

Discharging Phobia and Panic Disorders through Therapeutic Photography: Towards Righting Undergraduates Emotions for Performance in FCE, Kontagora.

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ABSTRACT

This study on “Discharging Phobia and Panic Disorders through Therapeutic Photography: Towards Righting Undergraduates Emotions for Performance in FCE, Kontagora” deals with utilization of photographic skills for emotional expression and processing in therapeutic setting. The study adopted Mixed Method design with qualitative and Art-Based methods adopting interview, observation and focus group, while quantitative design adopted quasi-experimental study, with 2x2 factorial design with pretest-posttest non-randomized control group design. Four research questions and four hypotheses were formulated for the study, which 11 students were sampled, using nonprobability sampling technique of convenience sampling, while 14 students who also failed the Instructional Technology test, but did not accept the phototherapy voluntarily, as a way of helping them release emotional struggles were used as control group. Paired and Independent t-test were used to analyse the data, while Levene’s test for equality of variance was adopted to determine the degree of freedom at 0.5 degree. The research questions answered showed a significant difference between pretest and post-test scores among participants, but females were seen to have a high degree of emotional responses – discharging phobia and panic disorders. The stated hypotheses did not recognise significant differences in both emotions and academic performances; thus, the study recommends, among others that photographic component of Educational Resource Centers of tertiary institutions should be expanded to also cater for therapeutic interactions for students.

Keywords: Photography, Phobia and Panic Disorders, Emotional Release, Primal Discharge, Performance.

INTRODUCTION

The media is the message (McLuhan, 1977 in Akpanudi, 2018); thus, the right message packaged in appealing communication media is the antidote for curbing learning behaviour ill-notes for the new education paradigm – Education for Sustainable Development. The media can play a vast role in aggregating, controlling and changing (transforming) emotional situation of learners. Such media more importantly include photographs. Photographs benefit from visual rapid response, with additional contemptuous familiarity, which makes them non-threatening and comfortable artefacts. It also gets strong responses: personal feelings, or memories triggered (e.g. looking at family albums), more general human responses (distant war photographs). And yet the deliberate expressive photograph is a rare thing, among millions of photographic images produced every year (Wheeler, 2009) The photographic “image” is a surety for imagination, thus, ascribing s/he, we, his/hers is because of their links with, and a function of an existing imagination of people, gender and number, thus, pleading with, and appealing to emotions, of obsession, and depressions, etc., thus, arts photography is envisaged to mirror experiences, (Nedelcu and Nedelcu, 2012), and emotions associated with them.

However, the ability to understand and identify one's own emotions as well as those of us, control behaviour and actions with cognitive awareness, and modify feelings in response to difficult situations is known as emotional intelligence (Shirazi, 2024). Emotional Intelligence demonstrates the capacity of intellect, observation, and sensibility to improve reasoning, and comprehension of complicated interpersonal relationship. Furthermore, it demonstrates the capacity of intellect, observation, and sensibility to improve reasoning and comprehension of complicated interpersonal relationships. People with high Emotional Intelligence (EI) scores are thought to have higher self-esteem, better job security, and better managerial skills. A high emotional intelligence indicates a greater ability to understand, regulate and handle emotional stress, because they greater emotional regulations skills than others, may be personally and academically more productive (AIAFnan and Dishari, 2024), especially in classroom participation, where emotions interact, and examination performances (Kioupi, and Voulvoulis, 2019).

Moreover, Participation in classroom discussion is an excellent way to involve and engage students in the learning process, because active engagement in learning promotes learning (Czekanski and Wolf. 2013), and students learn best when they participate in learning (Petress, 2024). In fact, a focused classroom participation is said to signpost an expectation of high academic participation. This is because, participation is engendered by positively transformed emotions. The teacher is the most powerful figure in the classroom, in spite of the paradigm shift to learner-centered instruction, who directly or indirectly has influence on class participation. Scholars have evaluated that teacher can enhance the participation by adopting the different strategies and utilizing the various tools (Rafiq and Qaisar, 2021) to suit both males and female students in their different characteristics and needs. This forms a true picture of how much activities make for classroom productivity and teacher's delivery levels. The teacher thus make referral or carry out simple psychotherapy, sociotherapy or any other simple therapies, like involving photography to change learners' emotions for achievements.

A therapy is a creative-practical approach of to getting problems, especially socio-emotional problems solved through mind-manipulating skills. Therapists and counsellors are responsible for ideal therapies. For instance, phototherapists avail the certainty of the multiplicity of photo languages in creating new picture, and or reverse pictures of the first one painted by the client (Ginicola, Smith and Trzaska, 2012). In therapeutic photography, the mind of the therapist magnets what the clientele paints in form of verbal representations and offer a physical photographic work which expresses what the client said by means of flips-interpreting such concepts. This photo-concepts are thus represented in reverse-flips for the problem-solution encounter, reflecting problem processes in match to solution processes. Therapies involving emotions are social virtues to carry out, and emotional intelligence has been proven to be a teachable skill that should be cultivated in persons, although many believe are innate, measurable gifts that could not be altered (Shah, et al. 2022).

Notwithstanding the thinking, people acquire them for improving their learning and wellbeing. Learning difficulties are specific learning disorders in one or more areas of psychological processes involved in understanding and using spoken or written language, which results in deficits in the ability to listen, think, speak, read, write, spell or do mathematics (Namkung & Peng in Frey (Eds),2018). Some of these difficulties are noted in areas like IQ-Achievement Discrepancy and Response to Intervention, which in turn showcase reading disabilities, mathematics disabilities, written expressions disabilities, among others. These disabilities are often viewed only in the contexts of the hard-skills as enlisted above, yet, academic achievement can also include soft-skills which are essentially sustainable and aid responsible living in all contexts of life (AIAfnan and Dishari, 2024). With this softskills, therapeutic photography provides opportunities for more reflective and transformative modes of modes of Education for Sustainable Development which emphasizes capacity bulding, participation and self-determination and autonomous thinking (Kioupi, and Voulvoulis, 2019).

STATEMENT OF THE PROBLEM

Learning has been declared to be the right of the learner the world over. The 21st Century has made

declarations that have put Education For All (EFA), Kioupi, & Voulvoulis (2019)

Thus, government at all levels have made frantic efforts to make education take its place as the fulcrum to which other sectors of operations rest, yet, the efforts seem insufficient and are compromised at various levels of Implementation.

Educational institutions – Primary, Secondary and the different strata of tertiary institutions still lack the where withal to enforce inclusive education as a right of the learners in a democracy. Infrastructures and facilities are either underused or pressured upon for overuse. Efficiency is not guaranteed. Instruction itself still remains teacher-centered, and/or institutional centered than learner-centered. The biting economic realities, the different awkward experiences of parental separation or death, hunger, social and economic bully, have brought to some, unbridled freedom to trample and infringe on the rights of others, while others suffer the penury of fear, tensions, anxieties, different level of pathological injuries and heartaches.

Yet, because people naturally do not think in strings of words (except when trying to communicate thoughts), but in images: pictures, pictograms, icons, perhaps, supported by other sensory data. Hence, idiomatic speeches include “*I see*”, to mean “**I understand**”, “*Look after*” or “*keep an eye on*”, to mean “**take care of**”. Internal communications (intra-personal) do not include verbal conversations (despite the BEEZER comic’s appealing idea of “*The Numskulls*” rushing about in the cranium passing messages and notes. Translating these into sentences involves chopping them into discretely manageable and comprehensive sociologically agreed packets called words, and then string a well-chosen selection of these together (Wheeler, 2009). The learners require meaningful images to enact emotional and, or mental laws to admit, organise, sort and dispense knowledge as imagination through affection to sociologically meaningful words.

This research work attempts to offer therapeutic support to undergraduates of Ahmadu Bello University, Zaria programmes in Federal College of Education, who have been confronted with two important and glaring areas - anxiety disorders and panic disorders, with the view to ensuring catharsis release and primal discharge of emotional heaps, so that the clients-students may be fully integrated in the scheme of programmes offered in the college.

Research Objectives

This study is aimed to explore the effectiveness of photography in therapeutic settings in helping students express and process their emotions, and observe how such process can influence academic performance of students.

Statement of Research Questions

The following research questions were stated to direct the study:

1. What is the difference in emotional expression of Undergraduates students before and after Therapeutic Photography in FCE, Kontagora?
2. Is there any significant difference in emotional expression between Male and Female after Therapeutic Photographic encounter.
3. What is the difference in Academic Achievement between undergraduate who accepted therapy and those who did not accept, after Therapeutic Photography in FCE, Kontagora?
4. Is there any significant difference in academic performance between male and female students during post-therapy assessment in FCE, Kontagora?

Statement of Research Hypotheses

The following hypotheses have been postulated to guide the study:

1. There is no significant difference in emotional expression of Undergraduates students before and after Therapeutic Photography in FCE, Kontagora.
2. There is no significant difference in emotional expression between Male and Female after Therapeutic Photographic encounter.
3. There is no difference in Academic Performance between undergraduate who participated in and those who did not participate, after therapeutic photography in FCE, Kontagora?
4. There is no significant difference in academic performance between male and female students during post-therapy assessment in FCE, Kontagora?

LITERATURE REVIEW

Therapies have been used to correct possible socio-psychological, or socio-emotional problems, struggles, challenges and misnomers. These quagmires are overcome where therapies and cross-therapies are applied with embedded hypnotic credentials known to therapists, psychologists and health experts and counsellors. One of such help hypnotic therapies are phototherapies (Gibson, 2017, Ginicola, et.al., 2012), sociotherapies (Dekker (2018)), psychotherapies (Kassets, Bonanno and Notarus, 2016), Logotherapy (Akman, 2015), among others. Photographs had gained smooth and ovation entrant into the therapeutic centers and domains, yet it has not lost its aesthetic, spatio-temporal values, among others. Applicability of Photography in therapeutic session according to Weiser (2004) in Gibson (2017), shall be discussed in the contest of this study.

Expressing Emotional Freedom in Classroom Participation for Academic Achievement

Classroom participation is a socially constructed phenomenon that consists of a set of activities which include: teacher's questioning, students' questions, class discussion, class presentation, and other activities (Krumrei-Mancuso, 2013 in Kamran, Afzal, and Rafiq, 2022). It is quite cumbersome to assess classroom participation appropriately and accurately in every ramification (Li, 2015), except by way of oral and kinaesthetic participation where physical actions and behaviour are scaled because there are some emotional responses that make classroom participation intrinsic. Class participation being a process measure, while the final grade is an outcome measure (Galyon, Blondin, Yaw, Nails and Williams, 2012), is a mark that learning has shifted from the teacher's account to the learners' account, which the learner is expected to reflect and account for it. It is not new to know that classroom participation and students' engagements in discussions have been awarded marks in recent times by constructivist modelled teachers and lecturers, because, the advocates believe that it nurtures critical thinking, active learning, active listening and communication skills and promote higher learning in Bloom's taxonomy. Instead of recalling materials taught by professors, students are trained in skills to synergizing, applying and analysing materials through participating in class discussions (Li, 2015). It helps in assessing the highest points of remembering, understanding, analysing, applying, evaluating and creating (AIAfnan and Dishari, 2024) which are cogent levels in digital taxonomy of cognitive development, but assessing emotional participations in the classroom require hyper-techniques.

Agreed, understanding emotions for evaluation of participation is very stringent, desiring a deeper thinking into cause and effect relationships in line with previous experiences or an ability to make forecasts. The intelligence quotient is a tool for analysis, or a therapeutic check for describing how one adapts to, and participates in social and academic situations, especially with levels of complications and difficulties. Emotional Quotient is used more often across all medical specialties. Evaluating an individual's emotional quotient has a significant role in predicting both the degree of adaptation and academic successes among learners. At this stage of life, neglect has the potential to cause or worsen mental-emotional issues, which can ultimately result in educational or social failures (Anoopa, et. al., 2017). Where emotional quotient is low it calls for rehabilitation in therapeutic exercises to help such a client (). Raising of emotional intelligence which is measured with emotional quotient is the aim of the hypnotic help offered in talk therapies (WHO, 2023) and material therapeutic sessions, and one of such talk and material therapies are in therapeutic photography. This therapeutic dimensions are subsequently discussed. Emotional Disorders like Anxiety

disorders which manifests in fear, social interaction disorders among others.

In the context of this research, academic achievement is not only the end product of a course of study, it involves attainment of both softskills and hardskills resulting from daily participation in constructivist pattern of instruction. The Education for Sustainable Development (ESD) practice emphasized development and integration of both skills to offer the graduate a sustainable future (AIAfnan and Dishari, 2024). Softskills or transversal competences, are personal-related and not task-specific since they are related to all contexts. Hagen and Bouchard (2016) quoted Pluzhnirova, et.al., (2021) as categorizing soft-skills as consisting of: 1.) Active Listening; 2.) Communication; 3.) Collaboration; 4.) Creativity; 5.) Critical Thinking; 6.) Leadership; 7.) Cultural Knowledge; 8.) Innovation; 9.) Interpersonal Management; 10.) Ethics; 11) Professionalism; and 12.) Problem-solving. These soft-skills make for personality building and social and environmental, including planetary relations. Hard-skills are contents and technical skills, which make one effective at workplace.

Adoption of Phototherapy in Healing Panic and Phobia Heartaches for Academic Achievement

Phototherapy is the structured use of photographs in the counselling or therapy session, that by definition, is led by a trained counsellor or therapist (Akman, 2015, Gibson, 2017). in this wise, photograph is seen to capture the therapeutic nature of images; thus, is concerned with the taking, viewing, manipulating, presenting and interpreting the images as primary or secondary form of counselling (Ginicola, et.al., 2012). This is true because of the vast dimensions of a single photograph. According to Ebong and Bassey (1995) in Akpanudi (2019, 2022) believe that Photographs have at least six dimensions, which includes: 1.) personal image (image of an individual among a universe of others, midst of people, roles and organizations); 2.) Spatial image (which denotes the picture of an individual's location in the space around him; 3.) temporal image (which involves picture of the stream of time and one's place in it); 4.) value image (which consists of ordering in the scale of better or worse parts of the whole image); 5.) relational image (image of the universe as a system of regularities); 6.) emotional image (entails the image aspect in which the various parts are imbued with feelings); 7.) affective image (images aspects which the various parts are imbued with state of the mind and body). A picture is worth a thousand words (Gibson, 2017) that is why a single image speaks volume about both the punctum and stadium (Miller, 2010) and brings excitements, thereby making for immersion by the client into it as one watches and making interpretations. That is why academic researches has recognised the benefits of photography in terms of explanations of lived experiences with its ability to render details, and has aura of authenticity that gives it a unique power and fascination (Griebing et.al., 2013).

In earnest, such lived negative experiences include panic disorders, phobia disorders, separation disorders and social interaction disorders (WHO, 2023), in some cases are mutually inclusive. These disorders can make focus impossible, make fear a habit, cause mental closure and confusion among others. Panic and Phobia disorders are subsets of anxiety disorders, which are reported to be suffered by 4% of the global population, and only 4 people in need (27.6%) receive treatment (WHO, 2023), resulting in fear and worry that are both intense and excessive. It is also known as Panic attack. According to UNICEF (2013). Panic attack is a feeling of fear and anxiety that can overwhelm us quite suddenly and is usually accompanied by physical symptoms, such as *light-headedness, shortness of breath and a racing heart*. It is caused by experience of difficulties or difficult experiences at home or school, violent experience, frightening experience or abuse, stress about things like exams, friendship or relationship. Observable symptoms are: shaky and wobbly legs, stomach cramps or feeling sick, feeling stuck, like one cannot move, sweating more than usual, rapid heartbeat and tightness in chest, finding lights brighter and more intense, lightheadedness or a feeling of fainting, breathlessness, quick breathing or finding it hard to breath.

Photography has the properties that allows it to light up a dimmed, dim and dimming heart within the therapeutic intervention from "*feeling worried*" to offer a "*feeling of inner peace*" (Inawezekana, 2021). Images must be well screened for use in therapeutic photography because, in the digital age, edited and manipulated photographs without the reality convenience comes with the risk of erasing some or all of the

important aspects, emotions or meanings contained within a photograph. An image that may have had held important therapeutic significance could potentially lose its importance and subsequent benefits in one single keystroke (Gauthier, 2015). The belief that “*the later experiences the pain deeper and intensify the symptom*” it produces. According to (William and Edgar, 2016), People act in “*unreal*” fashion, denying the imperative of their own needs. In the interest of survival, the person splits into “*real*” and “*unreal*” selves, into a suffering of needs and desire, and functioning automation that interacts smoothly with others. The primal pain buried beneath our unreal selves becomes the origin of a series of neurotic symptoms, ranging from physical conditions, such as: asthma, heart problems, migraine, and tics, to behavioural compulsions, such as: smoking, alcoholism, **phobias, panic** and seemingly irrational actions. The cure was to “*primal*”, or as primal discourse came increasingly to put it, ‘to feel’; (The denial of feel, and remedy is to feel William and Edgar, 2016); intellectualizing about the nature and origins of neurosis was a waste of time. Personal portraits, and photographs of clients from other sources can make the client drop the neurotic disturbances “*primal discharge*”, just like ‘*menstrual discharge*’ which comes from accumulation, and make new life of the real self, which is a redeemed life. This therapeutic valve is best for individual or group counterculture.

Affective scaffolding is another area that the therapeutic photographer can adopt from physiotherapy. The scaffolding process occurs within a hypothetical space as the zone of proximal development (ZPD): the distance between the minor’s actual developmental level, as determined by independent problem solving, and the level of potential development, as achieved by problem solving under a major’s guidance (Kasset, et.al. 2016). With the patient in a more relaxed, reflective state of mind, a therapist might find it easier to work with the patient, thus improving therapeutic results while minimizing time necessary between patients and therapist (Tan, et.al., 2024).

Franklyn’s Logotherapy approach to group interactional group therapy, the treatment dynamics of noticing, actualizing and honouring are facilitated or triggered by six elements of group treatment; they include: 1) Group balance; 2) Group task orientation; 3) Group Cohesion; 4) Dynamic group reflection; 5) Existential group reflection; 6) Experimental participation (Akman, 2015). **Phototherapy** is the professional use of photographs or photographic processes on clients with socio-emotional challenges, frustrations, fears or struggles in order to gain cathartic release ()are therapy practices that use people’s personal snapshots, family albums, and pictures taken by others (and the feelings, thoughts, memories and associations these photos evoke) as catalysts to deepen insight and enhance communication during their therapy or counselling sessions (conducted by trained mental health professionals), in ways not possible using words alone (Weiser, 2014). **Photo-Art Therapy** are specialized adaptation of phototherapy techniques, and therefore similarly are therapy practices that are used only by professional Art-Therapists with education, training, and recognized qualification in Arts-Therapy itself (using the “art-during-therapy” or art-psychotherapy” model). It is better at recognizing deeper levels of the images, which with no such Art-Therapy knowledge will likely not see, simply because they do not know to look for such things (Weiser, 2014).

Table 1 shows the approach differentials between phototherapy, Therapeutic Photography and Art-based Therapy.

Phototherapy	Therapeutic Photography	Photo-Art Therapy
Therapy practices (use of photography during therapy or clinical intervention), proposed/utilised under the guidance of a therapist trained in Phototherapy techniques. Photo used as symbolic self-construct and metaphoric objects. Five Phototherapy techniques are: 1. Photos which have been taken or created by clients;	Photographic practices are Self-initiated by the individual/group. No prior training in therapeutic theories or counselling skills.	Therapy practices conducted by a qualified Art Therapist with training in art media. Phototherapy techniques are learned and adopted to serve the client The artwork is created during the session; The aim is to create an

2. Photos which have been taken of clients by other people; 3. Clients' Self-portraits; 4. Clients' Families Albums and other Photo-biographical albums; 5. Clients' Photo-projective interactions.		artistic/aesthetic product.
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Use of Therapeutic Photography and Emotional Release

Therapeutic photography is used to define photo-based activities that can be self-initiated or group based, but do not require the formal role of a counsellor or therapist (Akman, 2015, Gibson, 2017). This means that researchers who do not acquire professional skills in either counselling or therapeutic skills should use this dimension. Therapeutic photography underscores the use of photographic processes in therapy situation so that the client can experience cathartic release of emotions, while the former adopts photographic resources by the professional to help the client experience that cathartic release. Therefore, pictures provide concrete representations of personal struggles that may not be readily perceived (Ginicola, et.al., 2012). His directives associated with photography and techniques is in table 2 below:

Table 2: Ginicola, et.al., 2012 Phototherapy Directive Associated with Traditional Therapeutic

Therapeutic Goals	Traditional Therapeutic Techniques	Phototherapy Techniques
RAPPORT STAGE Elicit verbal response	Encouragers, Attending behaviours, Verbal Tracking, Paraphrasing, Summarising and other Microskills	Explore: 1. Photos the client has found or created 2. Photos of the client 3. Family album
ASSESSMENT AND DIAGNOSIS STAGE Identify symptoms and presenting problems in order to assign a diagnosis	Clinical interviewing, Open and closed questions, Surveys and Measures, Clinical Observations, Third Party Reports.	Review: 1. Content: abstract, recognizable, social relations, focus on artistic quality, people, pet, nature. 2. Format: perspective, colour, focus, composition, depth of field, manipulations. 3. Meaning for both content and format.
INTERVENTION STAGE Explore emotions, increase identity of emotions, assist in understanding emotions and causes, learn how to exert control over emotions.	Feeling Reflections, Open and Closed Questions.	Assign a Photo directive: a. with any symbolic content which presents i) how the client currently feels, ii) specify feelings or emotion b. finding existing photos, of the client to demonstrate different emotional states c. to create a self-image or

		<p>portrait where client is reflecting a specific emotion</p> <p>d. to identify something (event, object or person) which evokes a certain emotional response</p>
<p>Explore thoughts, decrease negative self-talks, confront cognitive distractions, improve positive thinking</p>	<p>Cognitive and Cognitive-Behavioral Strategies, Self-Talk, Renaming, Restructuring.</p>	<ol style="list-style-type: none"> 1. Assign a directive exploring an issue, event or story 2. Help client explore his or her thoughts and provide a narrative surrounding the images 3. Assist clients in confronting inconsistencies or incongruence, as well as cognitive distortions 4. Help client to restructure and reformat memories and meanings
<p>Increase social functioning, improve social interactions with family, friends and romantic partners</p>	<p>Communication strategies in messages, empty chairs, role play</p>	<ol style="list-style-type: none"> 1. Assign a directive exploring an issue, event or relationship, or collect already existing photographs evidencing the relationship 2. Help client explore his or her feelings and thoughts surrounding the image and the expressed relationship within the photograph 3. Assist client the perspective of others by providing an alternate view of the image <p>And/or</p> <ol style="list-style-type: none"> 1. Assign a directive where the client attempts to take photos from the perspective of another individual 2. Discuss the difference between the client's perspective and the other perspective highlighting the differences and promoting empathy and understanding of others#

<p>Improve coping skills, replace a negative behaviour, understand the function of a negative behaviour</p>	<p>Behaviour interventions, Modelling, Behaviour Rehearsal, Spitting in the Soup, Relaxation Training</p>	<ol style="list-style-type: none"> 1. Assign a directive where the client attempts to take photos or coping skills or a replacement behaviour 2. Assign a directive where the client creates a narrative surrounding a positive behaviour 3. Assign a directive where the client captures images of relaxing or safe paces 4. Assign a directive where images are taken to describe a behaviour in steps or stages 5. Discuss the images and use them in conjunction with the behavioural techniques
<p>Find existential meaning, hope and purpose</p>	<p>Exploring meaning and spiritual/religious significance, Expanding coping skills and resilience</p>	<ol style="list-style-type: none"> 1. Assign a directive where the client selects or creates images to explore an issue or reflect his or her voice on an issue 2. Assign a directive where clients take images of what gives him or her hope or purpose 3. Have clients put together personal records or memory book to tell their story or aspects of their struggle 4. Assist the client in analysing images for strength, survival, resistance and meaning
<p>TERMINAL STAGE End counselling or therapy appropriately, understand coping skills, identify future actions for problems which may arise.</p>	<p>Termination techniques, including flagging the mindfield (a technique that presupposes a future setback and marking ways to confront it (Diniya, 2024).</p>	<ol style="list-style-type: none"> 1. Ask client to create or select images which reflects his or her current state. 2. Assign a directive to create a memory / scrap book either in or out of the counselling session 3. Reflect on the change in the pictures, highlighting the coping skills and strengths the client has developed/ accumulated.

METHODOLOGY

Mixed Methods research design was adopted for the study. The researcher adopted Qualitative (with Art-based Design) methods of interview, observation (using a checklist) and focus group were used for data collection, while Quasi-Experimental Study with 2x2 factorial non-randomised control group design. 234 undergraduate students of level 200 formed the population, while 26 Failed Students made up the sample for the study. 11 of them formed the experimental group while 14 were control. Data for the experimental group were collected using pretest post-test results. Qualitative data were converted to quantitative data and analysed along those from quantitative data using Independent Sample Test.

RESULT INTERPRETATION

Research Question 1: 1. What is the difference in emotional expression of Undergraduates students before and after Therapeutic Photography in FCE, Kontagora?

Table 3 Reports the result of Mean pretest and post-test (time) scores in emotional expression among the focus group.

Report																	
	Time	Focus on Teaching source	Jotting of points	verbal	Written	non-verbal	Group participation	Seeking help	Punctuality	Regularity	Assimilation	Recall	Reflectiveness	Supportiveness	Thouroughness	Generosity	Discipline
Before	Mean	2.1818	2.5455	1.3636	1.9091	1.8182	3.0000	3.0000	3.7273	4.1818	1.0909	1.0909	1.5455	2.2727	1.3636	3.5455	3.1818
	N	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
	Std. Deviation	1.66242	1.29334	.50452	.83121	.75076	1.41421	1.41421	1.61808	1.16775	.30151	.30151	.93420	1.34840	.67420	1.29334	1.32802
	% of Total Sum	38.1%	43.8%	44.1%	46.7%	40.8%	42.9%	44.6%	47.1%	49.5%	35.3%	38.7%	38.6%	41.7%	35.7%	46.4%	43.8%
After	Mean	3.5455	3.2727	1.7273	2.1818	2.6364	4.0000	3.7273	4.1818	4.2727	2.0000	1.7273	2.4545	3.1818	2.4545	4.0909	4.0909
	N	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
	Std. Deviation	1.63485	1.48936	.64667	.87386	.92442	.77460	1.10371	.98165	.90453	1.18322	.78625	.82020	1.32802	.82020	.94388	.83121
	% of Total Sum	61.9%	56.3%	55.9%	53.3%	59.2%	57.1%	55.4%	52.9%	50.5%	64.7%	61.3%	61.4%	58.3%	64.3%	53.6%	56.3%
Total	Mean	2.8636	2.9091	1.5455	2.0455	2.2273	3.5000	3.3636	3.9545	4.2273	1.5455	1.4091	2.0000	2.7273	1.9091	3.8182	3.6364
	N	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22
	Std. Deviation	1.75378	1.41115	.59580	.84387	.92231	1.22474	1.29267	1.32655	1.02036	.96250	.66613	.97590	1.38639	.92113	1.13961	1.17698
	% of Total Sum	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

Hypothesis 1. There is no significant difference in emotional expression of Undergraduates students before and after Therapeutic Photography in FCE, Kontagora.

Table 4 below reports the mean difference in emotional expression among the focus group members after undergoing the therapy

Group Statistics					
	Time	N	Mean	Std. Deviation	Std. Error Mean
Active Listening	Before	11	2.3636	1.30558	.39365
	After	11	3.4091	1.30035	.39207
Communication	Before	11	1.7273	.78625	.23706
	After	11	2.1818	.75076	.22636
Collaboration	Before	11	3.0000	1.07238	.32333

	After	11	3.8636	.77753	.23443
Interpersonal Management	Before	11	3.3636	.63604	.19177
	After	11	4.0909	.73547	.22175
Ethics	Before	11	3.9545	1.21356	.36590
	After	11	4.2273	.78625	.23706
Professionalism	Before	11	1.0909	.30151	.09091
	After	11	2.0000	.77460	.23355
Problem Solving	Before	11	1.8182	.87386	.26348
	After	11	2.8182	.92932	.28020

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	T	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Active Listening	Equal variances assumed	.000	1.000	-1.882	20	.075	-1.04545	.55559	-2.20439	.11348
	Equal variances not assumed			-1.882	20.000	.075	-1.04545	.55559	-2.20439	.11348
Communication	Equal variances assumed	.154	.699	-1.387	20	.181	-.45455	.32778	-1.13828	.22919
	Equal variances not assumed			-1.387	19.957	.181	-.45455	.32778	-1.13837	.22928
Collaboration	Equal variances assumed	.822	.375	-2.162	20	.043	-.86364	.39938	-1.69673	-.03054
	Equal variances not assumed			-2.162	18.237	.044	-.86364	.39938	-1.70192	-.02535
Interpersonal Management	Equal variances assumed	.620	.440	-2.481	20	.022	-.72727	.29317	-1.33882	-.11572
	Equal variances not assumed			-2.481	19.592	.022	-.72727	.29317	-1.33964	-.11491
Ethics	Equal variances assumed	1.924	.181	-.626	20	.539	-.27273	.43598	-1.18218	.63672
	Equal variances not assumed			-.626	17.137	.540	-.27273	.43598	-1.19201	.64656

Professionalism	Equal variances assumed	4.766	.041	-3.627	20	.002	-.90909	.25062	-1.43187	-.38631
	Equal variances not assumed			-3.627	12.962	.003	-.90909	.25062	-1.45068	-.36750
Problem Solving	Equal variances assumed	.249	.623	-2.600	20	.017	-1.00000	.38462	-1.80231	-.19769
	Equal variances not assumed			-2.600	19.925	.017	-1.00000	.38462	-1.80250	-.19750

Research Question 2. Is there any significant difference in emotional expression between Male and Female after Therapeutic Photographic encounter?

Table 4 presents the Mean differences between males and female emotional responses after therapy

Report																	
Gender		Focus on Teaching source	Jotting of points	verbal	Written	non-verbal	Group participation	Seeking help	Punctuality	Regularity	Assimilation	Recall	Reflectiveness	Supportiveness	Thouroughness	Generosity	Discipline
Male	Mean	2.2500	2.5000	1.5000	1.5000	2.0000	3.2500	3.3750	3.8750	4.3750	1.3750	1.2500	1.5000	1.7500	1.7500	3.6250	3.1250
	N	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
	Std. Deviation	1.38873	1.19523	.53452	.75593	.53452	1.03510	1.06066	1.24642	1.06066	1.06066	.46291	.53452	.70711	.70711	1.06066	.83452
	% of Total Sum	28.6%	31.3%	35.3%	26.7%	32.7%	33.8%	36.5%	35.6%	37.6%	32.4%	32.3%	27.3%	23.3%	33.3%	34.5%	31.3%
Female	Mean	3.2143	3.1429	1.5714	2.3571	2.3571	3.6429	3.3571	4.0000	4.1429	1.6429	1.5000	2.2857	3.2857	2.0000	3.9286	3.9286
	N	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
	Std. Deviation	1.88837	1.51186	.64621	.74495	1.08182	1.33631	1.44686	1.41421	1.02711	.92878	.75955	1.06904	1.38278	1.03775	1.20667	1.26881
	% of Total Sum	71.4%	68.8%	64.7%	73.3%	67.3%	66.2%	63.5%	64.4%	62.4%	67.6%	67.7%	72.7%	76.7%	66.7%	65.5%	68.8%
Total	Mean	2.8636	2.9091	1.5455	2.0455	2.2273	3.5000	3.3636	3.9545	4.2273	1.5455	1.4091	2.0000	2.7273	1.9091	3.8182	3.6364
	N	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22
	Std. Deviation	1.75378	1.41115	.59580	.84387	.92231	1.22474	1.29267	1.32655	1.02036	.96250	.66613	.97590	1.38639	.92113	1.13961	1.17698
	% of Total Sum	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

Hypothesis 2: There is no significant difference in emotional expression between Male and Female after Therapeutic Photographic encounter.

Table 5 Presents the t-test scores differences in emotional expression between males and female students who participated in the therapy session

Group Statistics					
	Gender	N	Mean	Std. Deviation	Std. Error Mean
Active Listening	Male	8	2.3750	.95431	.33740
	Female	14	3.1786	1.52678	.40805
Communication	Male	8	1.6250	.74402	.26305
	Female	14	2.1429	.77033	.20588
Collaboration	Male	8	3.3125	.92341	.32647

	Female	14	3.5000	1.09193	.29183
Interpersonal Management	Male	8	3.3750	.79057	.27951
	Female	14	3.9286	.70321	.18794
Ethics	Male	8	4.1250	.91613	.32390
	Female	14	4.0714	1.08941	.29116
Professionalism	Male	8	1.3750	.51755	.18298
	Female	14	1.6429	.84190	.22501
Problem Solving	Male	8	1.7500	.70711	.25000
	Female	14	2.6429	1.04566	.27946

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	T	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Active Listening	Equal variances assumed	6.464	.019	-1.339	20	.196	-.80357	.60020	-2.05556	.44842
	Equal variances not assumed			-1.518	19.727	.145	-.80357	.52947	-1.90901	.30187
Communication	Equal variances assumed	.005	.944	-1.535	20	.140	-.51786	.33738	-1.22161	.18590
	Equal variances not assumed			-1.550	15.143	.142	-.51786	.33404	-1.22926	.19355
Collaboration	Equal variances assumed	.034	.855	-.408	20	.687	-.18750	.45919	-1.14535	.77035
	Equal variances not assumed			-.428	16.860	.674	-.18750	.43789	-1.11196	.73696
Interpersonal Management	Equal variances assumed	.017	.897	-1.699	20	.105	-.55357	.32574	-1.23305	.12591
	Equal variances not assumed			-1.644	13.297	.124	-.55357	.33682	-1.27958	.17243
Ethics	Equal variances assumed	.235	.633	.117	20	.908	.05357	.45742	-.90059	1.00773
	Equal variances not assumed			.123	16.931	.904	.05357	.43553	-.86560	.97274

Professionalism	Equal variances assumed	4.058	.058	-.812	20	.427	-.26786	.33002	-.95626	.42055
	Equal variances not assumed			-.924	19.799	.367	-.26786	.29002	-.87322	.33750
ProblemSolving	Equal variances assumed	2.296	.145	-2.141	20	.045	-.89286	.41711	-1.76293	-.02278
	Equal variances not assumed			-2.381	19.244	.028	-.89286	.37497	-1.67700	-.10872

PARTICIPANT’S PROFILE

Table 6: Participants Characteristics

Variable	Frequency	Percentage (%)
Gender		
Male	10	41.7
Female	14	58.3
Group		
Control	13	54.2
Experimental	11	45.8

From table 1.10 (41.7.0%) were males and 14 (58.3%) were female students who were higher among gender. The composition of the group shows that the control group had 13(54.2) which is slightly higher than the 11(48.6%) students used in the experimental group.

RESEARCH QUESTIONS AND HYPOTHESES

Research Question 3: To what extent does post-therapy Instructional Participation

Influence Academic Performance among Undergraduate Students in FCE, Kontagora?

Table 7: Means differences of undergraduates student’s achievement in PostTest

Group Statistics					
	Group	N	Mean	Std. Deviation	Std. Error Mean
Difference	Control Group	13	1.2308	1.73944	.48243
	Experimental Group	11	4.5455	2.84125	.85667

From Table 7 the results independent sample t-Test yielded $t_{22} = -3.508, p = .004 (< .05)$ which is significant. This implies that there is a significant difference in the academic achievement of those undergraduate students after treatment with therapeutic photography. Hence, the null hypothesis was not accepted. This implies that therapeutic photography has a significant influence on the achievement of student

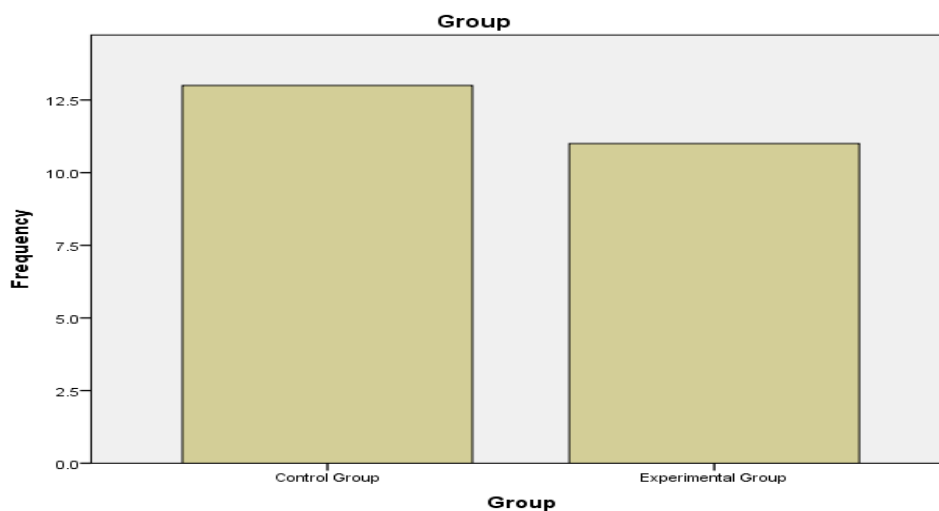
Table 8: Frequency table of Group mean scores

Group	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Control Group	13	54.2	54.2	54.2

Experimental Group	11	45.8	45.8	100.0
Total	24	100.0	100.0	

Table 10 presents Levene’s Independent Sample test result between Gender (Males and Females) who participated in therapy

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	T	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Difference	Equal variances assumed	4.761	.040	-3.508	22	.002	-3.31469	.94490	-5.27428	-1.35509
	Equal variances not assumed			-3.371	16.007	.004	-3.31469	.98317	-5.39884	-1.23053



To answer this research mean difference scores of the control group (those not treated with Therapeutic photography) and the experimental group was considered. The experimental group had a mean difference of 4.5455 against the 1.2308 recorded by the control group. From this values we can deduce that those students treated with therapeutic photography (experimental group) achieved higher than the students that were not exposed to same treatment (control group). We can further validate this with an independent sample t-test in the hypothesis 4 below

Research Question 4: What is the difference in academic achievement between male and female undergraduates after Therapeutic Photography in FCE, Kontagora?

Table 8: Mean difference of Performance scores of undergraduate students by gender

Group Statistics					
	Gender	N	Mean	Std. Deviation	Std. Error Mean
Difference	Male	10	2.8000	2.14994	.67987
	Female	14	2.7143	3.29168	.87974

From table 2 the mean difference score of male students is slightly higher than that of their female folks. Implying that the male students' achievement is slightly higher than their female counterparts, but is this significant? A t-test is conducted to check statistically whether or not this difference holds

(ii) Hypothesis 4: There is no significant Difference in Achievement Between Male and Female Undergraduates before and after Therapeutic Photography in FCE, Kontagora.

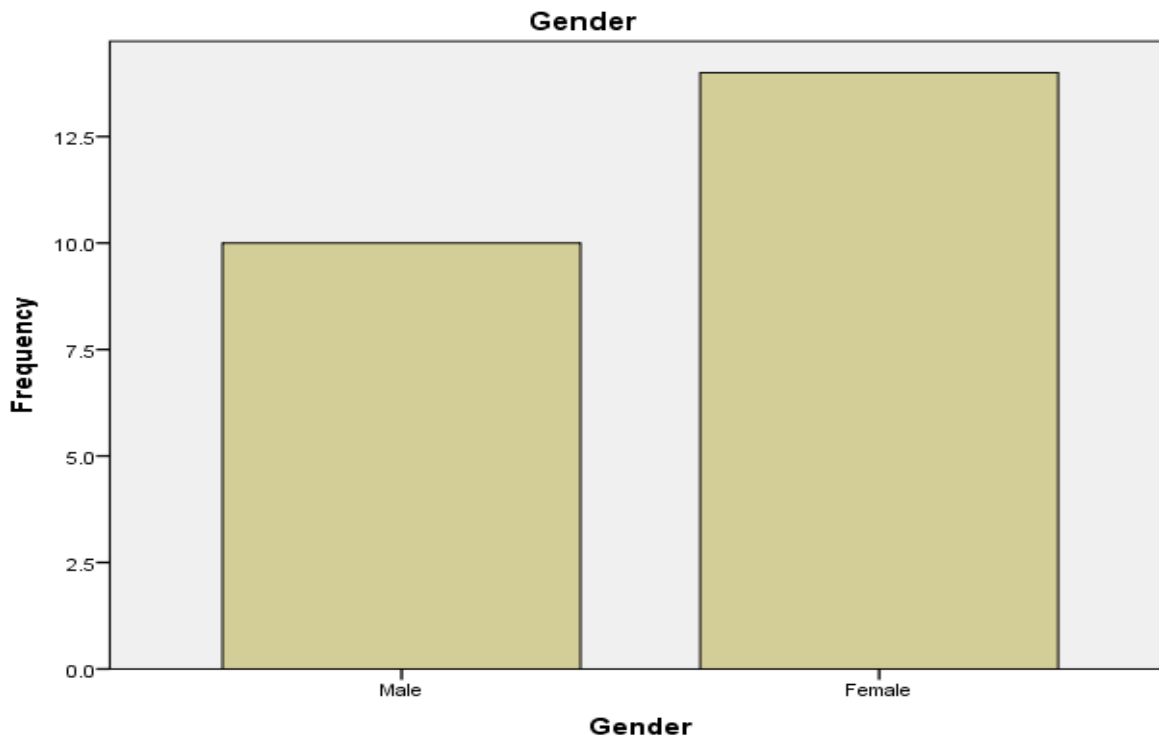
Table 9 shows an Independent t-test result using Levene's Test of Equality of Variance Model to report Gender differentials in academic performance after the therapy session

Independent Samples Test								
Levene's Test for Equality of Variances		t-test for Equality of Means						
F	Sig.	T	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
							Lower	Upper
4.464	.046	.072	22	.943	.08571	1.19237	-2.38711	2.55854
		.077	21.888	.939	.08571	1.11183	-2.22076	2.39219

Table 10 presents Levene's Independent Sample test result between Gender (Males and Females) who participated in therapy

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
Difference		F	Sig.	T	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Difference	Equal variances assumed	4.761	.040	-3.508	22	.002	-3.31469	.94490	-5.27428	-1.35509
	Equal variances not assumed			-3.371	16.007	.004	-3.31469	.98317	-5.39884	-1.23053

From Table 9 the results independent sample t-Test yielded $t_{22} = .072, p = .943 (> .05)$ which is not significant. This implies that there was no significant difference in the academic achievement of male and female undergraduate students after treatment with therapeutic photography. Hence, we retain the null hypothesis. This implies that gender does not influence the achievement of students when treated with therapeutic photograph.



CONCLUSION

Photography has been described by scholars to be a magic wand of self-knowledge, self-recovery, and even self-discovery. From attracting capturing attention to sustaining focus, photographic therapy helps in experiencing body sensation that is more rich and complex than a single “feeling good” or “feeling bad” (Sitvast and Springer, 2019). Such focusing being an ability to stay with the felt sense as it develops. To look at with curiosity, without judging, with passage of time, can develop can build strength and capacity, not only to endure, but to make emotional discharge and freedom a lifestyle.

RECOMMENDATIONS

This study recommends among other things that:

Every School should have Counselling/Psychotherapy as an integral part of the general system structure, whose function can help learners change in all ramifications expected.

Minimum Standard planners should ensure that phototherapy and other behavioural therapy systems be made compulsory aspect of teacher education.

Photographic Units of Educational Resource Centers should be expanded with therapeutic and consultation systems to help learners use, value and be helped with photo-technologies.

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