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CHILD'S PLAY

**HOW CAN TACTILE TEXTILES BE USED TO ASSIST SOCIAL-EMOTIONAL WELLBEING IN
NEW ENTRANTS CLASSROOMS IN PRIMARY SCHOOLS?**

**AN ESSAY PRESENTED IN PARTIAL FULFILMENT FOR THE DEGREE OF MASTER OF DESIGN
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ABSTRACT

This project looks at the transitional period from early childhood education to primary school and how to ease the stress and anxiety from moving into a new environment. Such big changes at this developmental point have a great impact on a child's social-emotional wellbeing, and the stress in this transition can affect their ability to regulate themselves emotionally or interact socially. This transition to school could be significantly eased by adjusting the environment to the child instead of the child adjusting to the environment, using textiles to create interactive wall coverings that adjust the environment of a primary school classroom. Built on research into social-emotional wellbeing and learning through play, these tactile textile concepts aim to create positive play interaction in line with play-based learning initiatives supported by early childhood education. Processes such as print through interactive inks, knitting, sculpture,

foiling and flocking have been explored to create highly tactile textile concepts. The design outcomes use tactility and the sense of touch to create a sense of playfulness in the classroom that mimics play-based learning. On a wider scale, these interactive textile concepts support social-emotional wellbeing through creating an environment that allows a child to feel as excited for school as the moment they turned five.

ETHICAL CONDUCT

Ethical consent was granted from Massey University in support of this study. It is deemed Low Risk and is registered as such on the Low Risk Database by the Massey University Human Ethics Committees (MUHEC).

TABLE OF CONTENTS

Introduction

Section 1: What is the impact of textiles on wellbeing?

- 1.1 Previous research on textiles and wellbeing
- 1.2 Resources on the market
- 1.3 Is there a connection between textiles and wellbeing in the classroom?

Section 2: What is social-emotional wellbeing?

- 2.1 What is the definition of social-emotional wellbeing?
- 2.2 What is the positive response to nurturing social-emotional wellbeing?

Section 3: What is the classroom experience?

- 3.1 Theories around wellbeing in the classroom
- 3.2 Changes in the classroom system

3.3 Learning through play

Section 4: Connecting textiles and wellbeing

- 4.1 How does tactility support wellbeing?
- 4.2 But why use the wall?

Section 5: The design journey

- 5.1 Initial exploration
- 5.2 Further developments

Section 6 : Trialling the concepts

- 6.1 What did I want to find out?
- 6.2 The trial at the school
- 6.3 Further analysis and considerations

Section 7 : The final designs

- 7.1 Last reflections and developments
- 7.2 The final concepts

Conclusion

Reference List

Appendix 1

Information Sheet for Participants

Appendix 2

Participant Consent Forms

Appendix 3

Teacher Interview Schedule

Appendix 4

Letter of Ethics Approval

INTRODUCTION

It is a truth universally acknowledged that a child transitioning to school for the first time, must be in want of a hug.

When you were small, what was one of the first things that comforted you? A teddy bear, a snuggly blanket? From birth, we find comfort in the soft and snuggly. As children we might not know these are textiles, we only know the feeling of being comforted by the tactility of our favourite blanket.

However, while a teddy bear might help a child get to sleep, other events and experiences can have a significant impact on a child's wellbeing and they may not always have their teddy bear there to help them through it.

When a child crosses the threshold into a primary school classroom, that becomes the environment that is going to support them for the next thirteen years of their schooling life. For a five-year-old in their first year these four walls must contain the resources to support them as they transition from early childhood education to primary schooling. This transition period is fraught with obstacles, from navigating school visits, to saying goodbye to friends at kindergarten, to shouldering their backpack and entering the wide world of primary school education.

But the transition doesn't stop there. The first day in a child's primary school classroom is the first step in this new journey, and to make this journey a success a child will need support along the way. Moving into a new classroom is scary enough when you are faced with a new teacher and new classmates, but the classroom should also contain the tools to allow you to feel comfortable when learning. Formal learning is based around the structure of learning literacy and numeracy, and the classroom reflects this in that children have to sit at a desk to complete tasks, no longer having the independence to move around like they would in early childhood education. The impact of this can cause anxiety and stress as children are faced with a new environment to navigate. Children can be better supported as they enter this new environment by looking at textiles within that environment to help it become less scary and more supportive of this key learning stage.

This project aims to explore the potential impact of textiles on wellbeing in new entrants as they transition into this new learning environment. But how do textiles impact on wellbeing? Why is the tactility of textiles important? What does wellbeing look like for new entrants, especially as they transition into a primary school classroom? How can textiles be designed for new entrants specifically to support their wellbeing needs?

1: WHAT IS THE IMPACT OF TEXTILES ON WELLBEING?

1.1 PREVIOUS RESEARCH ON TEXTILES AND WELLBEING

Throughout our lives, textiles continue to have an impact on our general wellbeing as well as aiding us in times of heightened distress.

Textiles, for example, can have a significant effect on wellbeing for those with dementia or sensory processing disorders to trauma survivors. Cathy Treadaway and Gail Kenning looked at creating e-sensory textiles for dementia patients in residential care. E-sensory textiles are electronically based textiles that use circuits to create effects such as a sound when a certain part is pushed or lights turning on. Treadaway and Kenning point out that dementia residential care patients often lead sedentary lives, with the resulting boredom and frustration contributing to depression, withdrawal and challenging behaviours. The project then

explored how using e-sensory textiles could alleviate boredom and lack of activity through textile design that aims

“....specifically to stimulate the senses, which are fun to fiddle with and also communicate a sense of personhood. Sensory textile artefacts are already used in residential dementia care, however, their use is limited. [The research aimed]... to develop new types of sensory e-textiles using electronics and new technologies, in order to extend sensory properties and embed personalisation into the textiles(Kenning 77).”

The creation of individualised sensory e-textiles, as opposed to adopting a one-size-fits-all approach, demonstrates care for the individual person as well as an understanding of individual needs.

A further study on Chilean women engaging with the traditional method of creating story cloths reported by Lisa Garlock examined the positive effect of therapeutic textile production as a form of therapy. *“Making a story cloth is giving*

voice to events that are unspeakable, whether on a purely personal level, or because society more broadly discourages talking about such things (Garlock 58).”

According to Garlock, the act of communal sewing helped these women to share their stories of trauma and to support one another in overcoming social stigma and feelings of shame and isolation. She further argues that creating art has a powerful and positive impact on the brain and body, pointing to the potential benefits of art as a mode of therapy for traumatised children. Tactile stimulation, therefore, has the capacity to reduce anxiety and stress and support positive brain connections.



Fig 1. Migala, Jessica, and Michael Spertus. “Weighted Blankets: 5 Things Doctors Want You to Know.” *The Healthy*, 13 March 2020, <https://www.thehealthy.com/mental-health/weighted-blankets/>. Accessed 22 November 2021.

1.2 RESOURCES ON THE MARKET

The simple act of touch can also help support those who have sensory processing disorders. The stimulation created through touch can then help strengthen connections and regulate the brain. In the case of those with sensory processing disorders, this sensory stimulation helps to regulate them in situations where they are feeling overwhelmed.

There are plenty of products on the market that can help with this such as wobble cushions, which are cushions with silicone spikes that children can sit on to help them focus on tasks while also having the sensory stimulation that they need. Weighted blankets are another option, with the softness and weight of the blanket on the body providing regulation to the brain to soothe and regulate emotions (“Exploring the benefits of sensory play | Goodstart”).

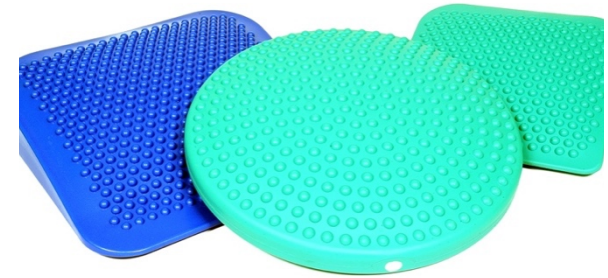


Fig 2. Caws, Andrew. “The Benefits of Wedge and Wobble Cushions.” *Sensory Direct*, 12 September 2017, <https://www.sensorydirect.com/blog/benefits-wedge-wobble-cushions/>. Accessed 23 November 2021.

Of course, this goes right back to children having a comforter such as a teddy bear or indeed a blanket to help soothe them when they need comfort. The examples above show studies or resources being created for specific people, but anyone can find comfort in some form of textiles. Even a simple hobby such as knitting for pleasure is still using textiles as a form of comfort.

1.3 IS THERE A CONNECTION BETWEEN TEXTILES AND WELLBEING IN THE CLASSROOM?

As a child, your brain is still making those connections to understand how to cope in stressful situations and environments. Children are faced with many changes and challenges as they grow, but a significant event is the first day of school and the transition period settling into a whole new environment in the classroom.

There are of course methods in place to help with this transition period, such as school visits for students to provide them an opportunity to ease into this new environment. However, not every school, early childhood learning centre, or even every parent, provides the kind of opportunities individual students need to

support their wellbeing as they move into the classroom environment (*Continuity of learning : transitions from early childhood services to schools*).

Textiles stimulate the senses and create a positive psychological impact. Therefore, there is potential for textiles to play a role in alleviating the stressful experience for new entrants as they transition to a new learning environment. Through tactility and sensory stimulation, textiles may be introduced into the classroom to facilitate anxiety reduction for new entrants and enhance their social-emotional wellbeing.

2: WHAT IS SOCIAL-EMOTIONAL WELLBEING?

2.1 WHAT IS THE DEFINITION OF SOCIAL-EMOTIONAL WELLBEING

In different capacities, as it's a significant change for them all children need social emotional support as they first enter the classroom. But what exactly is social-emotional wellbeing?

The National Conference of State Legislatures says that *“In their first few years of life, young children acquire social and emotional skills, such as regulating emotions, sharing with others and following instructions. These skills lay the foundation for developing literacy, numeracy and other cognitive abilities that are critical for success in school and life (Palmer).”* and that *“Social and emotional development in the early years, also referred to as early childhood mental health, refers to children’s emerging capacity to:*

- *Experience, regulate and express a range of emotions.*
 - *Develop close, satisfying relationships with other children and adults.*
 - *Actively explore their environment and learn.*
- (Palmer)”

To pull this out a bit further, a child’s social-emotional wellbeing of a child shows their capacity to participate socially, develop happy and secure relationships; to be able to experience, understand, express and regulate their emotions and their behaviour; and to overall create a secure sense of themselves.

2.2 WHAT IS THE POSITIVE RESPONSE TO NURTURING SOCIAL-EMOTIONAL WELLBEING?

Through nurturing our children, we can help support them in their social-emotional development. By giving them a range of experiences and teaching them how to form boundaries, regulate their emotions and positive social interactions, we are teaching them how to be empathetic and resilient, forming a basis for their behaviour as they grow into adulthood. Silva and Stanton, for example, point to “...the importance of early temperament in the development of later psychopathology and suggest that temperamental characteristics predate of later behaviour (Silva and Stanton 32).” While children are still learning how to regulate themselves, there will be situations they don’t have the skills to

navigate but are thrust into anyway. These situations can cause high stress and prevent the ability for neural connections to happen, meaning children do not learn how to regulate themselves or interact appropriately, thus preventing an understanding of healthy social-emotional wellbeing. Holmes says that “*We need to bring the brain out of a flight or flight response in the limbic system and into the higher levels of empathy, compassion and creativity within the hemispheres of the neocortex. We can do this by creating safe and caring learning communities* (Holmes 450).” The fight or flight response happens when someone is placed under a large amount of stress or shock and relies on their reptilian brain, which is used for survival instincts. When learners are experiencing high stress and start using the reptilian brain, they are no longer accessing the other higher levels of their brain to process emotions, abstract thought, imaginings, and are unable to connect to the neocortex to engage in higher level thinking.

While negative experiences can block a child's ability to develop their social-emotional wellbeing, positive experiences can equally support wellbeing development. While children are developing, having experiences or witnessing behaviours that support regulating emotions and healthy relationships allows children to build up positive behaviours. It is not a guarantee that every environment a child walks into will support this wellbeing, so by having experiences that do, helps to form these connections. This includes experiences at home with parents but also in the classroom as children form relationships and bonds with the adults who are supporting them.

3: WHAT IS THE CLASSROOM EXPERIENCE?

3.1 THEORIES AROUND WELLBEING IN THE CLASSROOM

Since last century, there have been calls for educational institutions to provide greater levels of wellbeing support alongside formal learning. Helen May in *I am Five and I Go To School*, argues that education in the twentieth century did not reflect institutional commitment to the support of child social-emotional wellbeing (May). She references several influential theorists who argued for the positive impact of supporting child wellbeing and psychology and yet institutional education continued to focus on formal learning.

Some of these theorists and their theories include Sigmund Freud's theoretical insights that created a field of child psychology to understand the inner workings of a child's development. Educators such as Susan Isaacs demonstrated that self-

expression in childhood was a foundation for psychological wellbeing. Additionally, Jean Piaget formulated theories on childhood rational thinking which grew out of observations of children's spontaneous play. Lev Vygotsky's understanding of the socio-cultural circumstances of children's learning and development was later popularized beyond their Soviet origins.

Progressive education, as it was named, had a faltering effect on changing the system as the ideals seemed good in theory but not in practice. *"... by the end of the twentieth century, progressive education was under attack. It was deemed not to have delivered its benefits to all children, and despite the resources poured in and the catch-up provided, there was evidence that some children were still failing at school. In the view of the critic, the ideals of progressive education had become tarnished(May 16)."*

3.2 CHANGES IN THE EDUCATION SYSTEM

Nevertheless, there were still efforts to change the education system to support diverse and holistic learning. In 1991, a New Zealand Curriculum Framework was established for primary and secondary schools, outlining essential skills and learning outcomes. In 2007, a revised version was released in which five key competencies were defined: Thinking, relating to others, using language, symbols and texts, managing self, participating and contributing (“Key competencies / Kia ora”).

While this review and reform of the curriculum has allowed education to make great leaps forward towards a more holistic environment that encompasses learning as more than just recitation of facts, this reform put a lot of pressure to compartmentalise parts of the curriculum rather than integrate them. There was a high expectation on teachers to cover certain skills at certain

times. Despite defining key competencies, “schools got into checklists (May 239).” and lesson plans were devised around ticking off skills instead of looking at the child as a whole person.

Unfortunately, these system changes seemed to do little to support students that weren't yet engaged in formal learning. The students for whom this is most crucial were the youngest students, the new entrants beginning their journey to school. “*The youngest children at school have not been particularly visible in the analysis of education history. Similarly, their teachers, whose pedagogical innovation was the front line of school reform in the twentieth century have also been given scant attention* (May 18).” These children need the biggest amount of support in their wellbeing so that they develop healthy relationships and ways of regulating themselves especially in an environment like a school where they are facing new challenges every day.

3.3 LEARNING THROUGH PLAY

Developmentally, children are not ready for formal learning until they are seven. Yet they enter a formal learning environment at the age of five. What, then, is the alternative? In short, play-based learning. Play based learning is exactly what it sounds like: learning through play. Already instigated by early childhood education where the understanding of how children learn lines up with their level of development, play-based learning engages a child's natural curiosity with the world and builds on that to support and then extend their learning.

Dr. Karyn Purvis, an internationally recognised childhood development expert says *"Scientists have discovered that it takes approximately 400 repetitions to create a new synapse in the brain, unless it is done in play, in which case it only takes 10 to 20 repetitions."* Through play, children are

more able to learn new tasks and behaviours and gain a quicker understanding of the world around them than without play. Play-based learning also allows for holistic learning to happen within a singular activity. For example, a group of children want to play in the sand-pit, digging a moat for a sandcastle. This activity already has elements of early formal learning through maths in quantity, how much sand to remove for an effective moat, how much water is needed to fill it; then teamwork, how will roles be delegated, will people need to take turns at this and is it fair and equal work; problem solving, how do we make sure the moat is big enough, what happens when the water disappears, how will we manage if someone else doesn't help, or if a new person wants to join in? These initial learning moments are built on by the teacher who may help to extend their learning through challenging them to build a deeper moat, or to help manage the social interaction through teaching how to regulate emotions when something goes wrong. In a task as

simple as playing in the sandpit, play based learning forms the basis for learnt behaviour in a positive and fun way.

These experiences built up through play then help to form positive behaviour patterns around learning and how to support others and support themselves through regulation of emotions and social interaction. The result is a strengthening of the connections in the child's brain to then help them understand what to do the next time they are in a similar situation.

Now of course, play based learning is apparent in early childhood education, but what about primary school education? Formal learning does not typically lend itself to play-based learning as its primary focus is on numeracy and literacy. New entrant classrooms, in particular, need to find a balance as their students aren't just moving into a new level of learning but coming from a whole different environment. The transition period for new entrants is a highly stressful time, which as previously

mentioned affects the ability to learn as the brain goes into fight or flight mode.

If the environment reflected positive experiences through systems such as play-based learning, the transition to primary school would become less scary and much easier to integrate into.

4: CONNECTING TEXTILES AND WELLBEING

4.1 HOW DOES TACTILITY SUPPORT WELLBEING?

The previous three sections have discussed the role of textiles in facilitating wellbeing, social-emotional wellbeing, and the educational and interactive dynamics of the classroom. Through creating textiles that support wellbeing, the experiences of these textiles will help to support social-emotional wellbeing in the classroom during the transition phase into the classroom and the first year of school.

It has already been noted there are plenty of resources on the market aimed at the classroom, for example wobble cushions, weighted blankets and fidget toys. These resources provide self-regulation and calming properties through tactility.

However, these resources are primarily marketed at those with sensory disorders, despite tactility and sensory stimulation having been found to benefit anyone who requires soothing or assistance

with focus. These resources are also designed for individual use, yet any new entrant students entering a classroom could experience some form of anxiety in transitioning and therefore would benefit from resources or textiles that help with soothing through sensory stimulation (“Exploring the benefits of sensory play | Goodstart”).

Educational resources to assist with learning predominantly involve games or activities for the teacher to use with the class or an individual child such as flash cards, games and puzzles. These provide learning opportunities, but the primary focus is on formal learning over social and emotional wellbeing and there is less opportunity for active learning. The term ‘active learning’ describes opportunities for children to be active and move around instead of sitting or staying in one space to complete a task. These types of resources also have little or no tactile elements for sensory based play. Generally speaking, there are few resources that cater to spatial design-based learning

experiences. Resources are confined to a smaller activity or object instead of opening up the space to be an experiential learning opportunity.

Placing tactile and sensory elements on the wall encourages active learning, open-ended exploration and allows for opportunities for social, emotional, kinaesthetic, and spatial learning through tactile learning. Sensory elements could include things that are soft, scratchy, bumpy, smooth which could be created through materials such as knit, velcro, silicon spikes - the list could go in terms of materials with sensory elements. This then encourages cognitive processing to assist with communication as tactility helps to encourage parts of the brain that are important for communication. This then helps with social and emotional development, so that a child can communicate how they are feeling and regulate their emotions. They also learn to process ideas and practice deeper thinking, making connections between ideas.

Creating a tactile space that encourages sensory play creates an overall engaging environment. By putting sensory elements on the walls, it opens up a new range of opportunities for the child to learn through tactile exploration. Learning through touch helps to strengthen brain connections, to work in addition to the sense of sight and sound which are often already being stimulated in a classroom. Sensory play helps the brain to gather information from around our environment, to strengthen sensory ability, cognition and motor control. This then assists cognitive processing which is beneficial for deeper learning and comprehension. As a side note, this is also why the project leans away from screens of any kind - there are already opportunities for screens in a classroom such as computers or iPads with learning activities installed on them, but these do not provide a tactile opportunity.

4.2 BUT WHY USE THE WALL?

The research behind tactility and textiles and connecting it to a classroom space led me to exploring how to create textiles that are part of the wall. But why use the wall? It's a part of the classroom that is underutilised and yet literally surrounds the classroom as a visual cue for learning. Classroom walls are predominantly used for visual cues such as posters or pinning artwork onto, but It's a part of the classroom that is underutilised and yet literally surrounds the classroom as a visual cue for learning. Putting tactile elements on the walls surrounds the classroom space with the visual cues that this is an interesting space to be in, encourages children to get up and move around and provides the tactility of learning opportunities through sensory play. Wall tactility also assists with the transition period as it encourages interest in coming into the classroom and replicates the

environment of early childhood education in that children are able to move around to play with different activities. By including aspects of early childhood education in integrating learning through play in the primary school environment, this eases the stress of moving to a new space.

5: THE DESIGN JOURNEY

5.1 INITIAL EXPLORATION

My initial exploration of sampling, after reviewing the research above, revolved around two main streams of thought:

- The textiles must support social-emotional wellbeing through experience and tactility.
- The textiles must all be tactile and interactive in their design.

I explored this in two ways - through printed textiles as wall coverings, and sensory cushions and rugs.

SENSORY RUGS AND CUSHIONS

I wanted to create soft textiles through knitting, rug-tufting, felting and embroidery techniques that mimic having your favourite blanket at night - something to snuggle. If there is something for children to come to for comfort, there is something constant they can come back to. By using a



Fig 3. *Initial sensory cushion sampling*, personal photograph by author, 12 Nov 2021

range of techniques, this creates a range of sensory elements to touch and fiddle with, giving children the sensory stimulation they need to focus when sitting on the mat.

Having something to take comfort in can also build confidence simply by reducing anxiety, allowing them to feel bolder in participating. Throughout this first phase I was talking to teachers, both early childhood and primary school, and one of the responses was that the feet were often



Fig 4. *Initial sensory cushion sampling*, personal photograph by author, 12 Nov 2021

missed in exploring the sense of touch. Therefore I explored rugs that assisted with sensory stimulation for feet as well as sensory cushions, and I initially persisted in creating samples that would be intended for both sensory cushions and sensory rugs.

PRINTED TEXTILES

I initially played around with familiar techniques - screen printing, foiling, and flocking - layering these to see what interaction they created. As fun as these were, there needed to be a deeper interaction to create the sense of play within the printed textiles.

I delved into a range of interactive inks - photochromic, thermochromic, fluorescent, holographic, glow in the dark and colour-shifting. Each of these had varying levels of success in how much interaction they created, what was actually tactile (i.e., the photochromic and thermochromic ink) and what was more visual (holographic, fluorescent, colour shifting). While the more visual inks were interesting, they didn't have the tactile element I wanted to incorporate into the wallpaper. I tested on both wallpaper and fabric to find the best results, fabric being the winner. Most of these inks produced an interesting visual result but not



Fig 5. *Initial print sampling*, personal photograph by author, 12 Nov 2021

a significant interactive result - for example, the colour-shifting ink made the image shimmer from blue to gold but didn't invite the viewer to touch it. In the same way, the holographic ink made the image shimmer in a silvery glitter way, but again there was no invitation to touch. Ultimately these concepts, however they were produced visually, needed to have a tactile interactive



Fig 6. *Initial print sampling*, personal photograph by author, 12 Nov 2021

element in order to create an engaging sense of play.

I ultimately settled on photochromic (UV sensitive) and thermochromic (heat sensitive) to explore further. After looking at anaglyphs - two-colour images that create a 3D effect when viewed through with special glasses - I played with layers of ink.

I ultimately settled on photochromic (UV sensitive) and thermochromic (heat sensitive) to explore further. I played with layers of ink after looking at anaglyphs, which are images with two colours to create a 3D effect when viewed with special glasses.

At this point I had to reassess and narrow the range of options it was exploring. I focused on cushions and rugs for sensory stimulation and social-emotional wellbeing. I wanted to create 'cushions' in the shape of creatures so that children could come to school to find these creatures already there. They would be made using a range of textile techniques to provide sensory stimulation through tactility as well as comfort through having a toy to hold onto on the mat. However, while these sensory based toys would assist wellbeing in classrooms, they didn't reflect what I wanted to achieve as a whole - which was play-based learning.

I reworked the processes to better reflect my project aims. There was the overall aim of creating social-emotional

wellbeing in the classroom, but I needed to be specific in what that looked like to guide the design process in the right direction.

5.2 FURTHER DEVELOPMENTS

I focused my thought process on three main points to work through the next design development stage:

- To support social-emotional wellbeing through tactility
- To focus on play-based learning ideals in the textiles
- To use experiences and interaction to support sensory stimulation

Instead of focusing on sensory cushions, I opted to go back to wall covering textiles and explore how to use experiential play-based learning ideas to help with social-emotional wellbeing. After a bit of sampling and reworking initial ideas, I came up with a few solid concepts.

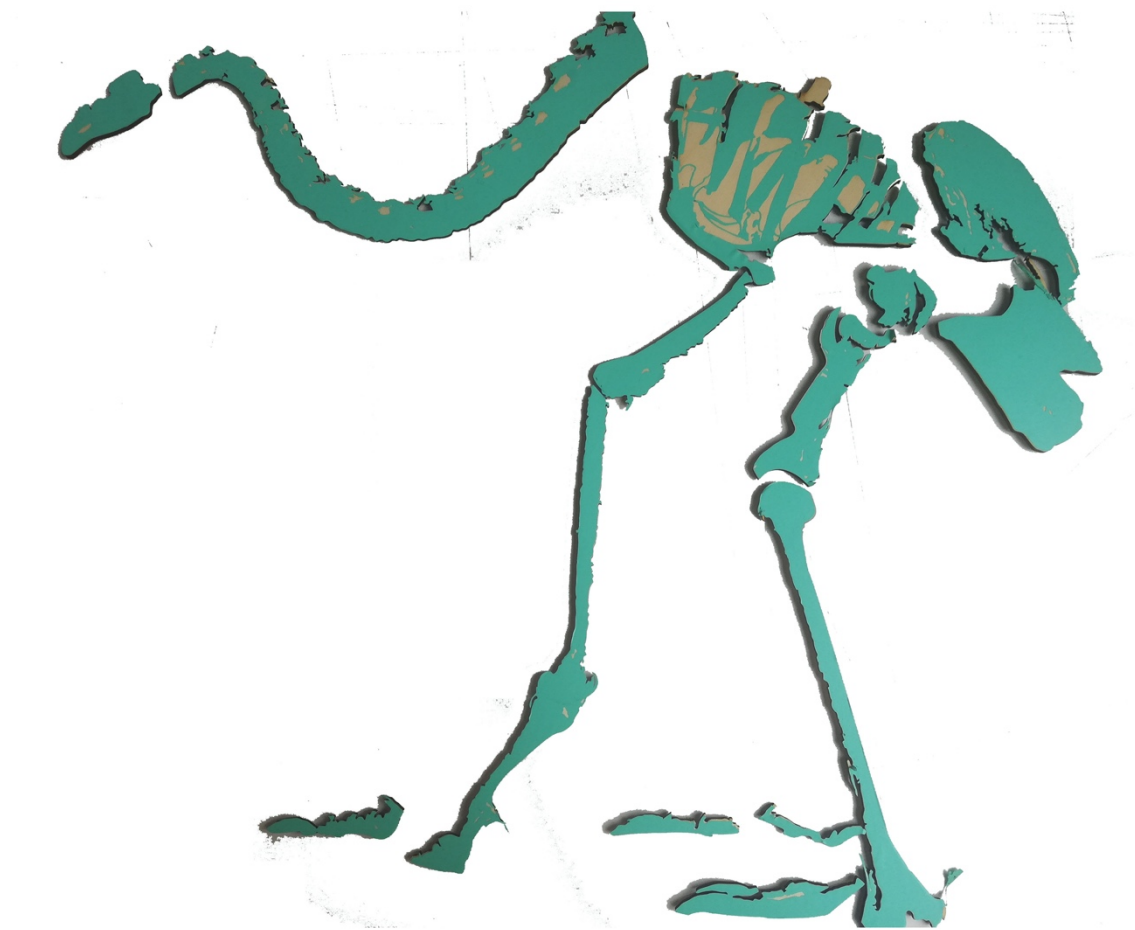


Fig 6. *Puppet wallcovering concept*,
personal photograph by author, 12 Nov 2021

WORKING CONCEPTS

CONCEPT ONE: PUPPET WALLCOVERING

Brief description of the concept: This would be a magnetic wall with ‘puppets’ to move around on the wall, the students can move these puppets around to tell a story, interact with other students or the teacher, to play with the puppets using dramatic play, kinaesthetic play, active play.

Materials Intended to be tested: The wall itself would have a magnetic base, and the puppets themselves would be made of resin, silicon, and felting, with a magnet inserted inside to stick to the wall. The use of materials of resin/silicon/felting, is to create a range of textures within the puppets to speak to the tactility within sensory play, whilst also allowing moveable parts for active play.

CONCEPT TWO: PUZZLE WALLCOVERING

Brief description of the concept: This would be a magnetic based wallpaper with magnetic puzzle pieces allowing children to create their own creatures. The students can move these puppets around to tell a story, interact with other students or the teacher, and play with the puppets using dramatic play, kinaesthetic play, and active play. It also allows for imagination and creativity of the part to ‘design their own creature to then tell a story.

Materials Intended to be tested: The wall itself would have a magnetic base, and the pieces would be made out of either acrylic or wood. These would be flat pieces, but they can also be engraved or embossed to create a texture on the flat surface. The reason for this is to allow ease of linking up pieces by having a uniform thickness but the engraving would add a textural factor to help with sensory stimulation.

Concept One and Two: Links between the concepts and social emotional wellbeing:

These concepts would assist children who learn through tactile learning and active learning through the use of moveable parts and the ability to touch different textures to accommodate sensory stimulation. The puppets themselves allow for a range of different types of play, which then facilitates social development through the ability for many children to share in the dramatic play. Active learners can move around to positively support their way of learning and get sensory stimulation through texture. Sensory play also promotes cognitive processing and motor skills through tactile elements, helping to strengthen pathways in the brain better than just visual or sound stimulation alone. This can then assist formal learning in literacy and numeracy later on by strengthening these pathways. This concept also aims to enhance communication development in students. It

becomes a way for students to communicate through play and storytelling, to show how they are feeling through the use of characters. It also allows teachers to have a resource to talk about emotions or act out scenarios for positive behaviour to help with understanding behaviours and helping with emotional and behavioural regulation.



Fig 7. *Thermochromic wallcovering sample*, personal photograph by author, 12 Nov 2021

CONCEPT THREE: THERMOCHROMIC

WALLCOVERING

Brief description of the concept:

Screen printed fabric based wall covering using heat sensitive ink that changes colour when warmed up by heat of hand. The fabric base (of cotton duck or similar) allows for a wall covering that can be interactive but also allows it to function as a classroom wall where work or posters can still be pinned. Students can move round the wall to discover colour changes and discover new images, stimulating curiosity and exploration.

Materials intended to be tested: The wall covering would be screen printed with interactive ink. Elements such as flocking and foiling may be added to add texture for sensory stimulation to a flat surface. The primary function is the heat changing ink, to create interaction through illustration.

Links between the concepts and social emotional wellbeing: This promotes exploration and curiosity as children can find images using their hands. It would be a visually stimulating piece that children can also interact with, allowing them to practice focus and ability to move around and be engaged instead of sitting down. By putting this on the wall, this activity allows for a group of children to work together to find objects and promotes social behaviours through teamwork and perseverance. It also combines visual and tactile elements to cater to both visual and touch stimulation to support different pathways in the brain through strengthening different parts of the brain through the different stimulation



Fig 8. *Anaglyph*
wallcovering sample,
personal photograph
by author, 12 Nov 2021

CONCEPT FOUR: ANAGLYPH WALLCOVERING

Brief description of the concept: This would be a printed wall covering that uses two (or three colours) to create two (or three) different scenes in one image. Promotes curiosity and exploration through having to find images using the 'magic' spy glasses.

Materials intended to be tested: The wall covering is made by screen printing onto fabric to encourage interaction while also allowing it to function as a classroom wall where work or posters can still be pinned.

Links between the concepts and social emotional wellbeing: This concept promotes exploration and curiosity through finding the images using the spy glasses. It would be a visually stimulating piece that children can also interact with. This allows for children to practice focus and ability to move around and be engaged instead of sitting down. This activity allows a group of children to work together to find objects, and

promotes social behaviours through teamwork and perseverance. The repetition of a task can also help with stress relief by having a focus on an uncomplicated task where they come back repeatedly and discover new objects each time.



Fig 9. *Photochromic wallcovering sample*, personal photograph by author, 12 Nov 2021

CONCEPT FIVE: PHOTOCHROMIC WALLCOVERING

Brief description of the concept: A UV sensitive wall covering where the imagery is revealed by sunlight for children to discover.

Materials intended to be tested: The wall covering is made by screen printing onto fabric for a fabric wall covering to be interactive but also allows it to function as a classroom wall where work or posters can still be pinned onto the wall.

Links between the concepts and social emotional wellbeing: This concept would promote exploration and curiosity through allowing children to find images as the sun reveals them on the wall. The more milder interaction still allows children to explore the concept, but also to attempt to create a calming interior through the slow reveal to reduce anxiety in a busy environment.

After going through the design process and a range of iterative designs, the wall coverings were the most convincing in creating a tactile and interactive environment to then support wellbeing in new entrants. But I was making assumptions based on research I had made where I was the sole test subject. To see whether these concepts were in fact going to work in the classroom, I needed to see if I could bring in a few small research partners.

6: TRIALLING THE CONCEPTS

6.1 WHAT DID I WANT TO FIND OUT?

I wanted to understand how my concepts would be experienced in the classroom, so I reached out to the vice-principal of a suburban primary school in Wellington, as well as one of the new entrants teachers, to talk about the possibility of bringing in working concepts for the new entrant students to interact with, to see if all my research and development so far worked in an actual classroom.

What I wanted to observe:

- How learning through play might happen?
- Do the concepts support social and emotional wellbeing?
- How can the teacher engage with them as classroom resources to assist students?

- How do the students engage with the concepts and how does this reflect back on wellbeing?

I took notes in a ‘table form’ to split up concepts and what to find out about each one, in terms of tactility and levels of social-emotional wellbeing through this tactility.

Through observations and notes in collaboration with the teacher, I wanted to gain insight as to how these concepts could potentially assist with learning through play from an educator’s perspective as well as assisting with social-emotional wellbeing.

I observed the student participants coming up to the concepts and how they interacted with them. By observing the student participants interacting with the concepts, I got an understanding of how learning through play might be happening through the concepts.

So I could assess the potential for social-emotional development, I observed how children work together and the imaginative and communicative strategies

they employed while doing so. The measurement of long-term social emotional developmental benefits is beyond the scope of this study.

I also was looking out for how these concepts may be helpful in reducing anxiety, by seeing if any of the concepts help with soothing or if they encourage children who may be struggling with the classroom environment, to then be more engaged through the concepts.

6.2 THE TRIAL AT THE SCHOOL

BEFORE THE TRIAL

I had a meeting with the teacher to discuss how the trial at the school will work and to work out an appropriate date and time that works best for the teachers involved and is still within school time.

I presented the concepts to the teacher first so she also had an understanding of what they are, what they look like and what they do. This also provided an opportunity for suggestions from the teacher as an educator as to how to set them up in the classroom to work in with any activities happening at the time.

The teacher and I figured out how to set up the concepts and worked out a timeline to move the students around each concept, so every student has a turn. This allowed me ample time to observe them

experiencing the concepts, without cutting into their learning time too much.

We worked out it would be easier to split the class into groups of three or four and give them about ten to fifteen minutes with the concept before moving them around to the next one. This number of students allows enough interaction without overcrowding the concept, and ten to fifteen minutes allows enough time for me to observe them, without the students being confined to one activity too long.

DURING THE TRIAL

I came into the classroom after the morning tea break with the concepts. While the students were being settled, I set up the five concepts on five separate tables.

Once the students were settled, the teacher introduced me and what I was doing there. She also explained to the students what was about to happen, how the concepts worked and split the class into groups.

The teacher supervised the groups moving around, which gave me an opportunity to focus on observing the students. While the students were moving around, I was taking observational notes by noting how many students were engaging, continuing to engage and how they were using the concepts and then any social interaction that came from these concepts.

Once everyone had had a turn, the teacher brought all the children to the mat to ask them what they thought. While I was determined to keep my observational notes anonymous of the students' identity, it was still interesting to hear the students' perspectives on the concepts.

After this, there was time for the children to have the opportunity to go back to any concept they enjoyed if they wanted to have another go at it. I took notes again in the forms of engagement that happened without any limits on group size or time. Once the bell went for lunch time the trial was over.

AFTER THE TRIAL

About three days later, I went back to have an interview with the teacher to then get her perspective as a teacher in a new entrants' classroom. Her comments were mostly positive, supporting the range of interactive elements and commenting on the fact that the children were completely engaged the entire time with all concepts in some manner. The teacher commented particularly on the social relationships being built through the concepts, seeing that there had been opportunities for learning how to share and patience, as well as teaching moments between the children, learning how to support each other and passing on knowledge on how to use a concept. There were also types of play coming through, constructive play, dramatic play, imaginative play, which all contribute to cognitive processing and skills such as social skills and language skills. The teacher's critique of the concepts and suggestions for moving forward included looking at resources that

could be put away or be moved around rather than permanent fixtures on the wall, as well as information for teachers on how to use the concepts and their intended purpose to help them reach their fullest potential. This also allows for educators and schools across the country to be able use them similarly in every classroom, as well as providing equal opportunity to children .

I also reviewed my notes taken at the trial to evaluate what kinds of interaction I had noted happening with each concept and whether this was positive interaction and how engaged the students were with each concept. I compared these against the critiques made by the teacher to then figure out what could be improved more in the next round of developments.

6.3 FURTHER CONSIDERATION AND REFLECTIONS

Taking in what I observed through the trial and the interview with the teacher, I made a few decisions to alter the concepts to try and push them to their full potential. Here I've isolated each concept in terms of the type of interaction and what was happening and where I plan to go next to develop it further.



Fig 10. *Thermochromic wallcovering sample*, personal photograph by author, 12 Nov 2021

THERMOCHROMIC WALLCOVERING

Observations: This concept was interesting as it was the only one that had two concepts with the same interactive quality. The reason for this was to see whether a change in design would change the way children might interact with it. Having two designs and groups moving around the concepts provided the children with an opportunity to become the teacher. The first group had to learn how to use the thermochromic ink, but by the time they had moved onto the second design, they were helping the next group how to use it and allowing them to take charge in helping and teaching others. It created a positive space where children were encouraging each other with their learning, and assisting each other, rather than relying on a sole teacher, showing an opportunity for expanding how children learn, through each other and strengthening relationships through this teaching opportunity.

Further Development

Consideration: This concept was split into two but in development this could be combined to one concept following a column design to incorporate elements of both designs. There would be obvious imagery to learn how to change the colour and then a 'hide and seek' part to expand and challenge the user to find the imagery. In this way, I hope to continue this same teaching and learning opportunity, as well as creating a concept that'll provide an interactive activity for children to explore at their own leisure.



Fig 11. *Photochromic wallcovering sample*, personal photograph by author, 12 Nov 2021

PHOTOCHROMIC WALLCOVERING

Observations: This concept, I predicted, was going to be more of a mild interactive textile, considering that children can't touch it for the interactive part, but instead it requires the UV light from the sun for it to work. However it delightfully became one of the more engaging concepts that was provided, as the insects were completely invisible until the sunlight revealed them. It turned into a problem solving task for the children. How will the concept work? How can we make it work? How can we speed up the process? What can we find? Admittedly part of this was due to it being a cloudy day and therefore the children had to work together to find a solution to make it work, but it lends itself to the possibility that on a full scale, if placed on the wall permanently, that children would have the opportunity to experience that same problem solving and discovery through the reveal of the insects. It also provided a few formal learning opportunities, as the

children were working together to count and add up the insects they saw (each group got a different number) and then to talk about what they had found, providing an oral literacy moment.

Further Development

Consideration: On a bigger scale, the rough design of this concept probably wouldn't change too much, the concept made in a toile design with insects scattered over the top to be revealed. A small or less busy repeat wouldn't provide as much opportunity for exploration as some of the surprise could be lost once the repeat is spotted. In future, I would definitely create a denser design and add more colour to the areas that aren't UV sensitive to make the wall covering interesting and soothing to look at even without the reveal.

It is important to note that across the board with these designs, the visual impact needs to be both playful and soothing so that at any time that they are not being interacted with, they still function as wall coverings but ones that provide an atmosphere conducive

with students being both interested and calm in this new environment. This will be partially achieved through the colour palette, looking at a range of colours that are pops of pinks and oranges and yellows and purples that catch the eye but with greens for a calming background rather than an all over chaos of colour.



Fig 12. *Anaglyph wallcovering sample*, personal photograph by author, 12 Nov 2021

ANAGLYPH WALLCOVERING

Observations: This easily became the most popular concept, which even on a small scale had children coming back several times to find the insects. In fact, the advice the children gave me was to make it bigger and trickier. As much as it was popular, there was a strong sense of learning to share and turn taking, as there were only so many spy glasses to be used and those who didn't have one had to practice patience for their turn. Those who were having a turn then had to work together to find the different creatures. There was a lot of opportunity for children to discuss and engage with each other over the concept, showing that practicing forming positive relationships was important to be able to not just help each other find the insects but to be patient and to share with each other for everyone to have an opportunity to explore. This also has the potential to remain a calming quiet activity, for children to practice focus and perseverance through the continued search,

and as a positive distraction for those who need help soothing in a new environment.

Further Development

Consideration: Significant feedback from children was to make this bigger and trickier, which I was considering even before the trail. I would definitely keep this in a mural format, with again a very large repeat, if there is even a need for a repeat, to keep this as busy and challenging as possible. There is possibly going to be very little change to this, apart from a bit of finesse to tidy it up.



Fig 13. *Puppet wallcovering sample*,
personal photograph by author, 12 Nov
2021

MAGNETIC PUPPET PIECES

Observations: This would also fit under the insect aesthetic but I used an older concept that used a moa skeleton in pieces that then required children to recreate the moa or to create their own creature. This was the second preferred concept. There was also a space for the pieces to be on an vertical magnetic board which created more of a sense of how it would work on the wall rather than flat on a table surface. Children came back to this one several times and I watched as both individually and in groups they created new creatures out of the pieces. They did ask me if they could have a picture to make the skeleton as well, but watching the creative play and imagination at work was just as valuable as it provides opportunities for storytelling and literacy.

Further Development

Consideration: In further development, this needs a lot of work visually, but conceptually needs little change. It provided children with the opportunity to work on sharing,

imagination, creativity and thinking outside the square, as well as problem-solving (how could they make the moa without the reference) This concept had one creature to work with, so it would be interesting to see how much children might extend themselves with an extended range of creatures and a more visually interesting background.



Fig 14. *Puzzle wallcovering sample*, personal photograph by author, 12 Nov 2021

MAGNETIC PUZZLE PIECES

Observations: This last concept was a slow burn, where students took a little while to figure out what to do with it, but over time they engaged. The concept consisted of magnetic insects to use like puppets or play toys, but just provided on a magnetic surface. Initially, the children picked them up and looked at them, but over time I watched as children started to use them in role play and dramatic play, creating stories using the insects and stopping to tell me the adventures that the insects were

going on. As much as it seemed a milder concept to begin with, there seemed to be a big opportunity for social skills to be built up through this dramatic play, as often through dramatic play, social skills for the real world are built up or played out. This was interacted with both in groups and individually, giving the chance for social skills to be developed and also for individuals to create their own story through play, or verbalise concepts they might not express without a puppet or toy to talk through.

Further Development

Consideration: Further development could include a more stimulating, open-ended background and exploring play with more tactility in the puppets than the puzzle pieces, as a whole toy could be cast in resin or have flocking or foiling added to it to provide more sensory elements for the tactility for sensory play.

7: THE FINAL DESIGNS

7.1 LAST REFLECTIONS AND DEVELOPMENTS

After the school trial, the concepts were reviewed against Judith's feedback and students' responses.

The insect aesthetic was discarded:

At the beginning of the project I did a series of prints of a New Zealand themed alphabet, both generic English alphabet and an alphabet in Te Reo. The teacher who worked with me expressed a wish for New Zealand based resources but proposed an educational environment based around an alphabet as easier for a teacher to use the concepts as broader teaching resources as well as interactive textiles for wellbeing.

There were a few concerns about turning a set alphabet into an all-over print as well as retaining visual interest in an interactive textile, but a few trials helped to figure out which layouts would visually support interaction.



Fig 15. *Letterpress and dry point etching*, personal photograph by author, 12 Nov 2021



Fig 16. *Screen-printed sample*, personal photograph by author, 12 Nov 2021



Fig 17. *Photochromic screen-printed sample*,
personal photograph by author, 12 Nov 2021

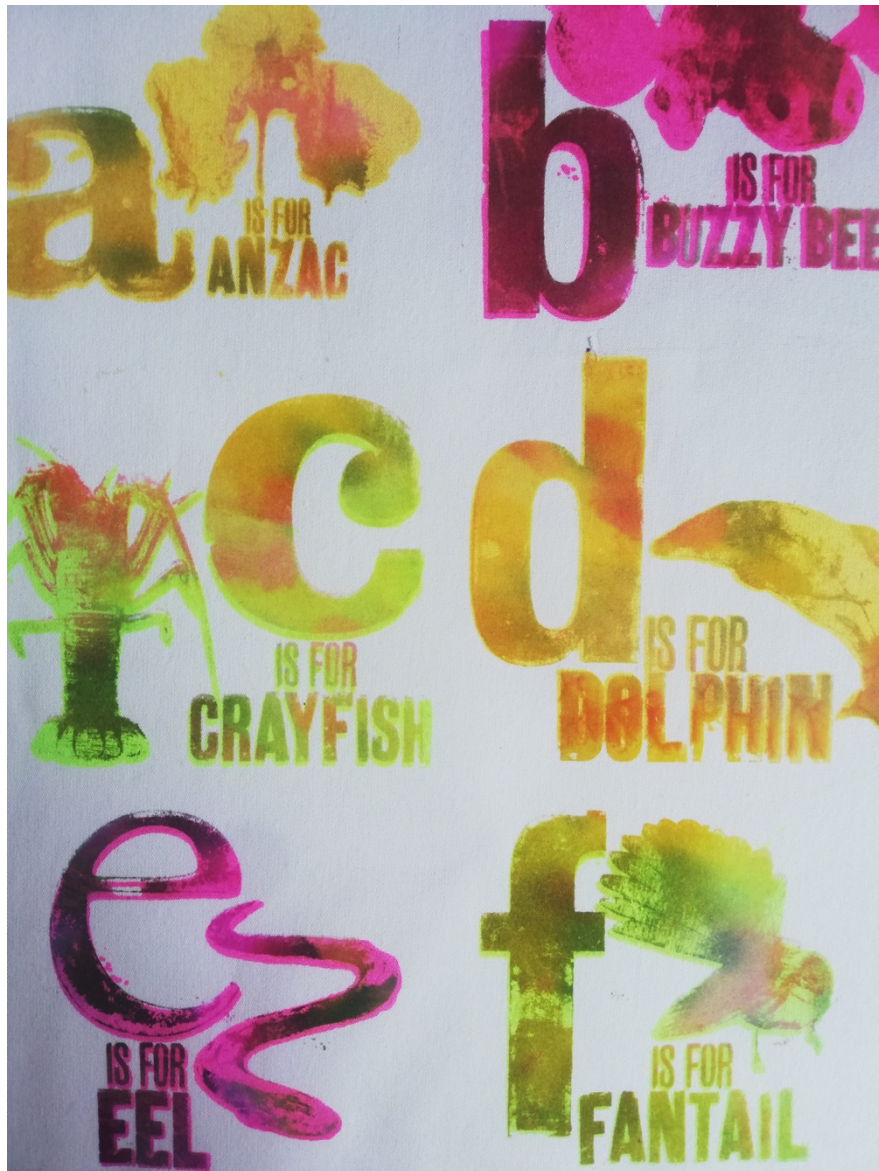


Fig 17. *Flocked and thermochromic screen-printed sample*, personal photograph by author, 12 Nov 2021



Fig 17. *Flocked, foiled, polychromatic dyed and thermochromic screen-printed sample, personal photograph by author, 12 Nov 2021*

7.2 FINAL CONCEPTS

PHOTOCHROMIC ALPHABET WALL CHART

The photochromic ink uses the UV rays from the sun to reveal the alphabet imagery. This concept plays on assisting emotional wellbeing by allowing the reveal of imagery to be a sensory element in itself to intrigue children as they are in the classroom and also relating imagery back to the alphabet to link back to formal learning through learning letters of the alphabet. It gives children something different to look at and focus on, as the sun, moving around the classroom would constantly change what is being revealed, which can help to reduce an overload of sensory stimulation in a busy classroom. While the strength of the sun's rays with strengthen the colour being revealed, even on an overcast day there are still enough UV rays to produce a reaction. The New Zealand key competencies includes being able to manage oneself, and also being

able to recognise language and symbols, and through this concept, through using this concept to reduce overloading stimulation helps a student to manage themselves, as well as assisting them in recognising language and symbols through the alphabet imagery (“Key competencies / Kia ora”).



Fig 18. *Section of photochromic screen printed concept, personal photograph by author, 12 Nov 2021*

PHOTOCHROMIC CO-ORDINATE

The coordinate uses the same photochromic ink as the alphabet wall chart but the coordinate is created entirely in the photochromic ink, which renders invisible without ink, but reveals the repeat pattern imagery as the sun moves around the classroom. The repeat pattern allows for this to be a feature wall but also to be used as a regular classroom wall for artwork and poster resources to be pinned on, but the imagery can still be revealed. Much like the photochromic alphabet wall chart, this assists emotional well being, ideal in a quiet corner or reading space as children can focus on finding the imagery as it is revealed which in turn which in turn helps with managing themselves, a key competency in the New Zealand Curriculum (“Key competencies / Kia ora”), and reducing an overload of sensory stimulation in a busy classroom, as supported Holmes (448).



Fig 19. *Section of photochromic screen printed concept,* personal photograph by author, 12 Nov 2021

THERMOCHROMIC ALPHABET WALL BORDER

The alphabet wall chart is designed to facilitate tactility in learning by incorporating thermochromic ink and flocking for texture. It encourages children to touch and play with the imagery on the wall through the velvety texture of the flocking and then through touch the heat changing quality of the thermochromic ink to create a playful aspect to the alphabet, which as new entrants is linked back to formal learning through learning their letters and relates back to New Zealand Curriculum key competencies in participation and recognition of language and symbols (“Key competencies / Kia ora”). More importantly, the sense of play of moving through the different letters of the alphabet, and the tactility of the wall border links back to sensory stimulation through touch to then reduce anxiety and support emotional wellbeing through that sense of play (Hunter).



Fig 20. *Section of flocked and thermochromic screen printed concept, personal photograph by author, 12 Nov 2021*

THERMOCHROMIC CO-ORDINATE

This co-ordinate uses the same textural and playful aspects as the alphabet wall border through thermochromic ink and flocking but is created in an all-over repeat pattern instead. The imagery is a complete visual alphabet the same as the alphabet wall border but the coordinate allows for a wall to become a feature wall covered in this repeat pattern. The interactive ink and texture of this wall covering encourages students to touch and to work together, demonstrating participation, socialisation and positive sensory stimulation (“Exploring the benefits of sensory play | Goodstart”). Students can then move around to find the heat changing aspects and also unlike the wall border, the wall itself can be used to pin any artwork or poster resources, as the repeat pattern allows for enough of the pattern to be visible and usable.



Fig 21. *Section of flocked and thermochromic screen printed concept, personal photograph by author, 12 Nov 2021*

CONCLUSION

This project asked how textiles can support the social-emotional wellbeing of new entrants as they transition into the primary school environment, and assembled a range of secondary research as well as distinctive primary research that assessed a range of design concepts in an active school classroom.

Secondary research showed that educationally and developmentally children at this age should be learning through play as they do in early childhood education and continue this way of learning up until seven. This way of learning allows for children to learn when they are ready through what they are engaging in. Allowing children to play also reduces stress and supports their social-emotional wellbeing through a more relaxed state. Through textile design research, developments through tactility also spoke to how the sense of touch stimulates the brain positively and also assists learning through

play and social-emotional wellbeing through hands-on play.

By understanding learning through play and sensory stimulation through tactility, I explored a range of textiles in both surface design and structural design to find a range of sensory and tactile elements that could assist social-emotional wellbeing in a classroom environment. The resulting refinements and developments led to narrowing down a number of tactile print designs that were then trialled by student participants. The feedback from the teacher and students involved allowed me to make a final round of design decisions to then create a number of tactile surface design concepts that incorporated sensory elements and a visual repression of a New Zealand based alphabet to encourage social-emotional wellbeing in a new entrant classroom environment.

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APPENDIX 1



MASSEY UNIVERSITY
COLLEGE OF CREATIVE ARTS
TOI RAUWHĀRANGI

Child's Play: Creating Support for Emotional and Social Wellbeing in New Entrants Classrooms to Assist with Transitioning from Early Childhood Education

INFORMATION SHEET

Researcher Introduction

Kia ora, my name is Georgia Lee and I'm a student working towards a Masters of Design at the College of Creative Arts, Massey University. I am conducting research that the social and emotional needs in children when transitioning into a primary school classroom from an early childhood education classroom, in order to improve these social-emotional needs.

Project Description and Invitation

Include the following:

- *This project looks at developing a number of resources to assist children and the social-emotional need around transitioning into a primary school classroom and the first year of schooling in a formal learning environment. The concepts are based on the methodology of learning through play, to create concepts that encourage play-based learning to assist with these social-emotional needs.*
- *I am interested in conducting a trial of these concepts at Northland School and extend an invitation to you as a parent/guardian and your child as a student at Northland School to partake in this trial, however this is an invitation and not compulsory in any way.*

Participant Identification and Recruitment

- *The invitation for participation has been extended to Tui One and Two at Northland School, as they are within the age group for the intended audience and as such would, if granted permission to do so, provide the best data through interaction for this research.*
- *The participants will remain completely anonymous, and no sound or image recording will be taken.*
- *The invitation has been extended to around twenty-five students, as this is an average class size and will provide a wide enough range of data to continue with development and research for this project.*

Project Procedures

- *The trial will be conducted as follows: The observation of participants interacting with the concepts and how they might engage with each other to gain an understanding around social-emotional support mechanisms; working alongside teachers to measure how these concepts could support existing lesson plans; interviewing teachers to gain perspectives on what was effective and why.*
- *This will take place during class time, taking about an hour to conduct.*

Data Management

- *The data obtained from the trial will be used to support the development of these concepts and as supporting evidence in the research for the written exegesis for this Masters of Design.*
- *The data will be stored by the researcher with the rest of the research for the exegesis. Any notes taken during the trial, or written recordings of the interview can be provided in a printed or digital format for your own records, should you wish to view it. The notes and recordings will only be used to inform 'Child's Play: Creating Support for Emotional and Social Wellbeing in New Entrants Classrooms to Assist with Transitioning from Early Childhood Education' and development of the concepts. All notes involving direct quotes from participants will remain anonymous. If this research is successful in its completion, the written research taken from these notes will be stored in the Massey archives, otherwise notes will be destroyed upon completion of this project.*
- *All data will be taken anonymously and no sound or image recording will be taken , to preserve participants identity.*

Participant's Rights

The following Statement of Rights must be included:

You are under no obligation to accept this invitation. If you decide to participate, you have the right to:

- *decline to answer any particular question;*
- *withdraw from the study (specify timeframe);*
- *ask any questions about the study at any time during participation;*
- *provide information on the understanding that your name will not be used unless you give permission to the researcher;*
- *be given access to a summary of the project findings when it is concluded.*
- *ask for the recorder to be turned off at any time during the interview.*

Project Contacts

If you have any concerns or questions, don't hesitate to contact myself, Georgia Lee, on 0220413973 or at georgia.rayner.lee@gmail.com. If you have any concerns about this research that you wish to raise other than the researcher (myself), please contact my supervisors, Sonya Withers, Design Lecturer at s.withers@massey.ac.nz or Lyn Garrett, Senior Lecturer at l.k.garrett@massey.ac.nz.

Compulsory Statements

1. **APPLICATIONS TO A REGIONAL HEALTH & DISABILITY ETHICS COMMITTEE**
Use the approval statement from the relevant Health & Disability Ethics Committee:

2. **MUHEC APPLICATIONS**
The following statement is compulsory and **MUST** be included:

Committee Approval Statement

Select the appropriate statement:

This project has been reviewed and approved by the Massey University Human Ethics Committee: Northern, Application ___/___ (*insert application number*). If you have any concerns about the conduct of this research, please contact Dr Fiona Te Momo, Chair, Massey University Human Ethics Committee: Northern, telephone 09 414 0800 x 43347, email humanethicsnorth@massey.ac.nz.

This project has been reviewed and approved by the Massey University Human Ethics Committee: Southern A, Application ___/___ (*insert application number*). If you have any concerns about the conduct of this research, please contact Dr Negar Partow, Chair, Massey University Human Ethics Committee: Southern A, telephone 04 801 5799 x 63363, email humanethicsoutha@massey.ac.nz.

This project has been reviewed and approved by the Massey University Human Ethics Committee: Southern B, Application ___/___ (*insert application number*). If you have any concerns about the conduct of this research, please contact Dr Gerald Harrison, Chair, Massey University Human Ethics Committee: Southern B, telephone 06 356 9099 x 83570, email humanethicsouthb@massey.ac.nz.

3. **LOW RISK NOTIFICATIONS**
The following statement is compulsory and **MUST** be included:

"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Prof Craig Johnson, Director, Research Ethics, telephone 06 356 9099 x 85271, email humanethics@massey.ac.nz".

4. **Include the following statement where appropriate.** *(Examples of research where it would be appropriate include projects involving physical exertion, invasive procedures or ingestion of substances. Note that there are obvious categories of research, e.g. use of a questionnaire only, where it would not be appropriate. If in doubt, ask for advice from the Human Ethics Committee approving the application).*

Compensation for Injury

If physical injury results from your participation in this study, you should visit a treatment provider to make a claim to ACC as soon as possible. ACC cover and entitlements are not automatic and your claim will be assessed by ACC in accordance with the Accident Compensation Act 2001. If your claim is accepted, ACC must inform you of your entitlements, and must help you access those entitlements. Entitlements may include, but not be limited to, treatment costs, travel costs for rehabilitation, loss of earnings, and/or lump sum for permanent impairment. Compensation for mental trauma may also be included, but only if this is incurred as a result of physical injury.

If your ACC claim is not accepted you should immediately contact the researcher. The researcher will initiate processes to ensure you receive compensation equivalent to that to which you would have been entitled had ACC accepted your claim.

APPENDIX 2

Child's Play: Creating Support for Emotional and Social Wellbeing in New Entrants Classrooms to Assist with Transitioning from Early Childhood Education
PARTICIPANT CONSENT FORM - INDIVIDUAL

I have read, or have had read to me in my first language, and I understand the Information Sheet attached as Appendix I. I have had the details of the study explained to me, any questions I had have been answered to my satisfaction, and I understand that I may ask further questions at any time. I have been given sufficient time to consider whether my child, _____ to participate in this study and I understand participation is voluntary and that I may withdraw my child from the study at any time.

1. I wish/do not wish to have my recordings returned to me. (if applicable include this statement)
2. I wish/do not wish to have data placed in an official archive. (if applicable include this statement)
3. I agree to participate in this study under the conditions set out in the Information Sheet.

Declaration by Participant:

I _____ [print full name] _____ hereby consent my child, _____ to take part in this study.

Signature: _____ **Date:** _____ /

Child's Play: Creating Support for Emotional and Social Wellbeing in New Entrants Classrooms to Assist with Transitioning from Early Childhood Education

PARTICIPANT CONSENT FORM – TEACHER PARTICIPANT



MASSEY UNIVERSITY
COLLEGE OF CREATIVE ARTS
TOI RAUWHĀRANGI

I have read, or have had read to me in my first language, and I understand the Information Sheet attached as Appendix I. I have had the details of the study explained to me, any questions I had have been answered to my satisfaction, and I understand that I may ask further questions at any time. I have been given sufficient time to consider whether to participate in this study and I understand participation is voluntary and that I may withdraw my child from the study at any time.

1. I wish/do not wish to have my recordings returned to me.
2. I wish/do not wish to have data placed in an official archive.
3. I agree to participate in this study under the conditions set out in the Information Sheet.

Declaration by Participant:

I _____ [print full name]_____ hereby consent to take part in this study.

Signature: _____ **Date:** _____

APPENDIX 3



MASSEY UNIVERSITY
COLLEGE OF CREATIVE ARTS
TOI RAUWHĀRANGI

Child's Play: Creating Support for Emotional and Social Wellbeing in New Entrants Classrooms to Assist with Transitioning from Early Childhood Education

Interview Questions for Teacher Participant

Interview Questions for Teacher Participant

As a teacher, were there resources that you found particularly useful in assisting with students learning, in literacy and numeracy?

As a teacher, were there resources that you found particularly useful in assisting with students learning, in social and emotional development?

As a follow-up question, could you see these concepts assistance in learning being able to be worked into the current lesson plan/classroom?

Did these concepts encourage learning through play, and if so, what types of learning and how did the 'play' encourage it?

Overall, did the resources/working concepts support many different types of learning: literacy, numeracy, social, creative, emotional, teamwork (please state if other), and how?

As a teacher, can you see these concepts assisting long term and what do you think these future projections might be?

APPENDIX 4

Date: 06 August 2021



MASSEY UNIVERSITY
COLLEGE OF CREATIVE ARTS
TOI RAUWHĀRANGI

Dear Georgia Lee

Re: Ethics Notification - **NOR 21/09 - Child's Play: Creating Support for Emotional and Social Wellbeing in New Entrants Classrooms to Assist with Transitioning from Early Childhood Education**

Thank you for the above application that was considered by the Massey University Human Ethics

Approval is for three years. If this project has not been completed within three years from the date of this letter, reapproval must be requested.

On behalf of the Committee I am pleased to advise you that the ethics of your application are approved.

If the nature, content, location, procedures or personnel of your approved application change, please advise the Secretary of the Committee.

Yours sincerely,

Professor Craig Johnson
Chair, Human Ethics Chairs' Committee and Director (Research Ethics)

Research Ethics Office, Research and Enterprise

Massey University, Private Bag 11 222, Palmerston North, 4442, New Zealand **T** 06 350 5573; 06 350 5575 **F** 06 355 7973

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