants scored in the second highest rate 4. 4 (7%) out of the total number of participants that used position of images while expressing Physical violence through drawing therapy. The 23 (38%) participants who scored in the second highest rate 4 out of the total number of 60 participants is evidence that introduction of the intervention led to improved expression of Physical violence through therapeutic drawing and led to lessened anxiety, restored physical stability and above all lessened stress. These findings are in agreement with those of Jordan and Kyung, (2011), who pointed out that the psychological effects such as those expressed through visual art therapy result in enhanced ability to self-expression, promoted self-awareness, self-acceptance, lessened anxiety, and above all improved self-confidence among victims. Drass, (2015) affirms that the layout of visual art therapy room can provide structure, routine and safety of the people involved in therapeutic process. Similarly, Malchiodi, (2020) points out that art therapy helps children to visually express and record experiences, perceptions, feelings and imagination.



## CONCLUSION

Prior to the intervention (pre-test), students struggled to effectively express themselves through drawing. However, following the application of the intervention, students exhibited noticeable improvement in their ability to express physical violence through drawing. This suggests that drawing therapy intervention greatly enhanced the capacity of students who were victims of physical violence to articulate their experiences, leading to reduced anxiety, stress, restored confidence, and improved physical stability among secondary school students.

The conclusion was further supported by the results observed in the Experimental post-test group (Table 4), where the introduction of the intervention led to enhanced artistic expression using position of images in drawings expressing physical violence.

Aligned with the objective of this study, which aimed to explore the relationship between drawing therapy and physical violence expressed by students in selected secondary schools in Bundibugyo District, therapeutic drawing was utilized both as an expressive outlet and a form of therapy for secondary school students who had experienced physical violence. Drawing therapy provided the students who had been victims of physical violence with relief from the anxiety associated with physical violence.

Furthermore, this study sought to investigate practical approaches to addressing the failure of secondary school students to express aspects of physical violence that they could not articulate verbally. The outcomes of this study aimed to foster personal growth, enhance self-understanding, facilitate physical healing, and assist individuals in finding meaning and insight, thereby alleviating overwhelming emotions or trauma, resolving conflicts and problems, enriching daily life, and promoting an increased sense of well-being.

Children's involvement in selecting and leading art activities that are beneficial to them, assisting them in finding meaning in the creative process, and facilitating the sharing of their artistic experiences with a therapist were integral aspects of this approach. Additionally, therapeutic drawing expedited the communication of physical violence, thereby streamlining assessment and intervention processes. It was hypothesized that drawing therapy would facilitate children's verbal reports of physical violence events by reducing anxiety, promoting comfort, enhancing memory retrieval, organizing narratives, and encouraging the disclosure of more detailed information than in purely verbal interviews.

## Recommendations

### Policy Suggestions

The current study proposes the integration of the Innovative Visual Art Impression Model into the design, implementation, and evaluation of policies and programs aimed at preventing physical violence among secondary school children. It emphasizes the importance of strengthening the capacities of service providers, institutions, and communities to ensure that appropriate information and support services are available to children who may struggle to express themselves, exhibit secretive behaviours, or lack self-expression skills.

Moreover, the study urges the utilization of its findings to provide evidence-based information to the Ministry of Gender, Labour, and Social Development. This would facilitate the restructuring of approaches to addressing violence, incorporating visual art therapy and artistic expression as therapeutic tools for victims, enabling them to articulate their experiences non-verbally.

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