HUMANY AGENCY AND THE ARTS: IMPLEMENTING SOURCES OF SELF-EFFICACY IN AFTERSCHOOL COMMUNITY ARTS PROGRAMS AS PREVENTATIVE MEASURES AGAINST POVERTY

by

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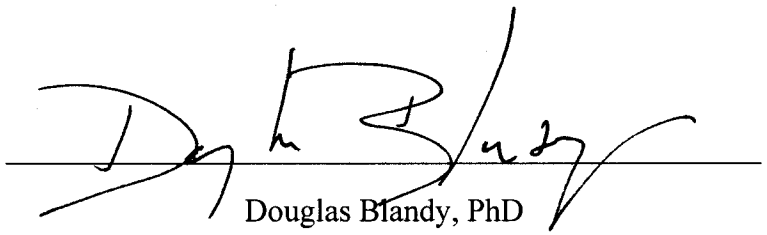
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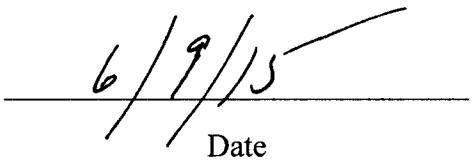
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ABSTRACT

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Title: Human Agency and the Arts: Implementing Sources of Self-Efficacy in Afterschool Community Arts Programs as Preventative Measures Against Poverty

According to Albert Bandura, self-efficacy is the beliefs in one's capabilities to influence the situations that affect his or her own life. Self-efficacy affects one's level of resilience in the face of adversity as well as how much stress and internal psychological systems one experiences. These effects are particularly important for youth living in poverty, who already experience a range of negative psychosocial and physical environmental demands that increase their likelihood of remaining in poverty as adults. Through a systematic literature review, components of a logic model were applied to understand the influence of three afterschool community arts programs on participating youth. Results showed that these programs served as sources of support and primary preventions for youth living in poverty by involving large social networks and promoting individual characteristics, particularly through implementing sources of self-efficacy, which included enactive mastery experiences, vicarious experiences, and verbal persuasion. Considering the environmental demands of this population, however, more research should investigate how participation in afterschool community arts programs can mitigate stress while further influencing self-efficacy of youth living in poverty.

Keywords: afterschool community arts programs, positive youth development, poverty, self-efficacy, stress

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TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION AND RESEARCH METHODOLOGY	1
Background and Significance	2
Research Methodology	7
Logic Models in Systematic Literature Reviews	7
Study Inclusion and Exclusion Criteria	11
Setting and Intervention	12
Target Population	12
Study Designs	13
Literature Review Process and Logic Model Development	14
Conclusion	15
II. LITERATURE REVIEW	16
Influence of Poverty on Childhood Outcomes	17
Poverty	17
Psychosocial and Physical Environmental Demands of Poverty	19
Intergenerational Transmission of Poverty	21
Influence of Recurring Stress on Physiological and Psychological Systems	22
The Construct of Resilience and Primary Preventions	24
Self-Efficacy as a Protective Factor Within the Construct of Resilience	27
Sources of Self-Efficacy	28

Afterschool Community Arts Programs as Systems of Support and Primary Preventions for Youth Living in Poverty 30
Conclusion 31
III. RESULTS 33
Literature Review Process 34
Summary of Included Peer-Reviewed Articles 37
Betts, J.D. (2006). Multimedia arts learning in an activity system: New literacies for at-risk children. *International Journal of Education & the Arts, 7*(7), 1-44. 37
Catterall, J. S. & Peppler, K. A. (2007). Learning in the visual arts and the worldviews of young children. *Cambridge Journal of Education, 37*(4), 543-560. 39
Hanley, M. S. (2011). You better recognize!: The arts as social justice for African American students. *Equity & Excellence in Education, 44*(3), 420-444. 42
Logic Model Development and Analysis of Individual Articles 44
The Synthesis of Results Based on the Individual Analysis of Articles 50
Afterschool Community Arts Programs as Sources of Support and Primary Preventions for Youth Living in Poverty 52
Implementation of Sources of Self-Efficacy in Afterschool Community Arts Programs 54
Conclusion 56

IV. FINDINGS AND RECOMMENDATIONS 57
Findings 58
The Promotion of Individual Characteristics 59
The Inclusion of Social Networks 59
The Implementation of Sources of Self-Efficacy 60
Limitations that Emerged During the Study 60
Recommendations 62
Future Research 62
The Application of Logic Models 63
Conclusion 65
APPENDICES 66
A. DESCRIPTIONS OF SCHOLARLY JOURNALS 67
B. LITERATURE REVIEW AUDIT TABLE 70
C. COLOR-CODED PEER-REVIEWED ARTICLES 74
D. PRELIMINARY LOGIC MODELS 162
REFERENCES CITED 167

LIST OF FIGURES

Figure Page

1. Process for reviewing articles to include in research 36
2. Key for color-coding logic model components in peer-reviewed articles 44
3. Individual logic model: Betts, J. D. (2006). Multimedia arts learning in an activity system: New literacies for at-risk children. *International Journal of Education & the Arts, 7*(7), 1-44. 45
4. Individual logic model: Catterall, J. S. & Peppler, K. A. (2007). Learning in the visual arts and the worldviews of young children. *Cambridge Journal of Education, 37*(4), 543-560. 46
5. Individual logic model: Hanley, M. S. (2011). You better recognize!: The arts as social justice for African American students. *Equity & Excellence in Education, 44*(3), 420-444. 47
6. Synthesized logic model containing data from peer-reviewed articles 51
7. Amended logic model for assessing the influence of afterschool community arts programs on self-efficacy 64

LIST OF TABLES

Table Page

1. Added value of using logic models in systematic reviews 10

2. Study inclusion and exclusion criteria 12

3. Five developmental levels of control beliefs 13

4. Peer-reviewed articles included in analysis 35

CHAPTER ONE

INTRODUCTION AND RESEARCH METHODOLOGY

The purpose of the present research study explored the role of afterschool community arts programs through two, main research questions – (1) How are afterschool community arts programs sources of support and primary preventions for youth living in poverty? and (2) How are afterschool community arts programs applying sources of self-efficacy? In order to understand the function of these programs, this study examined the relationship between afterschool community arts programs and three domains of protective factors that influenced the resilience of youth amidst adversity. These included (1) individual characteristics, (2) family factors, and (3) external support. In particular, this study focused on individual characteristics related to self-efficacy for a means to reduce chronic stress – one of the negative outcomes of poverty – and decrease the transmission of poverty across generations. This involved identifying the components of afterschool community arts programs that contributed to self-efficacy through four sources – enactive mastery experiences, vicarious experiences, verbal persuasion, as well as physiological and affective states. Particular attention is placed on the latter source of self-efficacy, as youth living to poverty are exposed to both psychosocial and physical environmental demands. Thus, the current chapter describes the background and significance of the present study as well as the research methodology for addressing the above questions.

Background and Significance

According to the United States Census Bureau (Bishaw, 2014), 25.7% of the nation's population was living in poverty areas, which contained poverty rates of 20% or more, in 2010 – a significant increase of 7.6% since 2000. These percentages represented approximately 77 million people, of whom 20.3 million were children under the age of 18 (Bishaw, 2014). Such drastic levels of poverty place children at a greater risk for stress – a mental and emotional state that adversely impacts one's physiological and psychological well-being (Baum, 1990; Evans,

2004). Due to impoverished living conditions, children experience excessive psychosocial and physical environmental demands related to family instability and low neighborhood quality, including interpersonal conflict, parental detachment, unstable housing conditions, and violence (Evans & English, 2002). When adverse environmental factors accumulate and persist over time, the likelihood of children enduring chronic stress increases (Evans & Kim, 2007). This results in a cyclical nature of chronic stress, in which children experience highly impaired and dysfunctional bodily systems, leading to the inability to appropriately manage future appraisals and negative outcomes of stress as well as the likelihood that they will remain in poverty as adults (Harper, Marcus, & Moore, 2003; Haushofer & Fehr, 2014; Ludwig & Mayer, 2006; Musick & Mare, 2006; Rodgers, 1995; Sapolsky, 2004).

Recurrent chronic stress not only damages children's overall health and their trajectory living in poverty but also diminishes their level of resiliency against adverse environmental conditions. Chronic stress significantly disrupts children's ability to appropriately self-regulate and to cope with environmental demands. Self-regulation and coping strategies, in particular, are critical as they serve to protect children from negative physiological and psychological outcomes through active engagement, such as problem solving and seeking support services. Children who self-regulate and cope, in contrast to disengagement coping strategies, such as avoidance or withdrawal behaviors, express fewer adverse, internalizing and externalizing psychological symptoms, such as depression, anxiety, and aggressive behaviors (Evans & Kim, 2013; Wolff, Wadsworth, & Santiago, 2010). Thus, without the availability of proper systems of support and primary preventions, these children will be less likely to develop necessary strategies to withstand inadequate environmental conditions as well as the harmful effects of chronic stress (Leventhal & Brooks-Gunn, 2000).

Previous research, however, suggests an additional coping strategy that facilitates endurance through adverse environmental demands that also mitigates chronic stress – self-efficacy (Jerusalem & Mittag, 1995; Masten, Best, & Garmezy, 1990; Piquart, Silbereisen, & Juang, 2004; Smith & Carlson, 1997; Taylor, 2010). As originated by Albert Bandura (1997), self-efficacy concerns the "beliefs in one's capabilities to organize and execute the courses of action required to produce given attainments" (p. 3). In other words, self-efficacy describes children's beliefs about their abilities to influence situations that affect their own lives (Bandura, 1989). As described below, the importance of self-efficacy pertains to its wide-range of effects, including an individual's ability to persist through adversity and the level of stress one experiences in coping with environmental demands (Bandura, 1997). Additional effects include

> the course of action people choose to pursue, how much effort they put forth in given endeavors, how long they persevere in the face of obstacles and failures… whether their thought patterns are self-hindering of self-aiding… and the level of accomplishments they realize. (Bandura, 1997, p. 3).

In support of the above effects, Jerusalem and Mittag (1995) identified self-efficacy as a moderating variable between negative environmental demands and stress.[1] In a longitudinal study on the relationship between life-altering transitions and health-related outcomes, Jerusalem and Mittag found a significant influence of self-efficacy between employment and relationship statuses and stress appraisals, emotional states, and health. Overall, participants with a high level of self-efficacy perceived stressful situations as challenges instead of threats or losses, experienced lower degrees of anxiety, and reported fewer health complaints compared to participants with a low level of self-efficacy (Jerusalem & Mittag, 1995). Similarly, Pinquart,

[1] The sample of participants included male and female, East German migrants between the age of 18 and 30-years-old and, thus, outside the scope of the present research study.

Silbereisen, and Juang (2004) reinforced the significance of self-efficacy in adolescents. Through a multi-phase, longitudinal study, Pinquart, Silbereisen, and Juang surveyed 488 adolescents about their level of self-efficacy and psychological stress before and after German unification. Results indicated that participants with higher levels of self-efficacy, compared to those with lower levels of self-efficacy, were associated with a significant decrease in psychological distress following German unification (Piquart, Silbereisen, & Juang, 2004).

Jerusalem and Mittag (1995) and Pinquart, Silbereisen, and Juang (2004) validated the resilient nature of self-efficacy within the context of adverse, environmental demands. Based on these research studies and unlike self-regulation and coping mechanisms, self-efficacy was unaffected by stressful life transitions, remained stable over time, and yet, like adaptive coping mechanisms, self-efficacy was associated with lower levels of psychological symptoms, such as anxiety (Evans & Kim, 2013; Jerusalem & Mittag, 1995; Sapolsky, 2004; Wolff, Wadsworth, Santiago, 2010). In addition to these outcomes, self-efficacy was also related to lower levels of distress during life-altering environmental demands (Jerusalem & Mittag, 1995; Piquart, Silbereisen, & Juang, 2004).

In a related study, *School-based Stress Management Training for Adolescents: Longitudinal Results from an Experimental Study*, for example, Hampel, Meier, and Kümmel (2007) demonstrated the relationship between physiological and affective states and self-efficacy. The authors examined the effects of a school-based preventative stress management, training program on perceived stress, coping, and self-efficacy of adolescents between the ages of 10 to 14. Results from this study showed that participants, who received the training program, exhibited an increase in general self-efficacy compared to the control group. Furthermore, these participants also showed a significant increase in self-efficacy three months following the end of

the stress management, training program (Hampel, Meier, & Kümmel, 2007). Thus, self-efficacy provides not only insight into its potential to reduce chronic stress and subsequent, physiological and psychological impairments of youth but also influences their amount of expended effort toward reaching future endeavors (Bandura, 1997).

Although research suggests pathways for counteracting chronic stress and its associated affects through self-efficacy (Hampel, Meier, & Kümmel, 2007; Jerusalem & Mittag, 1995; Masten, Best, & Garmezy, 1990; Piquart, Silbereisen, & Juang, 2004; Smith & Carlson, 1997; Taylor, 2010), as described above, limited knowledge exists on the impact of afterschool community arts programs as contributing factors to self-efficacy and thus, primary preventions and systems of support against adverse, environmental risks. In particular, insufficient information is available about the significance of afterschool community arts programs on alleviating chronic stress while influencing self-efficacy of youth. Previous research, instead, focuses on in-school, arts-based programs related to academic performance (Barry, 2010; Catterall, 2009; Catterall, Chapleau, & Iwanaga 1999; Walker, Tabone, & Weltsek, 2011) or afterschool community arts programs that influence self-concept of youth populations – defined as "an ever-changing collection of self-representation formed by personal experiences and interpretation of the environment" (Ellis-Hill & Horn as cited in Kaufman et al., 2014, p. 118; Kaufman et al., 2014; Nelson & Arthur, 2003).

Therefore, the present research study addressed the following questions: (1) How are afterschool community arts programs sources of support and primary preventions for youth living in poverty? and (2) How are afterschool community arts programs applying sources of self-efficacy? Based on the responses to the previous questions and while implementing the research methodology, as described in the next section, two additional questions emerged. These

questions included (1) What are the recommendations for how afterschool community arts programs might mitigate chronic stress and promote self-efficacy within a resilience construct of poverty? and (2) How suitable are logic models in conducting a systematic literature review in relation to addressing the two, main research questions?

Research Methodology

Logic Models in Systematic Literature Reviews

According to W.K. Kellogg Foundation (2004), a logic model refers to "a systematic and visual way to present and share your understanding of the relationships among the resources (or lack thereof) you have to operate your program, the activities you plan, and the changes or results you hope to achieve" (p. 1). Generally speaking, a logic model makes connections between two categories – the conceptualization, which includes factors (resources and barriers) and activities, and the intended as well as actual results from implementing that program, such as outputs, outcomes, and impact. In relation, these two categories assist program designers to determine the program structure, management procedures to monitor and plan for continuous program improvement, as well as the effectiveness of the program in reaching its targeted goals (W.K. Kellogg Foundation, 2004). Such a model consists of five components:[2]

(1) Factors, which include both resources (or inputs) as well as barriers. Resources include the availability of human, financial, organizational, and community assets that enable the program to function while barriers comprise of attitudes, policies, laws and regulations, and geography;

(2) Activities, which include the processes, events, and actions that are essential to the implementation of the program;

[2] Although W.K. Kellogg Foundation (2004) outlines the five, basic program components (factors, activities, outputs, outcomes, and impacts) logic models vary in its structure, such that some models do not contain all of these elements or use different naming schemes for each component (Anderson et al., 2011).

(3) Outputs, which are the direct products of the program activities;

(4) Outcomes, which are the specific, short-term (1-3 years) or long-term (4-6 years) changes that occur in the participant's behavior, knowledge, skills, status and level of functioning; and

(5) Impact, which is the central change in an organization, community, or particular system that occurs within 7-10 years as a result of the program activities (W.K. Kellogg Foundation, 2004, pp. 2, 8).

Although the W.K. Kellogg Foundation (2004) recommends a concrete framework for organizing a program logic model, Cooksy, Gill, and Kelly (2001) emphasize the flexibility of logic models as simply "flow charts that display a sequence of logical steps in program implementation and the achievement of desired outcomes" (p.120). Through the definition of logic models, the utility of logic models expands beyond program planning and evaluation to synthesize previous research by conducting systematic literature reviews (Anderson et al., 2011).

In *Using Logic Models to Capture Complexity in Systematic Reviews*, Anderson et al. (2011) outline the significance of logic models in supporting the systematic review process as an instrument to "reduce bias associated with single studies and non-systematic reviews by operationalizing procedures to search the literature to ensure that relevant studies are captured and by specifying objective criteria to measure and gauge program effects" (p. 33). As such, logic models aid in various aspects of synthesizing research, which includes understanding the scope of the review, defining and conducting the review, and applying the review to policy and practice. The specific components of the aforementioned aspects are outlined in *Table 1* (Anderson et al., 2011).

Previous research in education and social welfare programs also demonstrate the utility of logic models as a way to define and conduct a systematic literature review, which was also the focus of the present research study. These programs, in particular, apply logic models to collect research evidence, explicate theory, and develop an analytic map (Anderson et al., 2011). Examples of each of these methods are explained below.

In *Impacts of After-School Programs on Student Outcomes*, Zief, Lauver, and Maynard (2006) examine a collection of recent experimental studies to understand the effect of afterschool programs on in- and out-of-school outcomes, such as academic performance, behavior, and social and emotional development. Through applying a logic model, the authors identify possible interventions and components of afterschool programs, including the environmental context of such programs (i.e. student supervision and academic support) and participation in quality programs, which may contribute to the change in student outcomes related to behavior, social interactions and emotion, as well as academic performance (Anderson et al., 2011; Zief, Lauver, & Maynard, 2006). The identification of these program characteristics, then, provides a framework for coding and analyzing data to understand how these characteristics influence student outcomes (Anderson et al., 2011).

Similarly, Leve, Fisher, and Chamberlain (2009) utilize a logic model to explicate theory as a part of defining and conducting a literature review, in order to "guide the inquiry into the theory that underpins an intervention" (Anderson et al., 2011, p. 38). In this case, Leve, Fisher, and Chamberlain apply a logic model to examine the theory behind Multidemnsional Treatment Foster Care (MTFC) – an intervention model that "targets parenting and peer interaction processes to prevent negative, coercive interactions between caregivers and children and to enhance positive interactions; enhances caregiver monitoring and supervision skills to improve

youths' prosocial behavior; and reinforces youths' positive and prosocial behavior" (p. 1874). (Anderson et al., 2011). The logic model illustrates resilience mechanisms (i.e. supportive interpersonal relationships and adaptive neurobiological functions) that influence resilience outcomes of youth in child welfare systems (Leve, Fisher, & Chamberlain, 2009). In doing so, the authors elucidate the underlying program theory of MTFC interventions by providing evidence from randomized clinical trials that support the connections between program components, resilience mechanisms, and resilience outcomes (Anderson et al., 2011; Leve, Fisher, & Chamberlain, 2009).

Table 1. Added value of using logic models in systematic reviews

Scoping the Review • Refining review questions • Deciding on lumping or splitting a review topic • Identifying intervention components Defining and Conducting the Review • Identifying relevant study inclusion/exclusion criteria • Guiding the literature search strategy • Explaining the rationale behind surrogate outcomes used in the review • Justifying need for subgroup analyses (e.g. age sex/gender, socioeconomic status) Making the Review Relevant to Policy and Practice • Structuring reporting of results • Illustrating how harms and feasibility are connected with interventions • Interpreting results based on intervention theory and systems thinking

Furthermore, Anderson et al. (2011) suggests another use of logic models as an analytical map, which aims to "demonstrate a chain of logic between inputs and outcomes and to capture any possible alternative explanations" (p. 38). As an example, Whitlock, O'Connor, Williams,

Beil, and Lutz (2010) investigate the benefits and drawbacks of "weight-management interventions for overweight and obese children and adolescents" (p. 396) through a systematic literature review. Through the logic model as an analytical tool, the authors identify the connections between screening and interventions to health outcomes that require evidence to support such linkages, which also serve as key search terms and an organizational scheme to present and interpret results from the literature review (Anderson et al., 2011).

Study Inclusion and Exclusion Criteria

The literature review of the present research study specifically focused on afterschool community arts programming that served targeted populations, as described below, and measured self-efficacy, as the main outcome of interest in order to address the second research question (*Table 2*). The process for developing the inclusion and exclusion criteria was adopted and modified from *Impacts of After-School Programs on Student Outcomes*, conducted by Zief, Lauver, and Maynard (2006). For this previous study, the format of the criteria included the setting and intervention, characteristics of the target population, the types of study, and outcomes related to behavior, social and emotional development, and academic performance (Zief, Lauver, & Maynard, 2006). In contrast to Zief, Lauver, and Maynard, though, desired outcomes for the present research study included self-efficacy. Although measurements of self-efficacy pertain to specific domains, such as academic performance (Pajares & Graham, 1999; Zimmerman, 2000) or smoking cessation (Baldwin et al., 2006), the specific domains were not defined or outlined as an inclusion or exclusion criteria prior to analysis. Instead, the included articles dictated the domain(s) of self-efficacy. Likewise, other outcomes related to afterschool community arts programs were not defined before analyzing the articles but emerged based on the review of

literature, such as those related to the three domains of protective factors, which included individual characteristics, family factors, and external support.

Table 2. Study inclusion and exclusion criteria

	Inclusion Criteria	**Exclusion Criteria**
Setting and Intervention	• Setting: afterschool • Intervention: arts-based programs • Location: United States	• Setting: primary care or healthcare environments
Target Population	• Age: 8-18-years old • Socioeconomic: low-income	• Conditions: psychiatric or learning disabilities, including emotional and behavioral disorders or physical disabilities • Experiences: trauma, including physical and sexual abuse
Study Design	• Peer-Reviewed • Qualitative Studies • Quantitative Studies • Date of Publication: 2000-2015	• Narrative Inquiries • Literature Reviews • Dissertations • Theses

Setting and Intervention. The review of literature focused on afterschool community arts programs in the United States that incorporated positive youth development through creative activities as the main component of the program. These activities could relate broadly to visual, performing, or multimedia arts. Furthermore, programs could occur in a variety of settings, including schools, community centers, museums and religious institutions. However, programs included in the review must not operate in primary care or healthcare settings.

Target population. Relevant programs may serve youth from low-income households between the ages of 8-19-years-old.[3] [4] As depicted in the adapted table below (*Table 3*), the

[3] Karabenick and Heller, Kun, and Kun, Parsons, and Ruble (as cited in Flammer, 1995) suggest that children understand the relationship between effort and ability "toward the end of the first decade of life" (p. 79). Since the exact age of onset for Level 5 is unclear, the present research study bases its inclusion criteria beginning at the age of 8 for the target population.

minimum age ensures youth have reached the appropriate developmental stage of self-efficacy by fully understanding the connection between their effort and ability (Flammer, 1995). The programs, though, must not specifically target youth with psychiatric conditions or learning disabilities, such as emotional and behavioral disorders or physical disabilities, or youth who have experienced trauma, including physical and sexual abuse.

Study Designs. The review of literature included current, qualitative (case studies) and quantitative (nonexperimental, experimental, and single-case designs) research studies from peer-reviewed, scholarly journals in a variety of disciplines, such as the arts, education, healthcare, and psychology. Examples of such journals included the *International Journal of Education & the Arts*, *Journal for Learning Through the Arts*, and *Journal of Primary Prevention.* In order to maintain the relevance of practices in afterschool community arts settings, articles were selected from 2000 to 2015 and provided thorough descriptions of the methodology, program goals, program activities, and intended results. (see Appendix A for more information about the selected scholarly journals)

Table 3. Five developmental levels of control beliefs

Level	**Age of Onset**	**Definition**
5. Control Beliefs as a part of Self-Concept	7 to 10-years-old	Self-consciously knowing that I am able to act in such a way that certain effects are produced.
4. Self-Awareness in Shaping Self-Concept	2.5 to 3.5-years-old	Self-consciously knowing that I act(ed) in such a way that certain effects are produced.
3. Differentiating Internal and External Causes	2-years-old	(Consciously) knowing that I act(ed) in such a way that certain effects are produced.
2. Causal Paradigm	10-months-old	Knowing (being aware) that certain actions produce(d) certain effects.
1. Event Paradigm	Birth	Knowing (being aware) that certain effects happen.

[4] As explained in Chapter 3, one of the included, peer-reviewed articles included participants who were older that the age of 19 as this particular study conducted a longitudinal component.

Literature Review Process and Logic Model Development

Through a systematic literature review, the present research study surveyed relevant, published sources from arts and culture, education, and healthcare fields. This approach mirrored two previous studies from Baxter et al. (2014) and Zief, Lauver, and Maynard (2006). These studies implemented an iterative and emergent approach to identify evidence for constructing a comprehensive, program logic model, in which search terms were broad and were adapted to capture all relevant qualitative and quantitative studies (Baxter et al., 2014; Zief, Lauver, & Maynard, 2006). In order to ensure a systematic, replicable, and transparent review process, an audit table was created for collecting information on the: (1) date of the search; (2) search terms; (3) database searched; (4) and number of relevant sources, including the number of abstracts and articles under review (Baxter et al., 2014; Zief, Lauver, & Maynard, 2006).

After research studies were compared to inclusion and exclusion criteria, as stated above, the following information was extracted from the included articles: (1) study design; (2) aim of study; (3) demographics of participants; (4) context of the afterschool community arts program; and (5) main results. In addition to this information, extracted, qualitative and quantitative data from the included research studies were categorized through a thematic synthesis, according to the five components of a logic model – factors, activities, outputs, outcomes, and impact – and with particular emphasis of the four sources of self-efficacy, which include enactive mastery experiences, vicarious experiences, verbal persuasion, and physiological states (Bandura, 1997). As a part of the aforementioned components of a logic model, the present study included an additional component – context, which captured student characteristics, prior academic achievement, and family background (Zief, Lauver, & Maynard, 2006). The synthesis of themes served to underline the specific factors of afterschool community arts programs that influence

self-efficacy and chronic stress (Baxter et al., 2014; W.K. Kellogg Foundation, 2004). In addition to identifying the sources of self-efficacy within each afterschool community arts program, information about additional individual characteristics, family factors, and external support was also categorized according to the logic model components.

Conclusion

Previous research about childhood poverty shows the connection between adverse environmental demands and recurrent stress. Such living conditions negatively impact children throughout the course of their lifetimes and across generations. Although research indicates self-efficacy as a protective factor and resilient coping mechanism against these risk factors, a gap in knowledge exists. Limited information is known about the impact of afterschool community arts programs on self-efficacy and stress. In order to understand this impact, the present research study applied a logic model to systematically review literature by categorizing data into context, factors, activities, outputs, outcomes, and impact. This methodology, in particular, provided insight into the influence of afterschool community arts programs on participating youth. The following chapter further discusses the implications of childhood poverty as it relates to psychosocial and physical environmental demands, the intergenerational transmission of poverty, as well as the negative influence of stress on children's physiological and psychological systems. Following the explanation of these risk factors, the next chapter will also emphasize the importance of afterschool community arts programs and its relationship to serving as sources of support and primary preventions for youth living in poverty as well as sources for promoting positive youth development, in general, within a construct of resilience.

CHAPTER TWO

LITERATURE REVIEW

This chapter explores recent literature surrounding the implications of poverty, including the occurrence of intergenerational poverty, and its relationship to stress experienced by youth living in poverty. Emphasis is placed on the reoccurring nature of stress as a function of impaired physiological and psychological states, such as deficient immune and cardiovascular systems as well as decreased cognitive and emotional capacities. The chapter will then provide an explanation of the construct of resilience, primary prevention, and self-efficacy as a protective factor against the negative outcomes of poverty and stress. To understand the importance of afterschool community arts programs, though, the chapter will conclude by introducing previous literature about afterschool community arts programs as potential systems of support and primary preventions for youth living in the United States.

Influence of Poverty on Childhood Outcomes

Poverty

Among a variety of pressing issues facing children who live in the United States, such as homelessness, declining educational systems, and global climate change, poverty exemplifies characteristics of a "wicked" problem – a large, complex and systemic social or cultural issue that does not definitively respond to easily-conjured and readily-available solutions (Haushofer and Fehr, 2014; Kolko, 2012; Rittel & Webber, 1973). According to Rittel and Webber (1973), the nature of wicked problems constitutes ten distinct properties, which prove to challenge social policy-makers and planners in their efforts to develop concrete and long-lasting resolutions for ameliorating childhood poverty in the United States. These properties that describe wicked problems, such as childhood poverty, are stated as the following:

(1) Understanding wicked problems requires a concurrent understanding of their solutions.

(2) Wicked problems are ongoing.

(3) Solutions to wicked problems are subjective, according to quality rather than their level of verity.

(4) Solutions to wicked problems do not possess an immediate or ultimate assessment of their effectiveness.

(5) Each solution to wicked problems is consequential and results in significant, and often irreversible and unexpected, impacts toward society.

(6) Wicked problems do not possess an enumerable record of potential solutions or a prescribed set of best practices to address problems.

(7) Each wicked problem contains a distinct characteristic, distinguishing itself from other seemingly similar problems.

(8) Each wicked problem is a byproduct of another problem.

(9) Wicked problems can be accounted for in various ways, which subsequently determines their corresponding solution.

(10) Social policy-makers and planners, who generate decisions and courses of action to address wicked problems, are considered liable for consequences that affect the lives of people; thus, there is no margin for error (Rittel & Webber, 1973).

As an example of the intricacy of childhood poverty as a wicked problem in the United States, multiple definitions and factors of poverty exist, which include individual and environmental components that perpetuate the transference of poverty during the lifetime of children and across generations. Definitions of poverty include (1) *income poverty*, (2) *absolute poverty*, and (3) *relative poverty*. In economic terms, *income poverty* measures the level of family income in relation to a federally established poverty threshold, such that the family and all

individuals within that household are considered to be living in poverty if the annual income falls below the given threshold (Bishaw, 2014).[5] *Absolute poverty*, as explained by the United Nations Educational, Scientific and Cultural Organization (UNESCO), measures poverty in relation to the amount of monetary resources required to meet basic needs, such as food, clothing, and shelter; rather, *relative poverty* measures poverty in relation to the economic standing of other members in the community (n.d., para. 3). Although the majority of literature focuses on these definitions, income poverty, absolute poverty, and relative poverty possess a discrete drawback. These definitions primarily revolve around income and levels of consumption, which provide only a limited understanding of the complex nature of childhood poverty and disregard psychosocial and environmental factors that also characterize poverty among youth living in the United States (Haushofer and Fehr, 2014; McLoyd, Mistry, & Hardaway, 2013; UNESCO, n.d., para. 3).

Psychosocial and Physical Environmental Demands of Poverty

According to Evans (2004), Harper, Marcus, and Moore (2006); Haushofer and Fehr (2014); and McLoyd, Mistry, and Hardaway (2013), however, the definition of poverty extends beyond economic terms to include a combination of psychological and ecological determinants of childhood poverty in the United States.[6] These determinants consist of the confluence between, individual factors, dysfunctional institutions, and environmental demands. Previous literature on childhood poverty investigate environmental factors associated with poverty, emphasizing the accumulation of multiple psychosocial environment and physical environmental

[5] Poverty thresholds vary depending on family size, number of biological children, and the age of the homeowner (Bishaw, 2014).

[6] Though, Evans (2004) argues the limitation of a psychological or psychosocial perspective of poverty through two, main points. Psychosocial research on poverty, in particular, disregards the physical environments of children living in poverty as well as the co-occurrence of negative psychosocial and physical environmental risk factors.

factors that are symptomatic of chronic poverty during childhood (Evans, 2004; Evans & English, 2002; Harper, Marcus, & Moore, 2003; Haushofer & Fehr, 2014; Musick & Mare, 2006).

Evans (2004) presents an exhaustive list of psychosocial factors associated with children living in poverty. According to Emery and Laumann-Billings and Sampson, Raudenbush, and Earls (as cited in Evans, 2004), children living in suboptimal conditions are exposed to greater levels of familial discord, violence, and neighborhood crime compared to more economically advantaged children. In addition to these factors, House, Umberson, and Landis as well as Dodge, Pettit, and Bates found that children living in poverty possess smaller social networks and experience lower levels of social support compared to wealthier children (as cited in Evans, 2004; Leventhal & Brooks-Gunn, 2000). Access to social networks and social support, as explained in the latter sections of this chapter, will prove to be of crucial importance to mitigating recurrent stress for children living in poverty.

Children living in poverty, as Evans (2004) asserts, also experience more exposure to physical environmental risk factors. According to Brody et al.; Freeman; National Center for Health Statistics; and Calderon et al. (as cited in Evans, 2004), children living in poverty in the United States carry greater levels of bodily toxins, endure through lower levels of outdoor and indoor air quality, and experience decreases in access to clean drinking water compared to their wealthier counterparts. Evans (2004) also emphasizes the impact of the more immediate, physical environments of children living in poverty, which include the quality of housing conditions. The Children's Defense Fund (as cited in Evans, 2004) reports that

> children living at or below the poverty line are 3.4 times more likely to live in houses with structural defects (22.3%), 3.6 times more likely to live in houses infested with rodents (14.4%), and 2.7 times more likely to have inadequate heat in the winter (17.9%), compared with children living about the poverty line. (p. 83).

Intergenerational Transmission of Poverty

As stated above, Evans (2004) describes the array of psychosocial and physical environmental risk factors experienced by children living in poverty. The accumulation of these factors more accurately characterizes childhood poverty compared to the impact of a single psychological or psychosocial risk factor related to poverty (Evans, 2004). Furthermore, these factors not only typify the current environmental conditions of children living in poverty but also help to explain the occurrence of poverty throughout the lifetime of children and, in particular, across generations (Harper, Marcus, & Moore, 2003; Ludwig & Mayer, 2006; Musick & Mare, 2006; Rodgers, 1995).

Harper, Marcus, and Moore (2003) and Musick and Mare (2006) expound upon previous research on poverty by explaining the ongoing trajectory of inadequate living conditions – the life course of poverty and transmission of intergenerational poverty - through inherited factors. The transmission of poverty from parent to child includes both positive or negative endowments and investments. According to Musick and Mare,

> endowments include genetic characteristics such as ability, personality, and physical traits; they may also include cultural or social capital such as tastes, values, family connections, and other social ties. Investments include the money parents spend on children's health, care, education, and neighborhoods, as well as the time and effort parents spend on supervision, support, and expectations. (p. 473).

Due to endowments and investments, children who live in poverty are 3.5 times more likely to remain in poverty as adults (Musick & Mare, 2006) or have a 16 to 28 percent probability of being adults living in poverty (Rodgers, 1995).

Although nearly 78 percent of children living in poverty escaped the transmission of intergenerational poverty, about 40 percent of children living in poverty still remained in or close to poor living conditions (Rogers, 1995). Furthermore, during the 1970s and 1980s, the economy improved in the United States; thus, poverty rates decreased during this time period. If such conditions did not improve, children living in poverty would have had a 32 to 46 percent probability of remaining in poverty as adults (Rodgers, 1995).[7]

Influence of Recurring Stress on Physiological and Psychological Systems

As mentioned above, children living in poverty are more likely to experience a range of psychosocial and physical environmental demands as well as more likely to remain in poverty as adults. The concern of childhood poverty and its long-term nature, however, does not simply stop with exposure to environmental demands. Children living in poverty are also more likely to experience stress and psychological distress due to the accumulation of these risk factors – known as poverty-related stress (Evans, 2004; Evans & English, 2002; Smith & Carlson, 1997; Wadsworth, Wolff, Santiago, & Moran, 2008). And, similar to the transmission of poverty, stress also extends throughout the lifetime of children and negatively impacts their physiological and psychological functions, even into adulthood (Haushofer & Fehr, 2014; Taylor, 2010).

According to Baum (1990), stress is "a negative emotional experience accompanied by predictable biochemical, physiological, and behavioral changes that are directed toward adaption

[7] In contrast to the linear concept of the intergenerational transmission of poverty, Ludwig and Mayer (2006) explain the occurrence of the "poverty-prevention paradox." The poverty-prevention paradox accounts for not only the amount of children, who live in impoverished living conditions, but also those who do not live in such environmental conditions and become adults living in poverty.

either by manipulating the situation to alter the stressor or by accommodating its effects" (p. 653).[8] Simply stated, stress is an individual's reaction to excessively adverse stressors, such as environmental demands, that cause harm, threats, or challenges (Baum, 1990; Haushofer & Fehr, 2014). Such stressors, though, are "events that place greater than routine demand and evoke stress reactions in an organism" (Baum, 1990, p. 660).[9] These stress reactions and adjustments, also considered coping mechanisms, serve to remove or decrease the factors associated with stress in order to endure through the existing, harmful environment or alter the surrounding conditions (Baum, 1990; Taylor, 2010). These two forms of adjustment are termed, respectively, accommodative or manipulative (Baum, 1990).

Biologically, stress reactions involve two regulatory systems – the sympathetic nervous system and the hypothalamic pituitary-adrenal (HPA) axis (Dragos & Tanasescu, 2010; Sapolsky, 2004; Taylor, 2010). These systems serve to activate the flight-or-fight systems of response, in which a child confronts or retreats from a stressor (Sapolsky, 2004, Taylor, 2010). According McEwen (as cited in Taylor, 2010), however repeated activation of these regulatory systems of stress could damage their functioning. McEwen (as cited in Taylor, 2010) describes the compromised physiological systems as "allostatic load," in which exposure to ongoing and accumulating stressors result in dysregulated and impaired physiological and psychological systems (Dragos & Tanasescu, 2010; Sapolsky, 2004; Taylor, 2010).

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[8] It is important to differentiate between acute and chronic stress, in which chronic stress involves prolonged exposure to stressors as well as the perception of a stressor even after a child no longer faces it – an indication of posttraumatic stress disorder (Baum, 1990). Acute stress, on the other hand, may induce a motivational response to stress, which does not include severe, negative consequences, such as physical and mental health issues (Baum, 1990; Smith & Carlson, 1997).

[9] Although Baum (1990) establishes a concrete definition of stress and stressors, stress can occur from both positive and negative events, and the subsequent response can also be positive or negative. Additionally, children may experience and perceive stress differently (Baum, 1990; Smith & Carlson, 1997). To use an example by Baum, those who experience an environmental disaster, such as a hurricane, may or may not exhibit signs of exposure to stress (1990, pp. 661-662).

According to Taylor (2010), however, children no longer require the fight-or-flight response in the modern day. Instead, children experience everyday stressors that require regular adjustments, which may include work related stress, interpersonal issues, and even as minor as accommodating to varying, outdoor temperatures (Baum, 1990; Taylor, 2010). These types of stressors cause increases in epinephrine and norepinephrine – bodily hormones related to the sympathetic nervous system – which can lead to compromised immune, cardiovascular, and neurological systems (Baum, 1990; Dragos & Tanasescu, 2010; Sapolsky, 2004; Taylor, 2010).

Furthermore, stress not only negatively impacts children's physiological states but also their psychological wellbeing, including cognitive and emotional capacities. In terms of cognitive impairments, Mani, Mullainathan, Shafir, and Zhoa (as cited in Haushofer & Fehr, 2014) demonstrated that individuals living in poverty "performed worse on tasks measuring intelligence and cognitive control after they had been asked to think about their finances" (p. 866). Exposure to stressful environments also places individuals at greater risk for internal psychological symptoms, such as anxiety and depression – a "'genetic/neurochemical disorder requiring a strong environmental trigger whose characteristic manifestation is an inability to appreciate sunsets'" (Sapolsky, 2004, p. 272; Taylor, 2010). According to the 2003 World Health Report (as cited in Haushofer & Fehr, 2014), populations living in poverty were 1.5-2 times more likely to exhibit depression and anxiety compared to wealthier populations.

The Construct of Resilience and Primary Preventions

Although exposure to poverty and stress in childhood may result in negative physiological and psychological outcomes, as mentioned above, previous research suggests pathways to protect children from these risk factors (Masten, Best, & Garmezy, 1990; Taylor, 2010; Smith & Carlson, 1997). In order to examine such protective pathways, this section will

explore the construct of resilience in more detail to include definitions and explanations of risks factors, coping and adaptation, and protective factors that relate specifically to stress, including individual characteristics, family factors, and external support. In addition, this chapter will also briefly introduce and define primary prevention in order to provide background information in to address the first, main research question. Particular attention will be placed on self-efficacy as an individual characteristics and a main protective factor against childhood poverty.

According to Masten, Best, and Garmezy (1990), resilience refers to the process by which individuals overcome adverse and challenging life experiences and avoid persistent negative outcomes; or "the ability of a person to cope despite adversity" (Heise, 2014, p. 27). In particular, this construct includes: (1) the presence of significant risk factors, (2) the presence of protective factors, and (3) the presence of a subsequent positive outcome despite previous risks to positive youth development (Masten, Best, & Garmezy, 1990). The construct of resilience bears particular importance as it "focuses on strengthening protective factors believed to contribute to successful coping (Heise, 2014, p. 27). According to Henderson, Ben, and Sharp-Light as well as Krovetz (as cited in Heise, 2014), resilient youth typically have four individual characteristics, which include social competence, problem-solving, autonomy, a sense of purpose and future, and positive emotions. However, according to Smith and Carlson (1997), an additional individual characteristic also includes self-esteem, which comprises of "personal confidence, acceptance, and optimism" (p. 238).

In the case of the present research study, risk factors include poverty and poverty-related stress; protective factors include individual characteristics, family factors, and external support; and positive outcomes include self-efficacy, as an inclusion criteria explained in Chapter 1. In addition to being a positive outcome, the focus was also placed on the self-efficacy of youth

living in the United States as a protective factor. Previous research points to self-efficacy as another salient protective factor and psychosocial resource against stress. According to Taylor (2010), individuals who exhibit self-efficacy beliefs are able to manage stress and report lower levels of stress. Specific protective factors, other than self-efficacy, and additional positive outcomes emerged through the application of the present research study. Self-efficacy will be described in more detail in the following section.[10]

The second domain of protective factors includes family factors that support youth living in poverty and exposed to poverty-related stress. These family factors include parental management and attachment, supervision, as well as support and guidance (Smith & Carlson, 1997). According to these authors, resilient families contribute to resilient youth that "us[ing] particular coping strategies, including extending child-care responsibilities to multiple individuals, assuming a flexible maternal role, and locating outside resources and safe niches within in the communities such as after-school or day-care programs" (Smith & Carlosn, 1997, p. 239). For example, Baum (1990) discovered that individuals with higher levels of social support experienced less stress.

In addition to individual characteristics and family factors, Smith and Carlson (1997) also suggest another domain of protective factors – external support, which included social support for individuals outside the family structure. Taylor (as cited in Taylor, 2010) defines social support as "information that one is loved and cared for, esteemed and valued, and part of a social network of communication and mutual obligations" (p. 8510). Social support as a protective factor and psychosocial resource are related to positive health outcomes (Masten, Best, & Garmezy, 1990; House, Landis, & Umberson as cited in Taylor, 2010). In fact, those who

[10] As mentioned in Chapter 1, the primary outcome of interest was self-efficacy; however, the present study also categorized additional individual characteristics in the analysis of data, which emerged through the systematic literature review.

experience supportive social environments reported lower levels of stress compared to those who did not experience social interactions (Eisenberger, Taylor, Gable, Hilmert, & Lieberman as cited in Taylor, 2010).

Self-Efficacy as a Protective Factor Within the Construct of Resilience

Since self-efficacy is the primary outcome of interest for the present research study, this section focuses on explaining the theory of self-efficacy as well as its implications as a protective factor. According to Bandura (2000), "social cognitive theory adopts an agentic perspective in which individuals are producers of experiences and shapers of events" (p. 75). A key component to the social cognitive theory is human agency, particularly self-efficacy, which concerns the "beliefs in one's capabilities to organize and execute the courses of action required to produce given attainments" (Bandura, 1997, p. 3). In other words, self-efficacy describes children's beliefs about their abilities to influence situations that affect their own lives (Bandura, 1989). Previous literature indicates that self-efficacy determines a wide-range of effects, including:

- the courses of action youth pursue,
- how much effort youth expend toward given endeavors,
- how long they persist during challenging situations,
- their level of resilience in the face of adversity,
- whether their thoughts are self-aiding or self-hindering,
- how much stress and internal psychological symptoms, such as depression, youth experience, and
- the degree of achievements they realize (Bandura, 1997).

Due these effects and given that youth living in poverty are more exposed to psychosocial and physical environmental demands that impede their physiological and psychological functioning, it is important to explore the impact of self-efficacy as a protective factor.

Sources of Self-Efficacy

According to Bandura (1997), youth build a sense of self-efficacy through four, main determinants. These personal and interpersonal sources include: (1) enactive mastery experiences that serve as a demonstration of abilities, (2) vicarious experiences that shape self-efficacy beliefs by observing successful attainments, (3) verbal persuasion that reaffirms the possession of certain abilities, and (4) physiological and affective states, which influences the appraisal of abilities (Bandura, 1997; Tsang & Hui, 2006). The following section describes these four sources of self-efficacy in more detail.

"Enactive mastery experiences are the most influential sources of self-efficacy" (Bandura, 1997, p. 80) and refer to the successful completion or mastery of tasks, providing youth with concrete evidence of their ability to achieve (Tsang & Hui, 2006). Although successfully completing tasks or gaining mastery over certain experiences builds self-efficacy, a strong and sustainable sense of self-efficacy occurs through attaining achievements that require perseverance in overcoming difficult circumstances. The lack of effort and persistence, on the other hand, reinforces youth to expect immediate results, which exposes them to feeling discouraged in the face of failure and damages their level of self-efficacy (Bandura, 1997).

In addition to enactive mastery experiences, vicarious experiences also provide an avenue for promoting self-efficacy. Since there is no indication of concrete measures of aptitude for successfully completing most tasks, youth must rely on adults and other peers in order to understand their level of adequacy (Bandura, 1997). According to Bandura (1997), vicarious

experiences involve observing role models achieve certain outcomes in order to understand one's own abilities. Like enactive mastery of experiences, however, vicarious experiences depend on one's level of achievement or failure in promoting self-efficacy. Vicarious experiences, though, rely on the comparison of attainments between individuals. Thus, according to the theory of self-efficacy, youth who surpass the accomplishments of their peers in a given context will increase their level of self-efficacy. In contrast, performing below the level of one's peers reduces self-efficacious beliefs. In considering vicarious experiences, as well, the similarity of the role models to youth is an important factor to consider when aiming to promote self-efficacy. The more similar the role models are to youth, the more likely vicarious experiences will have a positive effect on their level of self-efficacy (Bandura, 1997).

In the face of challenge circumstances, verbal persuasion "serves as a further means of strengthening people's beliefs that they possess the capabilities to achieve" (p. 101) by providing positive feedback on the capabilities of youth to produce a given attainment (Bandura, 1997). Furthermore, through positive feedback, this source of self-efficacy motivates youth internally by encouraging them to expend greater amounts of effort and persistently so, even amidst obstacles. Though, Bandura (1997) places caution with implementing verbal persuasion. Providing positive feedback related to one's capabilities holds limitations and potential drawbacks. First, verbal persuasion does not guarantee lasting increases in self-efficacy. Secondly, individuals providing positive feedback to youth should consider the appropriateness of the feedback. In particular, verbal persuasion that rests outside the realistic confines of an individual exposes that child to failure, leading to decreases in self-efficacious beliefs (Bandura, 1997).

The fourth source of self-efficacy, which was the focus on the present research study, refers to the influence of physiological and affective states in a child's capability to produce a give attainment. According to Bandura (1997), youth "rely partly on somatic information conveyed by physiological and emotional states" (p. 106) to assess their capabilities. Thus, improving physical states as well as emotional wellbeing and levels of stress increases self-efficacy beliefs. Focusing on adjusting this source of self-efficacy is particularly important for youth who experience adverse environmental conditions (Bandura, 1997).

Afterschool Community Arts Programs as Systems of Support and Primary Preventions for Youth Living in Poverty

According to Durlak, Weissberg, and Pachan (as cited in Afterschool Alliance, 2014), "students participating in a high quality afterschool program went to school more, behaved better, and received better grades and did better on tests compared to non-participating students" (p. 1). Furthermore, previous research shows that afterschool programs, in general, provide children with a safe environment that promotes positive youth development in addition to positive growth of academic performance (Catalano, Berglund, Ryan, Lonczak, & Hawkins, 2004).

Although previous research indicates the benefits of afterschool programs in general, this section focuses on afterschool community arts programs. For the purposes of the present research study, art was broadly defined as a "meaning-making process that can help students process a tragic event and begin to make sense of their world" (Hesie, 2014, p. 29). The definition of community arts is an "approach to creative activity that connects artists and local communities in using the arts as a means of expression and development" (Barraket, 2005, p. 3). As such, community arts can be seen as a part of a holistic point of view, in relationship to public health,

that contributes to social inclusion in relationship to systems of support and primary preventions. Such programs can also promote resilience.

According to Putland (2008), community arts programs encompass a social inclusion framework, in contrast to social exclusion, that provides access to supportive relationships and opportunities for community engagement as methods for influencing the overall wellbeing of youth (Johnson & Stanley, 2007). Such programs support public health initiatives that places an emphasis on "groups and populations rather than on treating individuals, the contributions of a range of sectors working co-operatively and the importance of participation by community members in initiatives to improve health" (Putland, 2008, p. 267).

In particular, Health and Roach (1999) explain the importance of afterschool programs as a means to address the "institutional gap," in which traditional organizations, such as schools, families, and churches, are no longer contributing to the positive development of children living in the United States (McLaughlin, 2000). Programs, however, like afterschool community arts programs provide youth with opportunities to engage in positive risk-taking, which encourage "challenge, practice, trial and error, and extraordinary expectations and achievements," (Health & Roach, 1999, p. 22) which reflect the resilience approach explained by Heise (2004).

Conclusion

Previous research demonstrates the connection between poverty and stress, as youth living in poverty are more likely to experience psychosocial and physical environmental demands, which negatively impact their physiological and psychological functions. When these risk factors persist over time, these children are more likely to remain in poverty as adults and the transmission of poverty may even extend to future generations. In order to mitigate these negative effects, afterschool programs, in general, have shown to serve as sources of support and

primary preventions for youth living in poverty. Based on previous research, as well, it is clear that afterschool community arts programs provide youth with opportunities to engage in appropriate activities that support their overall development. These activities also include social networks that further support participating youth. However, additional research is necessary to understand the specific implications of these programs in relationship to self-efficacy, especially for youth living in poverty.

With this foundation of information, the following chapter describes the process for selecting peer-reviewed articles for inclusion and analyzing the data, according to the research methodology described in Chapter 1. Based on these processes, three articles were selected and the logic model was applied as the method for systematically reviewing the literature. The results from this literature are described in detail in order to address the two, main research questions: (1) How are afterschool community arts programs sources of support and primary preventions for youth living in poverty? and (2) How are afterschool community arts programs applying sources of self-efficacy?

CHAPTER THREE

RESULTS

This chapter reviews the process for selecting peer-reviewed articles in analyzing information about afterschool community arts programs in the United States through applying a logic model to systematically review the literature. By applying each component of the logic model – factors, activities, outputs, outcomes, and impact – including the context of each program, this chapter also discusses subsequent results from the analysis, including similarities and differences between the programs presented in each article. Though, the primary focus of this chapter addressed the following research questions: (1) How are afterschool community arts programs sources of support and primary preventions for youth living in poverty? and (2) How are afterschool community arts programs applying sources of self-efficacy? The response to the previous questions served to inform the third question – what are the recommendations for how afterschool community arts programs might mitigate chronic stress and promote self-efficacy within a resilience construct of poverty? Furthermore, due to the nature of the research methodology, another research question emerged - How suitable are logic models in conducting a systematic literature review in relation to addressing the two, main research questions. These two additional questions will be addressed in the following and final chapter of the present study.

Literature Review Process

The present research study analyzed three, peer-reviewed articles from various scholarly journals, which included the *International Journal of Education & the Arts*, *Cambridge Journal of Education*, and *Equity & Excellence in Education* (*Table 5*). These articles were selected based on the inclusion and exclusion criteria, as stated in Chapter 1, as well as through entering variations of specific search terms, such as “self-efficacy,” “creative,” and “art education,” in predetermined databases and scholarly journals (see Appendix A for more information about the selected scholarly journals and Appendix B for the audit table, which outlines a complete list of

applied search terms).[11] After applying these search terms, articles were pared-down based upon meeting three, initial inclusion criteria – peer-reviewed, published between 2000-2015, and contained the age ranges of children and adolescents as outlined in Chapter 1.[12] In total, 909 articles were generated through this process.

Table 4. Peer-reviewed articles included in analysis

- Betts, J. D. (2006). Multimedia arts learning in an activity system: New literacies for at-risk children. *International Journal of Education & the Arts, 7*(7), 1-44.
- Catterall, J. S. & Peppler, K. A. (2007). Learning in the visual arts and the worldviews of young children. *Cambridge Journal of Education, 37*(4), 543-560.
- Hanley, M. S. (2011). You better recognize!: The arts as social justice for African American students. *Equity & Excellence in Education, 44*(3), 420-444.

The initial search for narrowing down and selecting articles involved reviewing the titles and abstracts of each article to ensure articles met all inclusion and exclusion criteria. However, abstracts were not reviewed if the title of the article did not pertain to afterschool community arts programs in the United States and/or self-efficacy. Examples of such articles included topics on antiretroviral therapy (ART) adherence or affect regulation training (ART).[13] Due to the

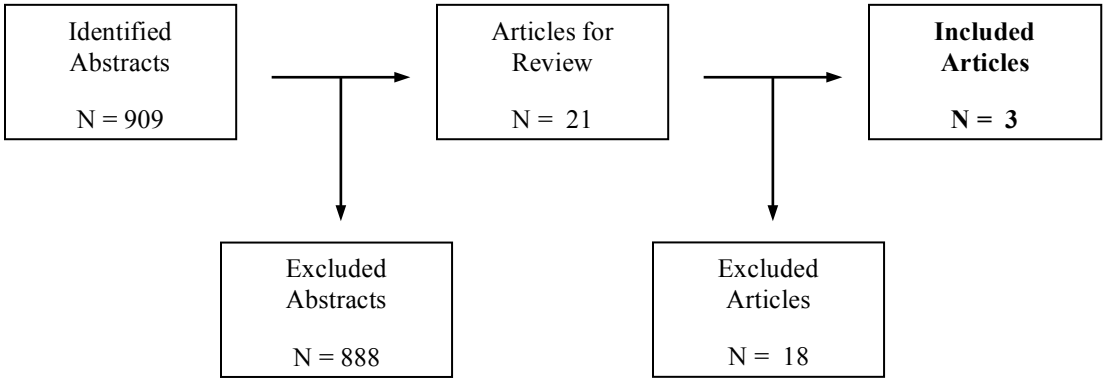
[11] Since the present study involved searching through multiple databases and scholarly journals, the search terms were modified to accommodate the search abilities of each platform. In the case of the *International Journal of Education & the Arts*, abstracts were reviewed by searching through the volumes based on the term "self-efficacy." And, due to the large volume of generated articles from the initial search terms "self-efficacy AND community arts," the search terms were more specific to include "'self-efficacy' AND 'community arts'" in the *Taylor Francis Online* database.

[12] As PsycNET includes age ranges beyond the inclusion criteria, abstracts under review contained articles that included participants from early childhood to adulthood.

[13] For example, reference: (1) Machtinger, E. L., Lavin, S. M., Hilliard, S., Jones, R., Haberer, J., Capito, K., & Dawson-Rose, C. (2015). An expressive therapy group disclosure intervention for women living with HIV improves social support, self-efficacy, and the safety and quality of relationships: A qualitative analysis. *Journal of the Association of Nurses in AIDS Care, 26*(2), 187-198.; and (2) Stasiewicz, P. R., Bradizza, C. M., Schlauch, R. C., Coffey, S. F., Gulliver, S. B., Gudleski, G. D., & Bole, C. W. (2013). Affect regulation (ART) for alcohol use

acronyms of these topics – ART – unrelated articles were generated from the literature search and were subsequently removed. After reviewing the abstracts that met the above criteria, 21 articles were included for further review. This process involved briefly reviewing the research methodology and results of each article against inclusion and exclusion criteria.

Figure 1. Process for reviewing articles to include in research



From this review, five articles were initially included in the analysis. However, after carefully reviewing each article in more detail, two were excluded due to the failure to meet age requirements, describe details of a specific program, or include self-efficacy as an outcome.[14] [15] The three remaining articles, as listed above in *Table 5*, met all inclusion and exclusion criteria. Since exclusion criteria for age was not specified to select the articles, though, it is important to note that one out of the three articles involved participants outside of the inclusion criteria for age, one of which conducted a longitudinal study to understand the prolonged effects of an

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disorders: Development of novel intervention for negative affect drinkers. *Journal of Substance Abuse Treatment, 45*(5), 433-443.

[14] Respectively, the two articles that were not included in the final analysis were: (1) Rhodes, A. M. & Schechter, R. (2014). Fostering resilience among youth in inner city community arts centers: The case of the Artists Collective. *Education and Urban Society, 46*(7), 826-848.; and (2) Wilson, N., Dasho, S., Martin, A. C., Wallerstein, N., Wang, C. C., & Minkler, M. (2007). Engaging young adolescents in social action through Photovoice: The Youth Empowerment Strategies (YES)! Project. *Journal of Early Adolescence, 27*(2), 241-261.

[15] Although the latter article mentions self-efficacy in its theoretical approach, the outcomes focused on social engagement and action projects rather than self-efficacy.

afterschool community arts program. Although, the inclusion criteria for age were not met, including this article provides important insight about potential long-term outcomes of afterschool community arts programs – a component of the logic model used in reviewing and analyzing the articles.

Summary of Included Peer-Reviewed Articles

Betts, J. D. (2006). Multimedia arts learning in an activity system: New literacies for at-risk children. ***International Journal of Education & the Arts, 7*****(7), 1-44.**

Betts (2006) conducted a six-year study to understand the influence of the Multimedia Arts Education Program (MAEP) – a multi-year, afterschool arts technology program sponsored by the Tucson Pima Arts Counsil (TPAC) – on participants' level of self-efficacy and attitudes about the arts, technology, and learning. In the context of this study, learning pertained to multimedia arts and new literacies, which according to Street as well as Leland and Harste (cited in Betts, 2006), describe literacy in relation to its application to a particular setting and the ability to communicate across different platforms. This study also sought to understand the long-term effects of participating in this program, including its influence on participants' college and/or career objectives as well as their extended families.

The Multimedia Arts Education Program involved a range of professional teachers and artists, who organized a semester-worth of curriculum for each of the five content areas – Language Arts, Computer Graphics, Animation, Video, and Portfolio (see Appendix C for a copy of this article, which includes more information about each of these content areas). Participating youth would rotate through these laboratories (five semesters, in total), in which they learned a variety of computer application programs and tools as well as concepts related to aesthetics. A main component of this program included maintaining journals for each semester

through which participants used them for drawing and writing, including opportunities for reflection. Following each completed semester, each participant received a small stipend of $50 for demonstrating mastery of skills in each laboratory and completing individual, final projects. Participating youth, who completed all five semesters, also received a desktop computer and printer to keep for their own use (Betts, 2006).

Participants in MAEP included approximately 1000 children, who completed at least one semester of the program, 300 of which completed the entire program. Of these participants, about half were male and the other half female, who qualified for free or reduced lunches at school. 79% identified as Latino, 7% Native American, 7% African American, and 7% Caucasian. In order to remain in this program, though, participants were required to maintain a "C" average in school (Betts, 2006).

Based on the structure of the program, the author measured short-term outcomes through observations, interviews with participants and parents, as well as pre- and post-surveys, which included the Perceived Self-Efficacy and Attitude Questionnaire. This questionnaire, in particular, measured "perceived self-efficacy, frequency and types of arts experiences, and attitudes towards the arts and related activities" (Betts, 2006, p. 9). In addition to these research instruments, the author mentioned that the journals were used as a means to inform and improve the structure of the programs as well as artifacts, which exemplified the mastery over the computer application programs and tools that were used during each semester. Long-term outcomes, on the other hand, were measured through school records and phone interviews with participants or their family members (Betts, 2006).

Through these instruments, the author discovered a number of findings – both short-term and long-term. In terms of the observations, Betts (2006) found a strong emphasis on

communication and modeling professional practice throughout the program, which involved collaboration between teachers, artists, graduate students, and behavior management specialists. These partnering individuals supported the operations of the program. Secondly, the parent interviews revealed the importance of this program in promoting qualities of commitment and responsibility among participating youth. Interviews with participants showed their ability to work with computer application programs as well as their willingness to support family members in learning these tools. After participating in MAEP, results showed that the perceived self-efficacy of youth and positive attitudes about hard work increased. Furthermore, participants also reported that this program, especially the Language Arts Lab, aided in their schoolwork. This result, in particular, was also relevant from longitudinal assessments (Betts, 2006; see Appendix C for a copy of this article, which contains more details of these results).

Catterall, J. S. & Peppler, K. A. (2007). Learning in the visual arts and the worldviews of young children. *Cambridge Journal of Education, 37*(4), 543-560.

In 2007, Catterall and Peppler explored the relationship between intensive visual arts practices and motivation, including components such as levels of self-concept, self-efficacy, and attributions for success – internal or external. Furthermore, the authors were also interested in the relationship between creativity and self-efficacy as well as the effects of high quality visual arts education (HQVAE) on engagement and interpersonal relationships between participants and teachers over the course of the program. In order to examine these variables, Catterall & Peppler identified key theories of learning connected to engagement in visual arts organizations – constructivist learning theory, situated learning, social development theory, and collaborative learning. Through pre- and post-surveys as well as individual case studies, the authors recruited 103 inner-city 9 and 10-year-old children (experimental group) at two, urban locations that

implemented these learning theories through the arts – Inner-City Arts (ICA) in Los Angeles, California and Center of Contemporary Arts (COCA) in St. Louis, Missouri (Catterall & Peppler, 2007).

In this study, researchers compared students from the aforementioned arts organizations with students from third grade classrooms (control group), who did not participate in intensive arts programs and mirrored the demographics of the experimental group (Catterall & Peppler, 2007). Surveys were completed prior to the start of the arts programs and two weeks before the programs ended. For the control group, surveys were completed according to that same timeframe with intervals from 20-22 weeks and 30 weeks. The programs themselves lasted for 20-30 weeks for a total of 30 hours. In order to test the participants' level of motivation, the study included a 13-item global self-concept scale, 7-item general self-efficacy scale, and 2-item attribution scale, which were all placed on a four-point Likert scale, assessing agreement or disagreement. Levels of creativity were measured through a 4-item scale for elements of creativity with components such as originality, fluency, flexibility, and elaboration. Additionally, the testing procedures included an item that assessed the participants' worldviews, which measured their beliefs about their future. All surveys were administered out loud to accommodate lower reading levels (Catterall & Peppler, 2007).

Supplemental to the qualitative design of this research study, Caterrall and Peppler (2007) conducted 12 case studies – two students from each arts class, who were considered less engaged participants at the beginning of the programs. The purpose of these case studies served to understand how visual arts programs influenced peer and teacher relationships over the course of the 20 or 30 weeks of each program. Data about these students was collected through

observations during the visual arts programs as well as their home classrooms at school (Catterall & Peppler, 2007).

The research instruments used to evaluate the survey data served to categorize information into the outcomes component of the logic model, which will be further discussed in the following, main section of this chapter. Catterall and Peppler (2007) measured the percentage of students, who significantly ($p < .05$) scored above the mean. Following this calculation, the authors used tests of significant difference (Chi Square) to compare the two groups. Findings indicated that participants in visuals arts programs and, separately, in the COCA program had significantly higher scores in self-efficacy. Additionally, Participants in visual arts programs and, separately, in the ICA program had significantly higher scores in originality compared to the control group. Overall, participants in these two, visual arts programs reported significantly higher scores on the self-efficacy scale and originality scale after participating in these programs than before the beginning of the programs. There were no significant differences for other variables (Catterall & Peppler, 2007).

In evaluating the survey results, Catterall and Peppler (2007) discovered three themes about students who were considered disengaged at the beginning of the visual arts programs – self-initiated engagement, positive interactions with peers, and positive teacher behaviors. Participants "successfully integrated themselves into classroom life while in arts classes" (p. 558) compared to their time in home classrooms at their schools (Catterall & Peppler, 2007). However, in home classrooms, participants received "more positive attention from both their peers and the classroom teacher" (p. 558), in which participants were included more often and teachers' behavior toward and perceptions of participants changed for the better (Catterall & Peppler, 2007).

Hanley, M. S. (2011). You better recognize!: The arts as social justice for African American students. *Equity & Excellence in Education, 44*(3), 420-444.

Hanley (2011) provides a report on the Tubman Theater Project (TTP) through summarizing data presented in a previously conducted quantitative research study (Hanley, 1998 & Hanley, 2002) and qualitative findings from participants in this program. As described by Hanley, TTP is:

> [a] culturally relevant drama program in which African American middle and high school students confronted racism and classism, as well as their unexamined internalized oppression while constructing a positive racial identity as they developed, rehearsed, and performed plays generated from their own lived experiences. (2011, p. 420).

As a part of this program, participants interacted with adult teaching artists, which included two directors, a playwright, a choreographer, and musicians – all of whom were African American – as well as set and costume designers and technicians (Hanely, 2011). Through these dialogic relationships, TTP aimed to (1) develop and perform well-crafted productions that toured through schools and community centers as well as (2) engage participants in problem-solving (Hanley, 2011).

In order to accomplish these goals, the program was structured in 10 weeks with the first weeks dedicated to script development, improvisation, and theater activities. The content for the scripts were developed as themes emerged during discussions that were elicited by questions related to selecting targeted audiences, topics to present and teach to the audience, and the structure of the production itself. Final topics for each production were chosen based on a vote from participants. Following these first weeks, participating youth began rehearsals. Throughout the entire program, though, each session was structured to include a welcome and the day's

instructions, warm-ups, games, and dancing at the beginning as well as a closing discussion and preparations for the following day (Hanley, 2011).

Participants in TTP included 193 self-identified African American youth between the ages of 13-19-years-old, most of who were from low-income households. Participants were also considered to be performing below average and school personnel described most of these participants as "alienated, failing, and disruptive" (Hanley, 2011, p. 432). Complete demographic information about sex was not available.

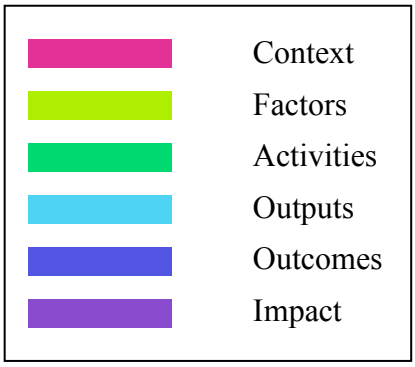
Based on this program, the author aimed to address two questions "1. What kinds of knowledge do African American middle school students create, identify, and signify through a culturally relevant drama experience? 2. What cultural factors influence the process and product of this knowledge construction?" (Hanley, 2011, p. 428). In order to answer these questions, Hanley (2011) analyzed information from a qualitative research study as well as anecdotal data from observations, interviews, and casual discussions while researching and developing the theater productions.

Results revealed three themes: (1) family, (2) learning, and (3) racial consciousness. In terms of family, Hanley (2011) found that participants formed their sense of identity, behavior, and values based on relationships with family members. Connected with this theme included the topic of violence, in which may of the participants experienced violence with guns and violence in their communities. Secondly, learning emerged through analyzing data, in which participants were engaged learners, demonstrated a desire to learn, and were committed to learning. Finally, the last theme to emerge was racial consciousness. Participants were well aware of their African American identity, maintained a high-level of pride for their identity, and desired more interactions with African American teachers, history, and contexts.

Logic Model Development and Analysis of Individual Articles

In order to develop a logic model that synthesized data about the afterschool community arts program from the included articles, a logic model was formed for each article on their own (*Figures 3-5*). This process served to understand how the planned work dedicated to the program (factors and activities) influenced the intended results of the program (outputs, outcomes, and impact) (W.K. Kellogg Foundation, 2004). In doing so, each article was color-coded (*Figure* 2) according to each component of the logic model. This served to guide the development of the logic model as a method for analyzing the data by categorizing information into each component (see Appendix C for the color-coded articles and Appendix D for preliminary logic models for each article).

Figure 2. Key for color-coding logic model components in peer-reviewed articles



Before compiling information into each appropriate category, the context of the programs was extracted from each article, replicating the format and methodology from Zief, Lauver, and Maynard (2006), which included student characteristics, student prior academic achievement, family background, and school and community characteristics. Though, the context for the present research study comprised of information about the participants' demography, including age, race, socioeconomic status – as indicated by the participants' eligibility for free and reduced

Figure 3. Individual logic model: Betts, J. D. (2006). Multimedia arts learning in an activity system: New literacies for at-risk children. *International Journal of Education & the Arts, 7*(7), 1-44.

Factors:	Activities:	Outputs:	Outcomes:	Impact:
Resources (Inputs) – Professional artists, teachers, behavior management specialists, and university students Program occurred in professional setting, connected to arts council and gallery space Parental involvement and commitment Availability of bus and carpool (limited) Computers, computer programs, and art supplies (limited) Barriers (plus limited resources) – Neighborhood gang activity and violence	Infrastructure – Dialogic relationships and activity system Skills tests before and after each semester Processes – Learn about aesthetics, literacy, art technology, and critiquing work Develop program rules and roles for participants Products – Various projects during each semester and final portfolio of work Services – Professional development trainings	1000 participants from 5 school districts enrolled and completed at least 1 of 5 semesters 300 participants completed entire MAEP program (600 hours over 5 semesters) 300 desktops and printers provided to graduating participants Participants received $50 stipend/semester ($25 for mastering skills and $25 for completing final project)	Immediate – Increase in self-efficacy related to literacy, technology, design, and social abilities Learned commitment and responsibility Increase in self-esteem "Job success depends on how hard you work" Proficiency in literacy, computer applications, learning to critique and present work Family learned new literacies and programs Long-Term – Applied learned skills to later opportunities in school and work	N/A

Context:

- Age Range: 11-14 years old
- Majority of participants were people of color (79% Latino/a, 7% Native American, 7% African American, 7% Caucasian)
- Majority of participants qualified for free and reduced lunches at their schools
- Participants were required to maintain a "C" average (No other information about academic performance was provided.)
- Location(s): urban setting – downtown Tucson, Arizona

Figure 4. Individual logic model: Catterall, J. S. & Peppler, K. A. (2007). Learning in the visual arts and the worldviews of young children. *Cambridge Journal of Education, 37*(4), 543-560.

Factors:	Activities:	Outputs:	Outcomes:	Impact:
Resources (Inputs) –	Infrastructure –		Immediate –	
Professional artists, participants, and participating adults	Collaborative projects	103 participants enrolled	Significant increase in self-efficacy (pre- vs. post- and compared to control group)	N/A
Partnerships with schools and artistic institutions	Dialogic relationships	10-30 weeks of workshops (3 hours/week for 10 weeks or 1 hour/week for 30 weeks)	Significant increase in originality subscale (pre- vs. post- and compared to control group)	
Exceptional facilities and ample amounts of supplies	Processes –		15-30% more engaged and for longer periods of time than control group	
Barriers –	Drawing, painting, sculptural work, and ceramics		Improvements in peer and teacher relationships, socializing, and interest in school	
Unfavorable neighborhood conditions	Critique sessions guided by instructor		Long-Term –	
	Products –		N/A	
	High quality visual arts education curriculum			
	Drawings, paintings, sculptural work, and clay objects with poetry			
	Services –			
	N/A			

Context:

- Age Range: 8-10 years old
- 97-100% of participants were people of color (Latino/a and African American)
- 97-99% of participants qualified for free or reduced lunches at their schools
- Participants scored within 5-21% of proficiency on state-wide tests (language and mathematics achievement tests)
- Location(s): urban settings – Los Angeles, California and St. Louis, Missouri

Figure 5. Individual logic model: Hanley, M. S. (2011). You better recognize!: The arts as social justice for African American students. *Equity & Excellence in Education, 44*(3), 420-444.

Factors:	Activities:	Outputs:	Outcomes:	Impact:
Resources (Inputs) –	Infrastructure –		Immediate –	
African American teaching artists: two directors, playwright, musicians, and choreographer	Welcome and day's instructions; warm-ups; script discussions and theater games or rehearsal; and closing discussions	213 participants	Participants were empowered and developed self-efficacy	N/A
Set and costume designers and technicians	Dialogic relationships	3 hours/week for 10 weeks	Participants were engaged and thoughtful learners as well as motivated and committed to learn	
Community arts center with digital and electronic equipment	Processes –		Importance of learning transferred into other environments, including school	
Participants	Develop themes, plots conflicts and researched people and topics		Reading, writing, acting, music, dance, and leadership skills	
Barriers –	Reflection and inquiry		Long-Term –	
Unfavorable neighborhood conditions, including violence	Products –		N/A	
	Well-developed and performed theater production			
	Services –			
	N/A			

Context:

- Age Range: 13-19 years old
- 100% of participants were African American
- Majority of participants are from low-income, single-parent households (employment status: unemployed to paralegal, pediatrician, and retired)
- Majority of participants did not perform well in school
- Location(s): urban setting

lunches at their schools as well as family background, if available – academic performance, and location of the programs – all of which were in urban settings. Although Zief, Lauver, and Maynard (2006) included "school and community characters" (p. 9-12) as an aspect of the program's context, the present research study included environmental characteristics as a part of the factors component of a logic model, which is described in more detail in subsequent sections. The majority of the information to develop the context of each program was found in the articles' introduction and method sections.

Once the context of the logic model was established, information for every other component was compiled – factors, activities, outputs, outcomes, and impact. The process for developing each component mirrored the description above for organizing the context of the programs. As described in Chapter 1, the factors component includes both resources and barriers – respectively, which included enabling aspects of the program's organization and environment as well as organizational and environmental risks factors. While reviewing each article, particular attention was placed on highlighting resources, such as funding, collaborations and partnerships, internal human resources within the organization, facilities, as well as equipment and supplies. In contrast, the survey of barriers focused on lack of resources – attitudes, policies, laws and regulations, and geography. In relation to geography, resources and barriers also included environmental aspects, surrounding each program. Each article described the afterschool community arts program in varying detail, which served to develop the factors component of the logic model. More information to fully capture factors was found throughout the article.

For activities, information was categorized according to four, different sub-categories – infrastructure, processes, services, and products, as outlined according to W.K. Kellogg

Foundation (2004). Although, by definition, activities also includes processes, the present study assigned processes as its own sub-category to describe specific interactions and behaviors between program participants, staff, volunteers, parents, school personnel and/or community members. Additional activities included techniques, events, and actions of the program. In particular, products consisted of tangible deliverables, such as educational curricula in the arts. Infrastructure focused on the structure, interpersonal relationships, and capacity of the organization while processes included the specific interactions between individuals related to the program. Lastly, services consisted of education, training, and professional development opportunities (W.K. Kellogg Foundation, 2004).[16]

W.K. Kellogg Foundation (2004) defines outputs as the "direct results of program activities" and were reported according to the scope or amount produced by the program (p.8). Although there is overlap between outputs and activities, in terms of infrastructure and products, the present study focused on the quantitative value of these products as the outputs. For examples, outputs included the number of participants in each program as well as the length of the program (see Appendix D for preliminary developments of logic models for each included article as well as additional examples of outputs).

Finally, information was categorized into outcomes by focusing on content related to "specific changes in attitudes, behaviors, knowledge, skills, status, or level of functioning" as a result of the program. Particular attention was given to self-efficacy as a primary outcome of the program. However, other outcomes, according to the definition above, were noted. Furthermore, W.K. Kellogg Foundation (2004) organizes outcomes into short-term (1-3 years) and long-term (4-6 years). Since the included articles did not involve methods for collecting data and measuring

[16] It is important to note that the activities component of the logic model did not include the methods for measuring outcomes.

outcomes during the short-term and these specific timeframes, immediate outcomes were measured, instead of short-term, and long-term outcomes were re-defined as occurring between 1-6 years after youth initially completed their participation in the afterschool community arts programs.

Although W.K. Kellogg Foundation (2004) includes the impact component in building a logic model to evaluate programs, this aspect was not included in the development of logic models for the present study. As described in Chapter 1, impact is organizational, community-wide, or systemic changes that occur as a result of the program. However, measuring impact occurs 7-10 years after the implementation of a program, according to W. K. Kellogg Foundation (2004). Since the included articles did not involve longitudinal research methodologies within this timeframe, the inclusion of the impact component was not relevant (see Appendix D for preliminary developments of logic models for each included article).

The Synthesis of Results Based on the Individual Analysis of Articles

After developing individual logic models for each included study, a synthesized logic model was created to capture themes within each category, according to resources, activities, outputs, and outcomes as well as the context of the afterschool community arts programs (*Figure 6*). As mentioned previously, impact was not included, as these studies did not measure the influence of afterschool community arts programs within the 7-10 year timeframe. The synthesized logic model only included information that pertains to all three programs; and along with the individually developed logic models, these provide insight into the similarities and differences between each article. The synthesized logic model, in particular, served to respond to the following research questions of the present study: (1) How are afterschool community arts

Figure 6. Synthesized logic model containing data from peer-reviewed articles

Factors:	Activities:	Outputs:	Outcomes:	Impact:
Resources (Inputs) –	Infrastructure –		Immediate –	
Social network of professional artists and teachers, participating adults, community members and institutions, and/or school systems	Dialogic relationships	103-300 participants completed programs	Increase in general or domain-specific self-efficacy	N/A
Participants were crucial assets of programs	Processes –	30-600 hours for entire program	Learning transferred to external individuals and settings	
Exceptional facilities with equipment and supplies	Critique sessions, collaboration, and dialogue		Long-Term –	
Barriers –	Products –		N/A	
Unfavorable neighborhood conditions	Artwork of various types			
	Services –			
	N/A			

Context:

- Age Range: 8-19 years old
- Majority of participants were people of color
- Majority of participants were from low-income households
- Majority of participants did not perform well in school (low academic performance)
- Location(s): urban settings

programs sources of support and primary preventions for youth living in poverty? and (2) How are afterschool community arts programs applying sources of self-efficacy?

Afterschool Community Arts Programs as Sources of Support and Primary Preventions

Based on the data collected and synthesized from the afterschool community arts programs presented in each of the three articles, these programs serve as sources of support – primarily social support – and primary preventions for youth living in poverty and unfavorable environmental conditions. In particular, these programs addressed two areas of factors that support the development of resilience in youth, which include: (1) individual characteristics and (2) external support (Baum, 1990; Masten, Best, & Garmezy, 1990; Smith & Carlson, 1997; Taylor, 2010). Although, in previous research, family structure and support also serves as a protective factor and an area to facilitate resilience in youth (Smith & Carlson, 1997; Taylor, 2010), this area was not a common theme among the three articles. However, Betts (2006) does describe the importance of parental involvement in the Multimedia Arts Education Program (MAEP). In particular, family members (particularly parents and guardians) supported their children's participation in MAEP through their level of commitment, especially in terms of providing transportation for the entire length of the program – 6oo hours, in total, for five semesters (Betts, 2006). Parents, in this case, "successfully negotiat[ed] poor and disrupted communities [by] us[ing] coping strategies, including… locating outside resources and safe niches within the communities such as after-school or day-care programs" (Smith & Carlson, 1997, p. 239).

In relation to the research questions, afterschool community arts programs presented in the included articles served to positively influence participants' individual characteristics – namely, self-efficacy. Although self-efficacy is the main outcome of interest for the present

study, other outcomes related to individual characteristics included commitment, motivation, and self-esteem (Betts, 2006; Hanley, 2011); sociability (Betts, 2006; Catterall & Peppler, 2007); as well as creativity, originality, and engagement (Catterall & Peppler, 2007; Hanley, 2011). However, not all of these individual characteristics are associated with promoting resilience, according to Smith and Carlson (1997). In addition to self-efficacy, self-esteem, engagement, and sociability are individual characteristics from these programs, which support resilience in the face of adversity (Smith & Carlson, 1997). However, these additional individual characteristics were not a common theme among the three programs. More information about how these afterschool community arts programs facilitated self-efficacy will be explained in the following main section.

Secondly, support from external environments also served as a protective factor for children living in poverty. Based on the three, afterschool community arts programs presented in the include articles, the presence of a social network provided participants with opportunities to positively learn, grow, and develop. These social networks included professional teachers and artists, participating adults and peers, counselors, community members, and school systems. In particular, participants had the opportunity to be involved in community building, which allowed participants to "actively engage in each other's ideas, be critical friends, and grow in respect for each other" (Caterall & Peppler, 2007, p. 546). In relationship to community building, participants also worked on collaborative projects between other peers and adults. This served to bring varying levels of expertise and experience to each project, which facilitated group and individual teaching and learning (Catterall & Peppler, 2007). Community building and collaboration, within the three included articles, consisted of critiques of artwork and dialogic relationships, which "required the students learn certain formalities, such as turn taking and

always saying what they liked about the piece before criticizing it" (Betts, 2006, p. 20). As described by Hanely (2011), these forms of support within external environments also allowed participants to, collectively and individually, construct meaning in the context of each theater script as it pertains to their own personal lives, especially in regards to their racial identity and internalized oppression.

Implementation of Sources of Self-Efficacy in Afterschool Community Arts Programs

As mentioned in Chapter 2, youth build a sense of self-efficacy through four, main determinants (Bandura, 1997). These personal and interpersonal sources include: (1) enactive mastery experiences that serve as a demonstration of abilities, (2) vicarious experiences that shape self-efficacy beliefs by observing successful attainments, (3) verbal persuasion that reaffirms the possession of certain abilities, and (4) physiological and affective states, which influences the appraisal of abilities (Bandura, 1997; Tsang & Hui, 2006). Based on the data for the included articles, afterschool community arts programs focused on general self-efficacy (Catterall & Peppler, 2007; Hanley, 2011) as well as self-efficacy for multimedia literacy and social competencies (Betts, 2006) and implemented three out of the four determinants of self-efficacy – enactive mastery experiences, vicarious experiences, and verbal persuasion. Although the primary focus of the present research study was placed on physiological and affective states, this particular determinant was not explicitly addressed in the three, peer-reviewed included articles. Implications about this finding will be discussed in the last chapter.

Throughout each of the afterschool community arts programs, participants engaged in enactive mastery experiences through hands-on activities in the arts, including multimedia arts (Betts, 2006), visual arts and ceramics (Catterall & Peppler, 2007), and theater (Hanley, 2011). These activities not only involved creating tangible products, such as artwork (Betts, 2006;

Catterall & Peppler, 2007) and theater productions (Hanley, 2011) in each of the aforementioned disciplines but participants also held active roles in shaping the structure and content of the program. Such activities included negotiating the rules and leadership roles of each individual (Betts, 2006; Catterall & Peppler, 2007) and/or forming the context and subject of the artwork at hand (Hanley, 2011).

Secondly, these afterschool community arts programs focused on vicarious experiences in order to build self-efficacy of participating youth. In particular, instructors in the programs evaluated by Betts (2006) as well as Catterall and Peppler (2007) conducted demonstrations of the art discipline, in which participants were able to observe demonstrations of art techniques and the successful production products. These observations also extended to witnessing the accomplishments of peers and participating adults during collaborative projects. The Tubman Theater Project (TTP), however, addressed vicarious experiences not through demonstrations of art disciplines, although it is assumed that these occurred even though it was not explicitly stated in the article, but through storytelling conducted by the teaching artists. Through this process, participants were able to learn about their role models' experiences as an African American as well as the challenges and success that they faced. In doing so, the teaching artists modeled how they dealt with issues in order to guide participating youth through their own experiences (Hanley, 2011).

Lastly, verbal persuasion was demonstrated in each afterschool community arts program through existing dialogic relationships. Hanley (2011) describes a particular situation in which participating youth were discouraged by their schoolteachers.

> Later, after much discussion about students' power as learners, the Director pointed out that they were not helpless and were able to find ways to learn when needed. He

> reminded them that without coaxing many of them had scheduled times away from [Tubman Theater Project] TTP to study lines together-certainly a model for a study group; he suggested they might do something similar for school. (p. 437).

This particular example shows the dialogic relationships that are apparent in these programs, which serve to encourage students despite existing obstacles. Although dialogic relationships were present in the other two programs, the details and specific information about how participants interacted with each other and with teachers is not apparent. However, these relationships and the components of the program did involve critiquing artwork, which not only consisted of constructive criticism but also comments and potentially positive feedback.

Conclusion

Based on these results, afterschool community arts programs can serve as sources of support and primary preventions for youth living in poverty. These three, peer-reviewed articles demonstrated the benefits of these programs by: (1) promoting individual characteristics known to protect children against poverty-related stress – mainly self-efficacy – and (2) involving supportive social networks, including professional teachers and artists, participating staff and peers, counselors, community members, and school systems. In addressing the second research question, afterschool community arts programs also implemented three out of the four sources of self-efficacy. These included enactive mastery experiences, vicarious experiences, and verbal persuasion. However, physiological and affective states – the source of self-efficacy that was of interest – was not implemented in any of these three programs. Thus, the following chapter discusses the relevancy of these results, the limitations of this research, as well as proposes recommendations for future studies.

CHAPTER FOUR

FINDINGS AND RECOMMENDATIONS

As discussed in the previous chapter, afterschool community arts programs can serve as systems of support and primary preventions for youth living in poverty through two means: (1) by promoting positive, individual characteristics known to protect youth from poverty-related stress, particularly self-efficacy, and (2) by involving large, supportive social networks that are important resources for stressed youth. In relation to incorporating these components, these programs implemented sources of self-efficacy – primarily enactive mastery experiences, vicarious experiences, and verbal persuasion. However, the source of interest – physiological and affective states – was not explicitly implemented in these programs. Based on these results, this chapter discusses the findings of this research as well as limitations and recommendations for future studies.

Findings

According to Durlak, Weissberg, and Pachan (as cited in Afterschool Alliance, 2014), "students participating in a high quality afterschool program went to school more, behaved better, and received better grades and did better on tests compared to non-participating students" (p. 1). Furthermore, previous research shows that afterschool programs, in general, provide children with a safe environment that promotes positive youth development in addition to the improvement of academic performance (Catalano, Berglund, Ryan, Lonczak, & Hawkins, 2004). Smith and Carlson (1997) designate these individual characteristics as well as family factors and external support as protective factors for youth living in poverty. As mentioned previously, synthesized data from the three, peer-reviewed articles suggest that afterschool community arts programs promoted individual characteristics and involved social networks. However, it is not surprising that families were not an integral component of all three programs as afterschool programs occur during the time when parents or guardians are at work and are not able to fully

participant as members of the program (*America After 3PM*, 2014, as cited in Afterschool Alliance, 2014).

The Promotion of Individual Characteristics

Based on the results outlined in the previous chapter, the three afterschool community arts programs promoted self-efficacy as an individual characteristic. This particular result is expected, as inclusion criteria required that the peer-reviewed articles examine self-efficacy as one of the outcomes from the program. However, other outcomes were present, such as motivation and self-esteem. These individual characteristics are important, particularly self-efficacy, to enhance the resilience of youth who encounter stressful and psychosocial and physical environmental demands (Masten, Best, & Garmezy, 1990; Smith & Carlson, 1997; Taylor, 2010). The implications of self-efficacy is further discussed in the next main section.

The Inclusion of Social Networks

Furthermore, these programs involved supportive social networks, including professional teachers and artists, participating adults and peers, counselors, community members, and school systems. Previous research shows that these external support systems serve as an additional protective factor for youth living in poverty (Baum, 1990; Masten, Best, & Garmezy, 1990; Smith & Carlson, 1997; Taylor, 2010). In particular, social networks are important as they provide:

> …esteem support, or indications that one is a person of value; informational support such as helpful problem-solving advice; instrumental support, that is, providing specific resources or services that assist in problem solving; and companionship support, or the opportunity to engage in activities with others. (p. 240).

However, Smith and Carlson (1997) also point out that youth must actually engage with other peers and that these relationships must be stable in ordered to consider forms of social support. The quality of these relationships was not described in detail from all three of the peer-reviewed articles, so it is difficult to understand the appropriateness of these relationships for youth who participated in these programs. In any case, these social networks existed in all of the three afterschool community arts programs.

The Implementation of Sources of Self-Efficacy

As mentioned above, self-efficacy is a primary individual characteristic known to protect youth against poverty-related stress. The three afterschool community arts programs applied three of the four sources of self-efficacy, including enactive mastery experiences, vicarious experiences, and verbal persuasion. As enactive mastery experiences are the strongest source of self-efficacy – that is, the presence of this source increases self-efficacy more so than others – it can be concluded that these programs do enhance youth's self-efficacy, according to Albert Bandura's theory (1997). It is also important to note that these programs did not implement physiological and affective states as the remaining source of self-efficacy. The implication of this finding will be discussed further in this chapter.

Limitations that Emerged During the Study

Although the present research study provides insight into the benefits of afterschool community arts programs for youth living in poverty, three limitations exist in relation to the research methodology that addressed the two, main research questions. These limitations indicate that an incomplete knowledge exists about how these programs can serve as systems of support and primary preventions for youth living in poverty as well as how these programs implement sources of self-efficacy. The discussion of these limitations follows.

First, the three programs presented in the peer-reviewed articles contained research objectives outside the scope of the present research study. Although these articles were chosen by a series of inclusion and exclusion criteria – one being self-efficacy as an outcome – the priorities of the programs and their respective results may have focused on other targeted program components and outcomes that are not specific to protective factors for youth living in poverty or self-efficacy. Thus, it is difficult to fully address the two, main research questions when an inconsistency of research objectives exists between the present study and the selected peer-reviewed articles.

Secondly, self-efficacy requires an understanding of the program factors and activities on a microscopic level, which includes examining personal and interpersonal interactions. In relationship to enactive mastery experiences, for example, participants enhance their self-efficacy by gaining hands-on experience with understanding and applying theories of arts disciplines. However, these experiences must also be challenging for the individual in order to increase self-efficacy (Bandura, 1997) Considering this example, the included peer-reviewed articles may not have described the entirety of the program that would support a full investigation of self-efficacy as an outcome. Therefore, understanding how afterschool community arts programs implement sources of self-efficacy, based on the included articles, may be incomplete, especially as it relates to the effectiveness of each source.

Finally, although the logic model was adapted to include context as an additional component based on Zief, Lauver, and Maynard (2006) as well as other modifications mentioned in Chapter 3, even then, it was not entirely suitable for capturing the relationship between planned aspects of the program – factors and activities – and the results of the program, including outputs and outcomes. Again, impact was not included, as the afterschool community

arts programs did not assess outcomes during a 7-10 year period (W.K. Kellogg Foundation, 2004). Previous research suggests the appropriateness of logic models as a visual representation of the aforementioned relationship scheme. However, these studies examined previous literature in broad content areas to conduct an inventory analysis of the program as opposed to an examination of a specific outcome, such as self-efficacy. Thus, the logic models outlined by W.K. Kellogg Foundation (2004) and previous research studies (Leve, Fisher, & Chamberlain, 2009; Whitlock, O'Connor, Williams, Beil, & Lutz, 2010; Zief, Lauver, & Maynard, 2006) are more conducive to conducting an overall assessment of present, planned aspects of afterschool community arts programs and their respective results.

Recommendations

Future Research

Given the findings and limitations of the present research study, a range of recommendations exists for future studies. Although physiological and affective states were not implemented in these afterschool community arts programs, it could be argued that the arts, by itself, provide a way to reduce stress (Stuckey & Nobel, 2010). However, this was not an explicit outcome of these programs. Considering the population of participants, however, including measurements of stress is important in understanding how afterschool community arts programs counteract the effects of negative environments and how reducing stress can further influence self-efficacy through this particular source.

Secondly, further research should also measure the perceptions of participants. It is not only important that these sources of self-efficacy exist in these programs but also important to know their appropriateness for participating youth. As in the example described above, challenging experiences are necessary in order to increase one's self-efficacy. Thus, it is

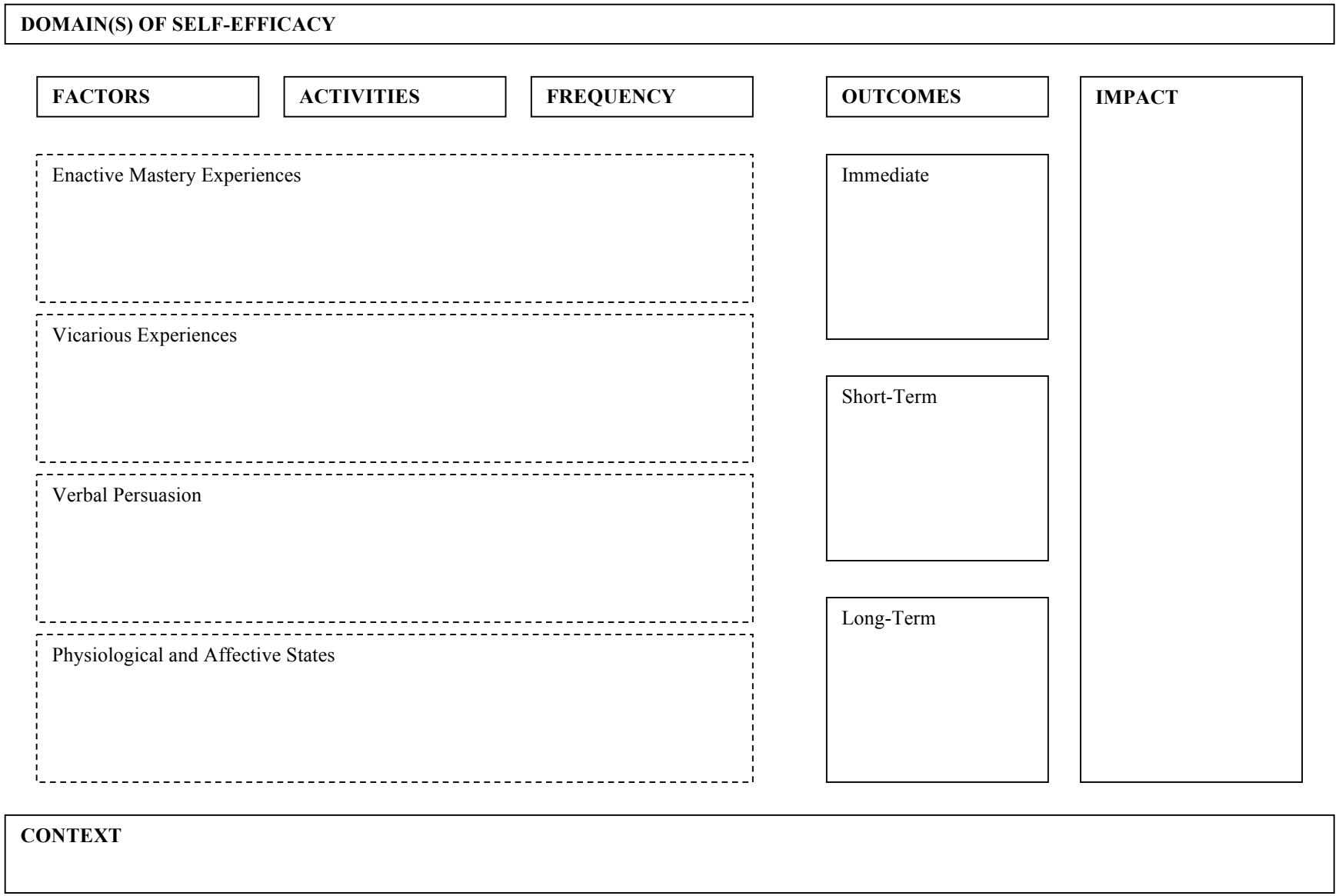
important to thoroughly understand the perceptions of the participants and the level of challenging experiences in order to fully enhance their self-efficacy (Bandura, 1997).

As mentioned toward the beginning of this chapter, family involvement, although imperative, took a subsidiary role in afterschool community arts programs. However, two of the three programs discussed the importance of family members in relationship to these programs as well as in everyday life (Betts, 2006; Hanley, 2011). Therefore, further research should understand the impact of family involvement in afterschool community arts programs as a contributing factor to enhancing these programs as systems of support and primary preventions for youth living in poverty. In particular, it is important to understand how family members can be further immersed into these programs in facilitating positive youth development, including self-efficacy. However, this recommendation may be challenging as afterschool programs typically occur during the time when parents or guardians are working; and thus, parents and guardians may not be able to join in the programs (*America After 3PM*, 2014, as cited in Afterschool Alliance, 2014).

The Application of Logic Models

With future studies in mind, the present research study proposes an amended logic model presented in *Table 7*, which categorizes factors and activities, according to the sources of self-efficacy. This logic model was adapted from Baxter et al. (2014). From this previous study, instead of the logic model scheme outlined by W. K. Kellogg Foundation (2004), the types of interventions were categorized as practitioner education, process change, system change, or patient intervention. These were used to track how interventions influenced outcomes, moderating and mediating factors, and impacts in relation to patient referral management (Baxter et al., 2014). Likewise, the proposed amended logic model demonstrates the connection between

Figure 7. Amended logic model for assessing the influence of afterschool community arts programs on self-efficacy



the program resources and activities as well as their frequency of occurrence with respective outcomes, including immediate, short-term, and long-term, as well as impact – all in relationship to the sources of self-efficacy.

Since the present study revealed that the factors, resources, and outputs were closely connected, the amended logic model allows for flexibility as indicated by the dotted lines, surrounding each source of self-efficacy. Furthermore, "outputs" is replaced by "frequency" as the prior term lends itself to confusion when differentiating it between outcomes. This became apparent while synthesizing data for the present study. By applying the amended logic model, practitioners, researchers, and policymakers can gain a greater understanding of the relationship between the planned aspects of a program and its respective results as they relate to each source of self-efficacy.

Conclusion

Afterschool community arts programs can serve as systems of support and primary preventions for youth living in poverty. These programs also implemented three sources of self-efficacy, as an individual characteristic that protects youth from poverty-related stress. These sources included enactive mastery experiences, vicarious experiences, and verbal persuasion. Results confirm previous research about afterschool programs in general, which provide children with safe environments that promote positive youth development. Although physiological and affective states were not implemented as a source of self-efficacy in these programs, it could be argued that the arts, by itself, provide a way to reduce stress. Considering the population of participants in the present research study, further research should aim to understand the benefits of afterschool community arts programs in counteracting the effects of negative environments and understanding how reducing stress can further influence the self-efficacy of youth.

APPENDICES

APPENDIX A

DESCRIPTIONS OF SCHOLARLY JOURNALS

1. *The Arts in Psychotherapy*: publishes 5 issues per annum, and is an international journal for professionals in the fields of mental health and education. The journal publishes peer-reviewed articles (including illustrations) by art, dance/movement, drama, music, and poetry psychotherapists, as well as psychiatrists, psychologists and creative arts therapists, that reflect the theory and practice of these disciplines. There are no restrictions on philosophical orientation or application.

2. *Cambridge Journal of Education*: publishes original contributions on all aspects of education with a particular emphasis on articles that span the divide between academic researchers and teachers. Cambridge Journal of Education has always enjoyed a wide international readership and encouraged contributors to make comparisons between different educational systems and cultures. Its readers include teachers, theorists and education policy makers - evidence of the journal's success at bringing together the different groups who determine the content and methodology of education.

3. *The Educational Forum*: a doubly masked peer-reviewed journal published quarterly to provide thought-provoking, challenging essays, research reports, and featured works designed to stimulate dialogue in education on a worldwide scale.

4. *International Journal of Education & the Arts*: serves as an open access platform for scholarly dialogue. Our commitment is to the highest forms of scholarship invested in the significances of the arts in education and the education within the arts. As editors, our personal goal is to create a communal space in which to incite productive dialogue revealing the potential of the arts within education through all forms of inquiry. The journal primarily publishes peer-reviewed research-based field studies including, among others, aesthetics, art theory, music education, visual arts education, media education, drama education, dance education, education in literature, and narrative and holistic integrated studies that cross or transcend these fields.

5. *Journal for Learning Through the Arts*: A Research Journal on Arts Integration in Schools and Communities: a peer-reviewed journal focused on disseminating current theory, research, practice, and thinking on arts integration in schools and communities. It is sponsored by the Center for Learning in the Arts, Sciences and Sustainability, which builds on the expertise and combined knowledge of faculty in the Arts disciplines, the Humanities, Education, Psychology and Medicine to study the nexus of relationships between arts education, aspects of cognitive and social development, and public policy formation.

6. *Journal of Museum Education*: the premier peer-reviewed publication exploring and reporting on theory, training, and practice in the museum education field. Journal articles – written by museum, education, and research professionals –explore such relevant topics as learning theory; visitor evaluation; teaching strategies for art, science, and history museums; and the responsibilities of museums as public institutions.

7. *The Journal of Primary Prevention*: dedicated to a better understanding of primary prevention theory, practice, and research. Primary prevention involves preventing

predictable and interrelated problems, protecting existing states of health and healthy functioning, and promoting psychosocial wellness for identified populations of people. The journal publishes along the spectrum of prevention research including research on determinants, intervention development, intervention evaluation, methodology, dissemination, policy-to-practice, and meta-analyses. JPP particularly welcomes manuscripts on behaviors that may be established during childhood and adolescence that can lead to the major causes of morbidity, mortality, and poor quality of life in adult years. Both qualitative and quantitative studies are welcome. Content areas include, but are not limited to, intentional and unintentional injury, substance use, sexual behaviors, physical activity, nutrition, mental health, and school functioning. The journal also focuses on the major causes of disparities, social determinants, school- and community-based programs, cross-cultural comparisons, community-based participatory research, and factors contributing to social injustice

APPENDIX B

LITERATURE REVIEW AUDIT TABLE

Search Record	Search Source	Search Date	Search Terms	Abstracts for Review	Articles for Review	Included Articles
1	PsycNET	1 April 2015	self-efficacy AND community arts	39	0	0
2	PsycNET	1 April 2015	self-efficacy AND afterschool	10	0	0
3	PsycNET	1 April 2015	self-efficacy AND art education	49	2	1
4	PsycNET	1 April 2015	self-efficacy AND art therapy	92	0	0
5	ERIC	1 April 2015	self-efficacy AND community arts	3	1	0
6	ERIC	1 April 2015	self-efficacy AND afterschool	3	0	0
7	ERIC	1 April 2015	self-efficacy AND art education	33	2	1
8	ERIC	1 April 2015	self-efficacy AND art therapy	4	0	0
9	Academic Search Premier	1 April 2015	self-efficacy AND community arts	17	1	0
10	Academic Search Premier	1 April 2015	self-efficacy AND afterschool	14	1	0
11	Academic Search Premier	1 April 2015	self-efficacy AND art education	46	1	0
12	Academic Search Premier	1 April 2015	self-efficacy AND art therapy	39	1	0
13	Journal for Learning Through the Arts: A Research Journal on Arts Integration in Schools and Communities	8 April 2015	self-efficacy AND community arts	0	0	0
14	Journal for Learning Through the Arts: A Research Journal on Arts Integration in Schools and Communities	8 April 2015	self-efficacy AND afterschool	0	0	0
15	Journal for Learning Through the Arts: A Research Journal on Arts Integration in Schools and Communities	8 April 2015	self-efficacy AND art education	0	0	0
16	Journal for Learning Through the Arts: A Research Journal on Arts Integration in Schools and Communities	8 April 2015	self-efficacy AND art therapy	0	0	0
17	Journal for Learning Through the Arts: A Research Journal on Arts Integration in Schools and Communities	8 April 2015	self-efficacy AND arts	1	0	0
18	Journal for Learning Through the Arts: A Research Journal on Arts Integration in Schools and Communities	8 April 2015	self-efficacy AND creative	3	0	0
19	International Journal of Education & the Arts	8 April 2015	self-efficacy	4	0	0
20	Cambridge Journal of Education	8 April 2015	self-efficacy AND community arts	0	0	0
21	Cambridge Journal of Education	8 April 2015	self-efficacy AND afterschool	0	0	0
22	Cambridge Journal of Education	8 April 2015	self-efficacy AND art education	1	0	0

Search Record	Search Source	Search Date	Search Terms	Abstracts for Review	Articles for Review	Included Articles
23	Cambridge Journal of Education	8 April 2015	self-efficacy AND art therapy	0	0	0
24	Journal of Arts & Humanities	8 April 2015	self-efficacy	1	0	0
25	Taylor Francis Online	8 April 2015	"self-efficacy" AND "community arts"	20	6	1
26	Taylor Francis Online	8 April 2015	"self-efficacy" AND "afterschool" AND "arts"	20	2	0
27	Taylor Francis Online	11 April 2015	"self-efficacy" AND "art education"	49	0	0
28	Taylor Francis Online	11 April 2015	"self-efficacy" AND "art therapy"	110	1	0
29	The Arts in Psychotherapy	11 April 2015	self-efficacy AND community arts	132	1	0
30	The Arts in Psychotherapy	11 April 2015	self-efficacy AND afterschool	0	0	0
31	The Arts in Psychotherapy	11 April 2015	self-efficacy AND art education	146	0	0
32	Journal of Museum Education	11 April 2015	self-efficacy AND community arts	2	0	0
33	Journal of Museum Education	11 April 2015	self-efficacy AND afterschool	0	0	0
34	Journal of Museum Education	11 April 2015	self-efficacy AND art education	3	0	0
35	Journal of Museum Education	11 April 2015	self-efficacy AND art therapy	3	0	0
36	The Educational Forum	11 April 2015	self-efficacy AND community arts	11	0	0
37	The Educational Forum	11 April 2015	self-efficacy AND afterschool	4	0	0
38	The Educational Forum	11 April 2015	self-efficacy AND art education	12	0	0
39	The Educational Forum	11 April 2015	self-efficacy AND art therapy	2	0	0
40	Journal of Primary Prevention	11 April 2015	self-efficacy AND community arts	15	2	0
41	Journal of Primary Prevention	11 April 2015	self-efficacy AND afterschool	1	0	0
42	Journal of Primary Prevention	11 April 2015	self-efficacy AND art education	15	0	0
43	Journal of Primary Prevention	11 April 2015	self-efficacy AND art therapy	5	0	0
	INCLUDED ARTICLES					**3**

Search Record	Author(s)	Title	Year of Publication	Include (Y/N)
3	Catterall, J. S. & Peppler, K. A.	Learning in the visual arts and the worldviews of young children	2007	Y
3	Terry, A. W. & Panter, T.	Students make sure the Cherokees are not removed… Again: A study of service-learning and artful learning in teaching history	2010	N
5	Krensky, B.	Going on beyond zebra: A middle school and community-based arts organization collaborate for change	2001	N
7	Moorefield-Lang, H. M.	Arts voices: Middle school students and the relationships of the arts to their motivation and self-efficacy	2010	N
7	Betts, D. J.	Multimedia arts learning in an activity system: New literacies for at-risk children	2006	Y
9	Rhodes, A. M. & Schechter, R.	Fostering resilience among youth in inner city community arts centers: The case of the artist collective	2014	N
10	Wilson, N., Dasho, S., Martin, A. C., Wallerstein, N., Wang, C. C., Minkler, M.	Engaging young adolescents in social action through Photovoice: the Youth Empowerment Strategies (YES!) project	2007	N
11	Rapp-Paglicci, L., Stewart, C., & Rowe, W.	Can a self-regulation skills and cultural arts program promote positive outcomes in mental health systems and academic achievement for at-risk youth?	2011	N
12	Huss, E. Elhozayel, E., & Marcus, E.	Art in group work as an anchor for integrating the micro and macro levels of intervention with incest survivors	2012	N
25	Hanley, M. S.	You better recognize!: The arts of social justice for African American students	2011	Y
25	Moxley, D. P., Feen-Calligan, H., & Washington, O.G.M.	Lessons learned from three projects linking social work, the arts, and humanities	2012	N
25	Clennon, O. & Boehm, C.	Young musicians for heritage project: Can a music-based heritage project have a positive effect on well-being?	2014	N
25	Ardoin, N. M., Castrechini, S., & Hofstedt, M. K.	Youth-community-university partnerships and sense of place: Two case studies of youth participatory action research	2014	N
25	Mutere, M., Nyamathi, A., Christiani, A., Sweat, J., Avila, G., & Hobaica, L.	Homeless youth seeking health and life-meaning through popular culture and the arts	2014	N
25	Johnson, V. & Stanley, J.	Capturing the contribution of community arts to health and well-being	2012	N
26	Kataoka, S. & Vandell, D. L.	Quality of afterschool activities and relative change in adolescent functioning over two years	2013	N
26	Hawkins, L. K. & Certo, J. L.	It's something that I feel like writing, instead of writing because I'm being told to: Elementary boys' experiences writing and performing poetry	2014	N
28	Wallace-DiGarbo, A. & Hill, D. C.	Arts as agency: Exploring empowerment of at-risk youth	2006	N
29	Kim, J. B., Kirchhoff, M., & Whitsett, S.	Expressive arts group therapy with middle-school aged children from military families	2011	N
40	Nelson, A. & Arthur, B.	Storytelling for empowerment: Decreasing at-risk youth's alcohol and marijuana use	2003	N
40	Moran, J. R. & Reaman, J. A.	Critical issues for substance abuse prevention targeting American Indian youth	2002	N
	INCLUDED ARTICLES			**3**

APPENDIX C

COLOR-CODED PEER-REVIEWED ARTICLES

International Journal of Education & the Arts

Editors
Tom Barone
Arizona State University, U.S.A
Liora Bresler
University of Illinois at Urbana—Champaign, U.S.A.

http://ijea.asu.edu ISBN 1529-8094

Volume 7 Number 7 October 18, 2006

Multimedia Arts Learning in an Activity System: New Literacies for At-Risk Children.

J. David Betts
University of Arizona

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Abstract

This study concerns a multi-year after school arts technology program, the Multimedia Arts Education Program (MAEP). The Tucson Pima Arts Council (TPAC) sponsored MAEP in downtown Tucson for low-income youth. A five-semester curriculum was developed to introduce multimedia literacies in the electronic arts workplace and provide tools for students to become creators as well as consumers of new literacies. In this six-year study, formative data on an early cohort of participants was collected over an eighteen-month period using participant observation in the labs and interviews with students and their parents or guardians. A pre- and posttest questionnaire measured changes in perceived self-efficacy and attitudes about art, technology and learning. This study also looked at long-term effects of participation in MAEP. Program graduates were contacted four years later and asked about their high school success (defined as graduation) and career directions. The study findings are reviewed and analyzed using Cultural Historical Activity Theory (CHAT) for retrospective analysis. The paper includes a description of the MAEP activity system and the interrelationships within the system. Survey instruments and a sample lesson outline are included in the appendix. The program was successful for many of the participants who completed the five semesters and earned a computer to go with the new skills to use it.

Introduction

Multimedia Arts Education is art education with the electronic tools available to the arts. Media Arts is a relatively new discipline; compared to Dance, Music and Drama, it is brand new. That there is now an art form called "multimedia" is indication of the speed with which the ability to manipulate line, texture, sound, motion and color for expressive purposes is developing. Computer graphics, animation, video production and desktop publishing are affordances of the modern era and offer new tools for artists and students.

Cultural Historical Activity Theory (CHAT) is a useful framework for analyzing a complex human endeavor in the arts. Activity theory takes human activity as the basic unit of analysis. It focuses on the subject, an individual or group, with an objective, and the mediating tools they use. An activity system exists in the context of a community or culture with a division of labor and rules. Through the artist's efforts the objective is transformed into an outcome. The system moves through time and each change in one aspect is reflected in all the others.

Text for many young people consists of many interrelated modes of communication (Kress, 2003). This phenomenon is known as new literacies (Street, 2003). New literacies studies acknowledge the multimodal nature of our lives, at school, at work, in the community and for survival. Literate persons are expected to read and produce messages in a variety of forms: writing, speech, music, image, and gesture; they deal with changes in the shape of knowledge and forms of learning as communication media shift from the page to the screen (Snyder, 1998). The new media tools that create these multimodal messages and the ability to use them are now accessible to young people as they have never been before.

The Multimedia Arts Education Program (MAEP) was established to foster development in arts technology, art and design, literacy, and other school-to-work skills. This study was begun as a formative, or design, experiment to gather data as the program evolved and use that information to foster its development. A second goal of this study was to follow on with some MAEP graduates to note outcomes in terms of high school graduation and higher education or employment.

MAEP differed from other after school time community arts programs (Heath, 2001) and technology-oriented drop-in programs for young people, such as the Fifth Dimension program (Blanton, Greene, & Cole, 1999; Cole, 1996; McNamee & Sivright, 2002). It was unique in its duration (five semesters, 600 hours). This required a significant commitment on the part of the middle school students and their families to complete the program. In addition, students earned small stipends for achieving skills benchmarks and completing projects in each discipline. Most importantly, students who completed the program received a computer and a printer upon graduation.

I was with the program since the beginning, first as part of the grant writing team and, prior to receiving a research grant, as program evaluator and consultant in various capacities with TPAC, and ultimately, as principal investigator. My own research (Betts, 2003) and the experience of many middle school teachers showed that there are few limitations to what students could do with these tools and what these tools could do for the students. There were many desirable pedagogical goals possible and as the program evolved as a formative study (Reinking & Bradley, 2004), there were many opportunities to review and reflect on a variety of theoretical bases that influenced the research. MAEP was active from 1996 to 2002, at which time the program was phased out.

New Literacies

"In this complex world, being literate no longer means learning to read and to write."
(Bean, Bean & Bean, 1999, p. 439)

New Literacies (Leu, Kinzer, Coiro & Cammack, 2004; Leu, 2002; Gee, 1998) is an expanded concept of literacy based on situated practice (Street, 2003). Leland and Harste (1994) discussed literacy in terms of transmediation, or "movement between and among communication systems" (p. 340), such as happens when learners create meaningful art and graphics, or choose illustrations to make meaning of text. Such multimodal learning encourages the development of abilities other than verbal, which is typically emphasized in school settings (Semali, 2002; Kress, 2003).

New literacies are also situated literacies, not abstract or predetermined (Lave & Wenger, 1991), a practice and not just an event (Street, 2003). The activities of problem solving and design are always specific to a particular set of circumstances, a situation. These practices always take place in some context that determines their form and usage (Gee, 2000).

'Mere literacy' centers on language only, usually on a singular notational form of language at that, conceived as a stable system based on rules such as mastering sound-letter correspondences and decoding word by word. This is not the multi-modal text-rich environment that young people encounter. What they do encounter are situated new literacies (Cope & Kalantzis, 2000; Gee, 2000, 2003) in the "post-typographical world" (Reinking, 1998).

purpose of teaching literacies

A comprehensive approach to teaching new literacies would allow students to find the communications modes in which their strengths may lie other than text, engaging students in the discourse community of art technology, where technology mediates an information ecology (Nardi, 1996). It would foreground student interests in an interactive setting in which students are able to connect in new ways with the material being taught. It would use real-life applications that allowed students to bring into the classroom and build on their own knowledge and experience (Moll & Greenberg 1992; North Central Regional Educational Laboratory, 1994). And, it would promote a collaborative learning environment where students learn from the artist/teacher and from each other. Kist (2000) suggests that "In such a classroom, students would be free to "read" and "write" in a variety of these "languages of the mind"" and that, "In such a classroom there would be ongoing, continuous usage of multiple forms of representation" (p. 711).

Bruce & Levin (1997) looked at the role of technology in education. In their analysis of technology's support for inquiry experiences they found that technology supported student searches for knowledge and information. They created a taxonomy of educational technology based on John Dewey's (1943) classification of the parts of the curriculum as: inquiry, communication, construction, and expression. Using their taxonomy, they classified a set of "advanced applications of technologies" that had received grants from the National Science Foundation. Of 73 studies they examined, 43 supported Inquiry, 27 supported Communication, 3 supported Construction, and none were found to be supporting Expression (Bruce & Levin, 1997). This may not be the case today, but the part that was missing, expression, is well served by a program in multimedia arts education such as MAEP.

Cultural Historical Activity Theory (CHAT)

"Activity theory holds that the integral units of human life - humans interacting with each other and the world - can be conceptualized as *activities* (Italics in original) which serve to fulfill distinctive motives."

(Scribner, in Tobach, 1996, p. 231)

In complex human interactions like MAEP, the activities, actions and operations of individuals in the setting change over time. Cultural Historical Activity Theory (CHAT) makes it

possible to investigate the mediational processes that innovative tools can bring to educational settings. CHAT views human consciousness as emerging from tool-mediated object-oriented activity (Engström 2004), and it emphasizes the socio-cultural aspects of learning as well as the cognitive, acknowledging the nature of the developing learner.

MAEP was a dynamic and evolving setting: Change was everywhere. New art tools, such as computer graphic software and new ideas were the currency of the activity, and developmentally the students were each moving into or through adolescence. They moved through the hierarchy of activities, from operations to actions to full MAEP activities. Because of this ever-changing environment, snapshot measures of instances of performance or behavior were not useful, lacking the individual history and context.

Activity includes working with others inside a system of culturally defined tools, signs, and symbols (Brown & Cole, 2002). To link the concept of computers as mediating tools that allow us to interact with our environments (Nardi, 1998), for example, or to understand scientific information based learning activities (Rubisov & Magolis, 1996). CHAT offers a "minimal meaningful context" for understanding human and social activities; includes the "actor"(s) whose agency as participant is the point of view of the analysis and the object acted upon as well as the dynamic interactions of both (Barab, Barnett, Yamagata-Lynch, Kurt, & Keating, 2002). CHAT takes into account the goals and motives of the learners in the context of the setting and its social aspects, focusing on interactivity of the various aspects. In reciprocal relationships, participants transform objects and vice versa, and each system component influences this transformation.

explanation of CHAT

An activity system, as visualized by Engström (2004), consists of individuals or subjects with short-term goals, or overall objectives, who make use of mediating tools to achieve specific outcomes. The activity setting includes the culture that is created, the rules that are negotiated and the roles that participants play. Figure 1, below, is the Activity Triangle with the nodes and two-way influences between each. It is important to point out that this two-dimensional graphic does not represent the element of time or development; the system's interrelationships are constantly changing.

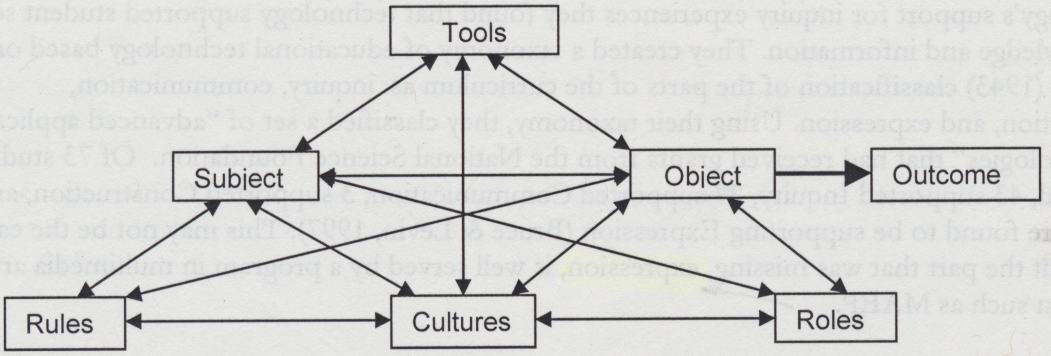


Figure 1. Activity Theory Triangle (After Engström, 2004)

A description of the MAEP activity setting includes relationships between the subjects, their objects or goals, the tools they used, the roles they played, the culture or the context in which they worked, the rules that were negotiated, and the outcomes, both intended and unintended. All these things interact and change over time. In our case, the subjects - participating middle school students, were motivated toward an object, the solution of a problem or completion of a course of study, anticipating an outcome, a result or product such as learning new software or being a designer.

MAEP activity was mediated by a variety of tools: such as computers, computer programs, art supplies, and the language and discourse of aesthetics and art technology. The structure of the activity was constrained by social factors including shared conventions for student behavior (rules), and by the division of labor in the activity setting (roles), such as learner, teacher, critic, etc. All this activity happens in a context (culture). The location of the labs in a professional setting, for example, contributed to the particular culture of MAEP. Within a dynamic learning activity setting, we can ask, what were the motivations, interests, skills, and strategies of the students and their families? What tensions or contradictions existed? How do they change over time?

After School

Educational activities in after school settings have a long history of being useful and interesting to both students and their parents (Belle, 1999). The important role of the arts in programs for at risk youth has been acknowledged for some time (Heath, 1994). An estimated eight-million school-age children are home alone after school (U.S. Department of Education, 2001). In 2001, 38 percent of children in kindergarten through eighth grade participated in after-school activities at least once per week. Twenty-seven percent participated in sports, 19 percent in religious activities, and 17 percent in the arts (ChildTrends, 2004). Increased attention to such programs acknowledges the risks to middle school children during the hour between school and home (Halpern, 2002). After school programs of many descriptions provide responsible adult supervision for youth, constructive activities and insulation from harmful peer pressures during high-risk hours (Fox & Newman, 1997). Common goals include psychosocial development, education, recreation, and career awareness (Schwartz, 1996). No impact assessment has been done of the many programs that are in place; however, studies of programs for low-income children have shown positive effects (Posner & Vandell, 1994; Betts, 1999). Such programs offer opportunities to learn and use new literacies (Gee, 2000) of many sorts in a context that mediates between school and everyday life.

Vygotsky (1978) identified two kinds of knowledge in the lives of students, "schooled" knowledge and "everyday" knowledge. The difference is quite clear to students, although making connections is sometimes difficult for them. Eisner (1994) pointed out the importance of these connections between school knowledge and students' lives outside of the academic environment. Transfer of learning will occur, he asserted, when students encounter tasks and relationships similar to those outside of school. Facts and ideas can be engaged with new skills. These skills call forth new ideas and the transmediation of those ideas in a reciprocating spiral of learning from idea to tool and back as the effects of and with technology are felt in tandem (Salomon, 1990).

The arts education community, both locally and nationally, is an important source of successful after school programs that keep young people on track and promote a variety of useful art skills and activities (Paz & Betts, 1997). Heath (2001) in a 10-year study of 124 youth programs in after school art settings found that "The influences of participation in the arts on language show up in the dramatic increase in syntactic complexity, hypothetical reasoning, and questioning approaches taken up by young people within four-to-six weeks of their entry into the arts organization" (Heath, 2001). After school programs may make a difference simply by offering alternative constructive activities for students outside of school (Shann, 2001) and by creating a "3rd space" (Soja, 1996; Moje, Ciechanowski, Kramer, Carrillo & Collazo, 2004), a place that bridges the home and the school or work environments and allows students to participate in new discourses.

MAEP grew out of a series of successful after school and summer arts programs that the arts council had been running for number of years. The idea of focusing on art technology started with a ceramics workshop and a computer graphics workshop, which lead to the creation of MAEP to give young people skills that would be useful in an arts workplace.

Arts Integration

Arts integration is a strategy for interweaving arts activities into the general curriculum that can help students deal with classroom concepts on their own emotional terms. (Betts, 1999; Burnaford, April & Weiss, 2000; Eisner, 1994; Gardner, 1991; Author, 1999; Goldberg & Phillips, 1992) We learn by doing, and experience, as Dewey wrote in *Art as Experience* (1934), is central to learning. Phillip Jackson (2002) demonstrates how, in Dewey's system, the presence of arts-based activity intensifies an experience for a learner. According to Bruner (1991), we each develop "tool kits", which allow us to make meaning in many different media. The integration of art experiences into the process of education facilitates the construction of new knowledge by young people based on this mediation. The artistic content of the actions and operations of the MAEP provided a parallel means of connection or engagement for the learner. Arts integration puts art in a functional role as well as a design role, yielding instrumental outcomes (Hamblen, 1993).

Arts experiences using technological tools reflect the visual culture (Freedman, 2004; Mitchell, 2002) in which the students exist in virtually all aspects of their lives. And when emphasis is on the student's relationship to the technology (Freedman, 1996), not in reifying the computer, the experience "seems to provide confidence and skills…" (p. 47)

Heath (2001) in a 10-year study of 124 arts-based youth programs in after school settings found that "The influences of participation in the arts on language show up in the dramatic increase in syntactic complexity, hypothetical reasoning, and questioning approaches taken up by young people within four-to-six weeks of their entry into the arts organization" (Heath, 2001). Eisner points out that "the sense of vitality and the surge of emotion we feel when touched by one of the arts can also be secured in the ideas we explore with students, in the challenges we encounter in doing critical inquiry, and in the appetite for learning we stimulate" (Eisner, 2004, p. 9).

We utilize a growing array of sign systems to express and make meaning (Gee, 1996). Successful learning environments reflect that multimodality (Suhor, 1992; Berghoff, 1993). Technology can provide means to create a flexible curriculum to meet each learner's strengths based on learning style, or Gardner's (1991) concept of multiple intelligences.

MAEP Objectives and Setting

The Multimedia Arts Education Program (MAEP)

This program was designed to meet three objectives: job skills, art technology skills, and multimedia literacy. Initial funding for pilot programs came through the federal Job Partnership Training Act that supported school-to-work training. The field of art technology was known to be an important segment of the community's economy. Arts integration studies done at the arts council and elsewhere showed that using the arts and aesthetics for instrumental outcomes (Hamblen, 1993) was a viable educational strategy. Students learning to use new multimedia tools required them to become competent users of new literacies. The arts were a critical mediating factor in this approach to computer and media technology, bringing aesthetics and affective response into the setting.

MAEP artist/teachers were professionals in their area of art technology; several were experienced teachers. The large, one-story TPAC building, located downtown, had room for five MAEP computer labs, and also included an art gallery as well as offices and meeting rooms. Many local artists passed through and/or visited the labs and influenced the culture of the facility.

The curricula developed and used in the labs each included art and design, technology, and literacy components. Students learned several professional level computer application programs and tools, such as Adobe Photoshop™ and Quark Express™. They learned to make and discuss æsthetic considerations in design, to develop a critical eye, and to revise. They kept journals, wrote proposals for their projects and created storyboards, video logs and scripts, as well as poems and stories.

Students in the Language Arts lab worked with word processing and basic desktop publishing tools. There was an emphasis on use and review of English grammar and composition as they interviewed local businesses and produced a pamphlet with pictures and text. In the Computer Graphics lab students learned photo-manipulation, drawing and color printing. Various projects such as letterhead, calendars and logos involved the integration of many electronic arts tools. The Animation students developed narrative storyboards and two-dimensional computer animations. The Video lab had several camera kits with lights and microphones, editors, and a special effects generator. Students learned basic production techniques as they worked through group and individual projects. The Portfolio lab, taken in the last semester, emphasized revisiting earlier projects and developing multimedia presentations based on that and new work.

The program rules made students accountable for attendance and punctuality, as well as for appropriate dress and behavior. Students were eligible to receive a stipend of fifty-dollars each semester ($25 on demonstrating the required skills mastery for each lab, and $25 for completion of their individual final projects). When they successfully completed of the five-semester program, each student received a desktop computer of his or her own. This was a very motivating aspect of the program, as all but one or two of the families involved did not have a computer at home.

Parental involvement was an important part of MAEP. Many students relied on their parents for transportation to the downtown site. Young people who were interested in the program were interviewed along with their parents or guardians. As the program became established, the parental involvement increased and at the end parents helped arrange for the computers for graduates. MAEP got help with recruitment from parents and families who spread the word.

Curriculum Development

Each semester students worked with artist/teachers who were professionals in their field. Within general guidelines, each artist-teacher was responsible for his or her curriculum (Betts, 2003). In order to focus a project-based curriculum, each artist-teacher developed a series of questions based on what the students would need to learn to meet the requirements of the lab. These brief skills tests were given to students in each lab at the beginning and end of each semester. The lab activities were structured so that students would be able to meet those objects. This process was helpful in getting the artist-teachers focused on curricular needs and coordination of the five labs.

There was enough staff turnover to require orientation and professional development activities. The regular faculty meetings were devoted to establishing policies and included workshops on behavior management and demonstrations of curriculum design. Model lesson plans were prepared for new artist-teachers. (See Appendix D, for an example graphic arts curriculum)

Research Goals and Methodology

In the first 2 years of this formative study, I focused on the development of the MAEP curricula and collected base line data on students' perceived self-efficacy and attitudes about art technology. A questionnaire was created to gauge these effects, as well as students' literacy skills development, evidence of aesthetic response, and school-to-work skills acquisition.

The following questions were addressed:

1. What was the relationship of participation in MAEP on students' perceived self-efficacy, and attitude about art, school, technology and work?
2. What was the relationship of participation in MAEP on students' literacy skills?
3. What were the best ways to develop school to work connections for students?

In addition, a longitudinal study lasting 5 years looked at:

1. Student success in high school,
2. The impact, if any, of the program on extended families, related to MAEP experience,
3. The impact of the program, if any, on students' college and/or career choices.

Participants

Approximately 1000 students entered the program and completed at least one semester. About 300 students completed the entire program. The average enrollment was 38-40 students, roughly half boys and half girls, with 6 to 9 students in each lab. Most came from homes where Spanish was spoken and were bilingual to some extent. Several students in each class were English language learners. Students started the program in 6th or 7th grade and finished before entering high school. For example, all but two students in the spring semester 1998 (N=44) were on free or reduced lunch programs at their school. 54% were bilingual Spanish, 79% Hispanic, 7% Native American, 7% African American and 7% Anglo.

Students were admitted to the program based on their family's qualifying for free or reduced lunch at school, and on their stated interest in making the commitment to the five semesters. There was no audition required and although many students could show evidence of their arts skill, there were those who could not. Pre-enrollment interviews with interested students and their parents or guardians emphasized the importance of the commitment required by students and their families. Students in the program were required to maintain a "C" average in school in order to continue.

Data Collection

Formative data on an early cohort of participants was collected over an eighteen-month period using participant observation in the labs as a way of making appropriate adjustments to the curriculum and context. Data was collected continuously and fed back into the system to help it succeed. A questionnaire, described below, was created and administered regularly to gauge student perceived self-efficacy and attitudes about art, school, work, and community. Participant observation was conducted in each lab and for the program as a whole by the P.I. and by university students working as teaching assistants. Interviews with students and their parents were also conducted. Students' high school English or Language Arts teachers were contacted to get their input on how the MAEP graduates were doing. We interviewed the MAEP director about how the program evolved and how problems of sustainability overcame the program.

Instruments

Participant Observation: As Principal Investigator, I spent time at MAEP on a weekly basis over the first two years of this study. I visited in each lab observing and occasionally helping. I attended regular faculty meetings and reported my observations from the labs. I facilitated development of

program guidelines and curriculum by working with the program director and the artist-teachers. I interacted with the students and was familiar with many of their projects and products.

Perceived Self-Efficacy And Attitude Questionnaire (PSE&A): The PSE&A questionnaire (See Appendix B) was created in the second year and administered twice a year. Questions regarding perceived self-efficacy, frequency and types of arts experiences, and attitudes towards the arts and related activities were included. There were also literacy skills items to determine student's language abilities. Because students did not move through the program at the same rate, some students took the PSE&A twice in their career, others three times. For this study there were 99 completed pre-tests and 66 posttests.

Student Exit & Follow Up Interviews: Interviews with the students were recorded shortly after graduation from the program. The graduates talked about their experiences with MAEP. Interviews were loosely structured and were conducted at the arts council and recorded. We talked about what their goals were for the program, how the program had affected them and their families, how they felt about their parents' involvement, and what they particularly remembered about the program. We were also able to talk with many of them a year or so later to get them to reflect on the experience and its effects.

Parent Interviews: Sixteen parent/guardians or sets of parents/guardians were interviewed about the experience of their recent program graduates and the program's influence on their homes and on school. The interviews were structured and were audio taped and transcribed. Some of the questions asked in these interviews were: "What do you think was the most important thing in your child's participation in MAEP?" "What did the program mean to you, as a parent?" (See Appendix A.) At the end of each interview, parents were asked to respond to ten scaled questions that helped them assign values to various aspects of the program. Such as, "How much did the multimedia program help your child with his/her self-esteem?" And " How much did the multimedia program help your child with his/her writing skill?

Journals: At the beginning of the semester each student was given a notebook to use as a journal for drawing and writing. The instructors used these differently, some requiring reflections, some making assignments, and some just suggested using them for note taking and sketches. The entries were often quite personal, related to family matters and reflected the problems and difficulty of early adolescence. Most were returned to the students. However, many of the sketches turned up in finished projects, some of the personal narratives turned up in video scripts and animated characters. Often the artist-teachers would read and respond personally and at times the program was modified in response to what the students wrote in their journals. They were read but not collected and therefore did not contribute to the summative portion of this study. They served the formative aspect of the program study in that teachers could react to the student journals to improve the program.

Artifacts: Some examples of student work are in Appendix F & G. Although they all started as beginners, their work showed some mastery of the new tools and emergent aesthetic qualities. These young people produced high quality work in print and digital form, including graphic designs such as logos and story animations, poetry, newsletters and video programs.

Findings

Participant Observation

I observed a consistent attention to modeling professional practice and emphasis on the importance of communication. Student choices were honored and the content was usually expressive of their own tastes and interest. While there were occasionally issues of deportment and indications that some of the students had attention and/or behavior problems. Behavior management specialists from the University were invited to meet with us and develop professional development modules for the artist-teachers that were helpful in managing their lab classes.

The graduate students also did participant observation in the labs were they worked. They became valuable members of the community and often helped to bridge between the adult teachers and the middle school students.

A typical day's MAEP activity during the school year began when school let out with a trip downtown to the arts council, either by bus or car pool. Students rotated responsibility for putting out snacks and something to drink and cleaning up. Lab time consisted of more direct instruction at the beginning of the semester and more independent or collaborative creative work later in the semester. Students spent time learning the operations with mouse and stylus and doing exercises that fused these operations into actions. Through practice came competence and participation in the creative activity system of each lab.

Parent Interview Findings

We found through the interviews with the graduates and their parents that often it was in the home that their new knowledge and skills were first appreciated. The arrival of a computer into the home for the first time, along with an experienced user, able, and often willing, to show other family members what he or she had learned, had an impact on an extended family's "funds of knowledge" (Moll & Greenberg, 1992). In the sixteen interviews with parent/guardians of recent graduates, they talked about the commitment that their children had demonstrated in completing the program. "He learned commitment and his self-esteem grew," said one mother. Recognizing her son's growth in the program. Most parents mentioned that they were aware of what these students had given up, such as sports, clubs, and other after school activities. Several parents interviewed were curious about the powerful new computer applications that their children now knew how to use and that they had never heard of. Although several parents did use computers to some extent at their work, art technology was outside their experience.

Interviews settings were varied and the scheduling often problematic. We met and recorded interviews at the public library, at the arts council offices, in their homes, and in a parked car on the street in front of the house. Most parents played an important role in helping their children meet the long-term commitment to MAEP. These parent interviews showed a high degree of satisfaction with the program. "There was a good mix of kids (at MAEP) mixed ethnic backgrounds, ages, gender. They learned about community and projects…" Several said that the fact that their child completed the program was the most important aspect for them. Many said that it helped them grow up. "She learned new computer skills, became more disciplined, involved, committed to studying… (she) learned to finish what she had started." Several parents remarked about the job-related skills that were required. Most were unfamiliar with the art technology that lies at the heart of the program, but appreciated the computer skills the students acquired.

The parents' responses to these questions in particular helped us to understand the relationship between the MAEP and home. Here are the basic questions that they responded to and a summary of what they had to say:

1. What do you think was the most important thing in your child's participation in MAEP?

Commitment and responsibility were the most frequently mentioned issues.

Parent 1: "I think just that she learned, I'm not sure if the right word is responsibility, just the drive that she had to do something. She had to be there at a certain time to accomplish it and just her dedication. The commitment, I guess that's the word I want to use. She was able to make the commitment and she stuck with it. It was a long five semesters almost two and a half years that she went so I think that that just teaches them the basics of everything. She got to learn a lot. Things that they don't normally teach them in grade school… The commitment that's something they can't teach you either, really."

Parent 2: "Um, commitment, uh he really...He enjoyed this so much it wasn't a problem to get him there because he was very eager to keep on going. It was easy."

Parent 3: "I think the most important thing was that M., number one, learned commitment. Ah, it was very hard initially for him to think that he was going to spend and hour and a half two hours elsewhere coming out of school. There was a couple times where he faltered and he wanted to do other things at school. So he did take two semesters off. But, commitment and dedication and then number one, learning his self-esteem just went, popped up. He learned so many things he never thought he could do. So I think those are the two main most important."

2. What did the program mean to you, as a parent? What did it cause you to have to deal with?

Transportation was the most common issue. Many parents mentioned that they had to learn a new vocabulary as their children talked about what they were learning. The parents' commitment and belief in the program cannot be overlooked as an important factor in the majority of students who completed the program.

3. How much use has the computer gotten at home?

"Every day" was a common response.

Finally, parents were asked to rate several items based on their perception of their child's experience with the program. On a scale of one to ten, one being very little and ten being very much, how much did the multimedia program:

1. help your child with his/her self-esteem?
2. help your child artistically?
3. help your child with his/her writing skills?
4. help your child learn responsibility?
5. influence you/your family?

The responses to this item were very high, 8 to 10 in most instances. The few lower scores, in the 5 - 7 range, were explained by saying that the child in question was already doing very well in that area, such as writing or responsibility, and so didn't need the program's help in that area. The last question, about the influence of the program on the family, typically got a very high score, indicating that there was a great deal of connectedness between MAEP and the home lives of the participants, which parents generally appreciated. It was often noted that the program was a topic of conversation between parent and child.

What we gather from these interviews is that the program had an effect on the family. Parents were clearly respectful of the new skills and abilities that they saw in their children. For example:

"… The program taught him a lot of areas that usually kids don't get experience like it, like videotaping, editing, just using a computer for graphics."

"…I've seen a big change in her. She had to learn to budget her time, prioritize."

"…It kept him thinking that he was really a student that's worth something. It added some worth to him."

These parents of students in our original cohort were part of the early years of the program.They established a pattern of parental involvement that helped to sustain the program later. They often recommended the program to friends and relatives. Later in the program's life, when a lack of financial support threatened to curtail it, several wrote letters to the mayor and city council about the benefits of the program.

Student Exit Interview Findings

The students we interviewed, who had completed five semesters of the MAEP, were pleased to be graduating. They were proud of what they had accomplished for the most part, and each had some aspect of their multimedia work that they were happy to recall. They saw it as substantially different from their school experience. Most felt that the language arts lab was the most helpful in their schoolwork. The attention to grammar and composition met their immediate needs in the classroom. There was a wide range of plans for after high school. All saw high school graduation as a clear and attainable goal. They had few complaints or suggestions, other than the snacks. A few of the more technologically advanced wished there had been more computer hardware and software for their use. They often reported that their family was proud of their accomplishment. The new computer that they were anticipating would have a place in their home and they were already fielding questions as to access by family members. The desired outcomes they had for themselves and the program were generally similar and related to new computer abilities and arts experiences. They reported that they were motivated by the educational incentive payments, some more than others. Several put these checks away for software or a printer to use with their new computer.

The participants in our sample cohort were interviewed shortly before their graduation from the program either at home or at the arts council. We used a structured interview so that they each had an opportunity to address the same issues and make their own comments. Here are some representative responses:

1. How is your family with this whole activity? Do you get a lot of support?

These students got a great deal of support from home. They spoke of their parents being proud of them and willing to provide transportation in particular so that they could get to the program on time.

2. What plans do you have for your new computer at home?

The program graduates had thought about a place to put their new computer at home and had plans for what they were going to do on it, including a shopping list for software and upgrades. Several were already helping sibling and other family members based on what they had learned.

The graduates were proud of what they had done as well. They were asked if they felt they had accomplished much during the multimedia program. Some of their replies were:

"…I finished up a web page for my uncle… He's an artist..."

"…Learned a lot of new programs that are needed right now, that're in demand, in use, that'll hopefully help me get a job."

> "I know like in Language Arts class, all the stuff I learned in there the school is starting to teach us now. I'm like wow, I know this stuff already…"

Perceived Self-Efficacy And Attitude Questionnaire (PSE&A)

For this study, the first (n=99) and third (n=66) questionnaires administrated were used. An Alpha (Cronbach) model of internal consistency was performed to determine overall reliability. Overall reliability of the questionnaire was .84 (pretest) and .85 (posttest). (See Appendix B)

Perceived Self-Efficacy

Perceived self-efficacy is defined as a person's judgments about their ability to succeed at a task without assistance (Bandura, 1986, 1993). Some research findings indicate that students with more positive perceptions of their ability to succeed on a task persist in that task longer (Butkowsky & Willows, 1980), are more accurate in their judgments of their ability in writing (McCarty, Meier & Rindere, 1985) and, with strategy instruction, increase their perceptions of their ability to succeed in reading (McCarthy, Meier & Rinderer, 1985, Marsh & Penn, 1986, Parris & Oka, 1986, Schunk & Rice, 1987).

The perceived self-efficacy items in the questionnaire covered a variety of activities in literacy, art, technology, and design, as well as social abilities such as collaboration and communication. We sought to determine the students' perceptions of their own abilities in the indicated areas. Students were asked to respond on a 5-point scale, 5 being the most positive score to questions such as: To what extent could you write a letter to a friend using a computer?

A one-way analysis of variance was performed on each item. T-tests showed significant differences between pre- and post tests in several areas. Related to literacy, students felt that they could do the following activities more readily- reading a story ($t(163) = 2.047$, $p=.042$), writing a letter ($t(163) = 3.305$, $p=.001$), reading something they liked ($t(163) = 3.537$, $p=.001$), and follow instructions for household appliances ($t(163) = 2.271$, $p=.024$). In terms of technology, students felt that they were more able to use a new tool after their MAEP experience ($t(163) = 2.911$, $p=.042$). In terms of design they felt more able to build something ($t(163) = 2.145$, $p=.033$), draw a picture of something in their neighborhood ($t(163) = 23.166$, $p=.032$), or design a logo ($t(163) = 2.270$, $p=.007$). In terms of their social abilities, they reported that they were more comfortable with sharing their ideas with a group ($t(163) = 1.981$, $p=.008$). The overall change was also significant ($t(163) = 2.988$, $p=.003$). (See Table 1, Appendix H)

These data indicate that students felt more able to use basic literacy skills, more confident of their ability to learn to use a new technology tool, to design or build something and to share ideas in a group after they had participated in the program for a year. The change reported on these questionnaires in these areas was significant statistically. There were many other areas of improvement in perceived self-efficacy and attitude that were not statistically significant.

Since research may support the idea that more positive perceptions of self-efficacy are related to persistence behavior and accurate appraisal of ability (Bandura, 1993), the findings in this area are encouraging in that their appraisal related to skills used to complete arts related projects. Although there were many statistically significant improvements, there were no like improvements of efficacy on items that were solely arts related. This is an intriguing finding as all the students were involved in creating arts related projects. Perhaps students saw the question (To what extent could you make art?) as nonsensical since what they had been making were not "art" objects to them, but

designed and created with new sensitivities that would otherwise be called "art." Perhaps the arts aspects were so embedded in the experience that they weren't particularly noticed.

Students had more positive perceptions of their abilities to use the skills needed to accomplish their arts related activities (i.e., literacy, technology, and design, as well as social abilities such as collaboration and communication) by the second questionnaire administration than they had toward begin able to do art.

Attitudes

Another group of items on the questionnaire dealt with students' attitudes regarding work, school, art, community, and the program as well as social abilities such as collaboration and communication. These were important indicators of one of the program's basic missions, which was to help young people to become productive citizens. As part of the formative study these data were important to making adjustments as the program grew. Students were asked to respond to questions on a 4-point scale, 4 being the most positive score.

Attitudes of the students towards work, school, art, and community remained stable over time, as did their appreciation of social abilities such as collaboration and communication. Interestingly, the one item that was statistically significance dealt with the concept of hard work equaling success. Students were more likely to agree with the statement, "Job success depends on how hard you work" by the second questionnaire administration ($F(1, 157)$ 4.908, $p < .05$). Conceivably, working hard at arts related projects and being successful as a result of this hard work affected student thinking regarding the relationship between hard work and success. With the exception of this one item, there were no statistically significant changes in attitudes between the first and second questionnaire administration.

Literacy Skills

The traditional literacy skills portion of the PSE&A questionnaire was primarily diagnostic. That is, to see whether they could carry out literacy tasks so important to their success in school and work. The artist/teachers accommodated a diverse population of students. Many of the students had difficulty due their being English language learners whose first language was Spanish. There were two or three individuals each year that needed translation of class materials and instruction. About the same number struggled with normal text-based tasks. We discovered that our instrument made some erroneous assumptions, for example, on the alphabetize-the-cities exercise there were youngsters who had never been out of Tucson and so didn't do very well. The students reported in the follow up interviews that the Language Arts lab had had the most direct benefit on their school career.

The artifacts that were produced in many different media and the ease with which the program graduates discussed multimedia concepts and skills showed that these students had learned certain "new literacies" as well as learning to read and write better. Many of them had become quite proficient with a new set of tools. Through experiential learning and modeling by the artist-teachers, they became adept at using computer applications to design and create objects, such as calendars, booklets, videotapes animations and electronic portfolios, they were able to envision using these tools in school and at home, and they had some first hand knowledge of what it would be like to use them in a career.

Art Experience

Students were asked about the frequency of their participation in arts related activities by circling either yes or no for each question.

Example: Have you been to see a play in the last month?

There were many high affirmative responses to these queries. There were few changes over time in the responses to the questions on frequency of participation in arts related activities or types of arts related activities. In fact, the experiences were amazingly consistent from the first to second questionnaire administration. Important to note, however, is that some variables initially received already high yes responses. The items below received a high incident of "yes" responses (70-96%) at each administration of the questionnaire.

Have you listen to the radio in the last week? (96% posttest)
Have you drawn a picture in the last month? (86% posttest)
Have you written a letter in the past month? (56% posttest)
Have you seen a movie this week? (74% posttest)
Have you ever performed in a play? (70% posttest)

Students came to the program with a high degree of participation in arts-related activities. The questionnaires showed that they were not particularly influenced to participate in arts related activities as a consequence of their involvement in the project, or they were, again, not associating the project experiences with the arts at all, thus obviating any association between the project and the arts.

MAEP came from a school-to-work tradition at the arts council. Part of the initial funding was tied to giving youth experience and work place skills training. Being in a work place was a key to this approach. We found through the interviews and observations that its various participants viewed the culture of MAEP as part school, part art technology business, and part tutoring class, part computer lab, part art gallery, and part office space. Sometimes those identities conflicted, but often they were integrated and allowed students to learn from individuals both directly and peripherally engaged with the MAEP in a variety of settings from the aesthetic to the business of art side.

Longitudinal Study Findings

The study looked at students' success in high school, the impact of the program on extended families, and the impact of the program on students' college and/or career goals. Our only means of gathering this information was to query the graduates and this was difficult as they proved to be quite mobile.

A cohort of 29 students who started the program in 1997 (of 58 students who completed their first semester) graduated from MAEP in 1998 and 1999. They had earned their own computer through MAEP and went on to high school knowing how to use it. Efforts to maintain contact with these students during their high school career allowed us to ascertain that of that 29, eight were not reachable at the time they would have been eligible to graduate (2002). We were able to verify by phone and some records checking at local high schools that 20 had graduated or were going to graduate shortly from high school. One young lady was just shy of enough credits, pregnant and forced to postpone her high school career. We heard of no one dropping out of school, although several families moved away and we lost contact. That is not a bad outcome in terms of the drop out rate for this segment of the population. In 2004 nine were attending the local University or the Community College.

Typical comments from the graduates included:

Sam B.: "I'm getting my Associate of Arts degree at PCC this semester and hope to go to college in California. The program was great for general knowledge, especially writing skills."

Scott W.: In computer engineering at PCC. "The program helped a lot in high school." Planning to apply to college.

Veronica and Maria A.: Both graduated from high school this year. "The program was good."

Esteban S.: "I'll graduate from high school this year. I'm not sure what's next, but something in graphic design or something in computers…"

George G.: Working as a housepainter. "The program helped me understand color and texture."

David B.'s mother: "He enjoyed it. He's currently at the U of A in Civil Engineering, working at Sears. Learning computers helped."

Graduates reported that the tools they learned to use in MAEP were useful to them in high school. Several credited the computer with helping them get better grades. Others used their computer skills in extracurricular activities and at work. In the exit interview conducted when they graduated from the program they reported that the Language Arts lab was the most useful. At the later follow-up interview, their understandings had changed, and while they still felt that the Language Arts lab was valuable, they had found places to apply the other skills they had learned. They reported using their graphic arts skills to advertise for the school store, videotape school events, set up a web site for a relative, or create invitations for a quinciñera (coming out into society) celebration.

MAEP activities involved many kinds of literacy and literacy tools. MAEP students used many sign systems. They learned to transmediate by incorporating the words of a poem onto an illustration, for example, or by animating drawn characters from a storyboard. The word processing and desktop publishing supported skills they were learning in English classes at school (much needed by many of the ESL students). The computers, which they easily learned to use, allowed them to manipulate language and media. The instruction and critique emphasized basic grammar and composition as well as design and aesthetics. In a way it was a review for school, but the output was computer-mediated and the process was creative and artistic, and student centered. Students were asked to keep reflective journals and sketchbooks in each lab. They wrote proposals and progress reports for their independent projects. In the computer graphics lab students arranged blocks of text and images, and in the animation lab they created storyboards and characters. Video activities involved collaborative ensemble work shooting and editing. Students wrote treatments and proposals as well as scripts, and used the computer-based special effects system to make on screen titles. In the fifth semester students revisited earlier projects from the other labs and produced a portfolio. As mentioned above, when they completed the program they each received a PC and printer for their own use.

The MAEP experience included activity and discourse specific to several arts disciplines, many new tools, and arts workplace environments. Literacy was part of each lab's activities: reading the directions, solving problems with the help menu, finding control labels for digital brushes and motion software, and so on. To use most modern electronic tools it is necessary to read menus, instructions and help dialogues. Students deliberately grappled with problems of design and presentation in all dimensions, they produced poems, logos, animated models and video.

The influences of the MAEP participants' home, school and community were reciprocal and changing. In a similar spiral of learning, from idea to tool and back (Salomon, 1990), acts and ideas were engaged with new skills in new media. These new skills called forth new ideas and the transmediation of those ideas into alternate modes or media. The infusion of technology into the

students' lives and into their families' lives had an effect that ricocheted among several domains, including school.

The 1999 graduates of the multimedia program, about to enter high school, reported that they had little opportunity in school to show what they had learned about the very sophisticated art technology. They reported that school computer use was generally limited and did not include the kinds of activities that were part of the multimedia program. This is confirmed by report of middle and high school teachers, some of whom did make sure that the highly skilled graduates of the program were eventually put to work on new projects.

MAEP Activity System

MAEP was a learning activity that evolved over time, adjusting to meet the changing needs and abilities of each cohort of students and each new technological affordance that became available. This dynamic aspect of the program lent itself to analysis through CHAT, based on the understanding that human interactions change and evolve over time as conditions in the activity setting are changed.

Activity is hierarchical, in the course of their activities in the setting described, MAEP students engaged in operations, which were both mental [learning new software] and behavioral [drawing]. As operations became automatic, actions were possible such as designing and creating more and more complex objects. The individual and group goals and objectives became more elaborate and, in turn, changed the nature of the setting. The object of the activity system is dialogic. Long-time goals are constantly being redefined through the collective activity. MAEP students brought ideas with them and learned to manipulate those ideas with new tools. The result was that their ideas changed. In this interaction between subject and object, the participant and his or her goals and objects were dynamic and in a dialogue related changes in the way a mediational tool is regarded.

Activities, in turn are made up of actions and operations (See Table 1, below). Activities are motivated toward an object or desired outcome. The graphics lab, with six computers and 8 students, was itself an activity system. (Each student interacting with the computer and its software can also be viewed as an activity system.) For example, the activity's outcome may have been the creation of graphic designs. Actions are oriented more specifically toward the goal. The action involved may be the use of Adobe Photoshop™ on a computer. Operations may be automatic or routinized to a degree. The operation in our example might be the subject's interaction with the mouse and keyboard.

Student	Activity	Action	Operation
	MAEP	Five labs	Software, exercises
		Work stations	Interface tools, materials
	Graphics Lab	Class	Critique
		Design	Photoshop, Graphic arts & design
	Photoshop™	Create design	PS tools
		Production	Mouse, scanner Printing tools

Table 1. Activity, Action and Operation at MAEP

This analysis focuses on the program itself, from the point of view of the students primarily, their parents or guardians, and the staff. The nodes that Engström (1978) described (see Figure One, p. 6) identify salient components of the setting. Each node then represents a potential source of contradiction or conflict. Development or movement through time can be described in the tensions and resolutions that are a part of human interactivity. The young chafe at the conventions they find and are strongly driven to invent their own in many ways. These conflicts change or are resolved as the system, and its individuals, moves through time and thereby account for the development of the program or the individual participant.

Table 2, below, describes the MAEP activity system for three groups of subjects: the students, their parents, and the teaching assistants (TAs) from the university. Each point of view is unique, yet they share one, or many activity systems. Each subject had his or her own goals or objects; each used a different set of tools, had different rules and roles available to them; each contributed to the culture of the labs and each experienced different outcomes.

Subject	Participants	Parents	TAs
Object	Computers and arts. Please parents. Learn new art technology skills.	Digital equity issues. After school activities.	As researchers doing participatory observation
Tools	MAEP, labs SW, Design exp, language Arts	Automobiles	Email reports, new computer programs
Rules	MAEP rules set and negotiated over School/Work	Policies about attendance, completion.	Research reports and meetings. MAEP culture and rules
Culture	Created new space from several different schools	Tucson, Hispanic.	University students. Academic goals
Roles/ division of labor	Students, artists, workers	Parents, logistical and moral support	Students, researchers, teachers, learners
Outcomes	New literacies, higher education	High school success for their child. PC in home	Teaching and curriculum experience

Table 2. MAEP Activity System

Subjects

One can look at MAEP from the points of view of three groups of subjects, stakeholders who participated to the greatest degree: the students, their parents, and the teaching assistants from the university who observed the cohort year of curriculum development. Each had an object or goal for participation. The students were interested in learning about computers and art. Many expressed this in their survey questionnaires and interviews. They were also pleasing their parents in many

cases by their participation. They developed a social network and from that gained some identity with the place. They saw that their new literacies were translating to school literacies.

Parents were involved because they saw it as a way for their child to take advantage of a learning opportunity. One father talked about how he felt that a "seed had been planted" with his son. He perhaps expressed parents' objects or goals for MAEP. Parents looked to their children to put the new skills learned to good use. Several parents mentioned the importance of learning to follow through on a commitment. It was not unusual for students to be conflicted by the great number of choices they had about how to spend their time and energy after school. Some parents expressed their interest in digital equity issues, feeling that this was an opportunity to make their family more competitive. Importantly for parents, MAEP was a safe after school activity and its reputation was fairly solid among many extended families and neighborhood relations.

The teaching assistants were learning to be researchers while helping to support their education. Some were motivated to take advantage of the opportunity to be involved in an art technology setting; others wanted to become teachers themselves. They were accountable for weekly reports and for meetings with the Principal Investigator and were involved with the MAEP teaching team.

Objects

Actions have an objectified goal. They were carried out for particular purposes or motives. Students wanted to create a design, to animate a character they created, or to videotape a story they had written. As they learned more about art and technology, their goal expanded to learn new computer skills. Their motives may have been to please their parents, earn money, or get their own computer. One salient goal for the students was the personal computer that would be theirs to take home when they graduated. The object is transformed through work into an outcome.

Tools

Students in the program found mediating tools at many levels. MAEP itself was helping them engage in learning and find identity in practice. By learning new vocabulary from discussions of aesthetics and the elements of design, students were better able to express themselves and their new ideas. The software mediated their ideas and designs as they developed new ways to apply their ideas, then revisiting them with new multimedia and conceptual tools every few months. Each lab had an operational outcome that required and rewarded engagement. The duration of the program (five semesters) meant that the students grew physically and developed mentally and emotionally. Therefore they were able to reengage the various tools with new abilities and sensitivities.

Many students reported that their work in the Language Arts lab had been very useful in their school classes, especially English and Language Arts. Since many of these students were from Spanish speaking homes this was very useful mediation. Others mentioned that they used their skills to support school projects like the bookstore and club. The mediating tool most used by the parents in this activity system was the automobile. Their commitment to transporting students was a mainstay as the program drew from five school districts in a large county.

Rules

The rules that were established at MAEP were both formal and informal. A handbook was eventually prepared for new students and their parents with explicit rules for attendance, deportment, and expectations for students that had been established over a few years experience.

These rules evolved from school models of acceptability combined with the staff expectations and consideration of the student and program needs. For example, critique of individual work was a regular technique. This required the students learn certain formalities, such as turn taking and always saying what they liked about a piece before criticizing it. This had an effect on the culture of the program as weekly lab presentations to the whole group were instituted and participants learned how to present their work and give consideration to the work of others.

There were also informal rules established that helped students from different schools and neighborhoods get along in the neutral turf of MAEP. These middle school students were often influenced by gang activity at their schools and neighborhoods. Occasionally some were tempted to bring these behaviors, signs, colors, threats, with them after school. Of course the staff was ready to step in, but by and large the students managed to override these influences among themselves.

Division of Labor/Roles

Participants in MAEP had a variety of roles available to them. While it was clear who the teachers were, the nature of the activity caused them to be learners at times as well. Students became teachers when they helped their fellow students, and sometimes their teachers, to solve problems in the arts technology space. They often collaborated in design and execution of projects sharing tasks on a rotating basis. From time to time they had to report out to the larger group on their labs' progress in the context of an art technology business model. They learned through practice how to behave like a multimedia artist at work.

Culture

MAEP was situated in a cultural context of the downtown area of the city. The labs shared a building with active arts council offices and a busy art gallery. The students came right from school and brought some of that culture, both the positive and negative influences, with them as they created another unique space for themselves. They brought favorite media icons and family images with them and used these in their projects, including the cartoon Tweety and the pop singer Selena, and many family photos. The language and discourse of MAEP was arts- and work-related and that made it different from home or school.

MAEP became a 3rd Space for students (Moje, et al, 2004), a place separate from home and school, where they were able to use knowledge and skills that they brought from both places. Works that they created at MAEP were related to both these other places, yet unique. New literacies that they gained at MAEP were carried back to their classrooms and into their homes and carried information between the cultures that traditionally defined students' lives.

Tensions

Human activity systems contain ambiguities and contradictions (Cole & Engström, 1993). There were tensions between groups and between individuals as in any large gathering. Tensions between rival schools from across the county and between neighborhood affinity groups sometimes were evident at MAEP. In arts education settings there are systemic tensions that arise between process and product, for example, or good art/bad art, or between aesthetics and technology. There is a need for both holistic and reductionist instruction (Nabar, et al, 2002), that is, the big picture of design and utilization had to be addressed as well as the minutiae of how to do it. At MAEP a tension existed between learning art and design concepts, on the one hand, and learning computer hardware and software applications on the other. Other tensions were found in the negotiation

between the rules and student, and between student behavior and their freedom of expression. Rules were informally negotiated to accommodate the need to make MAEP productive, yet, let it be at the same time different than school. The premise that the program would be able to continue to commit to new students and their parents that they would be getting a new computer in two years or so when the student graduated from the program was an important tension. Ultimately, as it turned out, the program could no longer be sustained.

Outcomes

An anticipated outcome of MAEP was to encourage new, multimodal, literacies to middle school students. The program was successful for many of the participants, certainly it was for those who completed the five semesters and received a computer along with skills to use it. According to Arts Council records, over 300 students completed one or more semesters. Over 100 students graduated from the program, presented their portfolio and received their computer. For the MAEP graduates, the sample cohort of students that we followed was clear that in stating that the program helped them in high school and influenced their plans for after graduation. These students reported that they were using their new skills in a variety of ways both in and outside of school. Arts Council reports showed that individuals who only completed a semester or two reported informally that they gained from the experience by having more confidence in their ability to learn to use a computer. Students learned to behave like designers, to be part of a design team, and to be accountable by their attendance and punctuality. They also had the experience of presenting their work for critique and revision.

Sadly, the program lost support, particularly for the computer purchases for each graduating class. The support within the Arts Council, a joint city/county operation, disappeared when the Executive Director who founded the program left for another job in another city and priorities changed. The new Board of Directors and new Executive Director did not choose to continue their support for arts education in the community at the same level. MAEP slowly wound down to finally close in July of 2002 with only three labs running and parents contributing to the purchase of computers. The equipment and software was dispersed, the positions were eliminated, and the arts council itself moved into much smaller quarters.

Future Research

Many possibilities exist for further research. For on, existing contact information may make it possible to continue to track the college careers of a number of program graduates from the original cohort. It might be interesting to hear from them how the earlier experience had made a difference, if any on their higher education and career choices.

The MAEP curriculum materials exist and could be repurposed to reflect new software tools available and implemented again in a setting with the tools and support for such a program. The integration of art and technology in learning environments has promise and should be explored more fully. Continued development of the CHAT framework for analysis is a part of several subsequent studies. The application of CHAT to designing learning environments is another area that may be worthwhile to explore.

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APPENDIX A. Parent Interview Questions

1. What do you think was the most important thing in _____'s participation in MAEP?
2. What did the program mean to you, as a parent? What did it cause you to have to deal with?
3. How is _____ doing at school?
4. Do you think _____ will graduate?
5. What kinds of plans does _____have for after high school?
6. Do you think that MAEP helped with school? In what ways?
7. How much use has the computer gotten at home? (Brothers and sisters, others)
8. Who else uses the computer at home? (Do you user a computer?)
9. How did you find out about the program?
10. Have you recommended the program to anyone else?
11. Did you meet any of the other parents in the program?
12. How important was the educational incentive (stipend)?
13. Do you think that _____'s experience at MAEP has influenced some of the courses that s/he might choose in high school?
14. What other after school activities did _____participate in?
15. Do you know what kinds of software s/he used in the MAEP? 16. Did that filter up to you?
16. Do you feel that MAEP (had) (is going to have) an effect, one way of another, on his/her high school career?
17. What was your impression of the social culture <atmosphere> of the multimedia lab?
18. You've said a lot of good things about the program. Was there anything that was a problem?
19. Do you think it (taking a semester off) helped him with the program or hindered him with the program?

A. On a scale of one to ten, one being very little and ten being very much, how much did the multimedia program help your child with his/her self-esteem?

B. How much did the multimedia program help your child artistically?

C. How much did the multimedia program help your child with his/her writing skills?

D. How much did the multimedia program help your child learn responsibility?

E. How much has this program influenced you/your family?

APPENDIX B. Perceived Self-Efficacy and Attitude Questionnaire (PSE&A)

TPAC Multimedia Arts Education Program Student Questionnaire

1. Please answer these questions using complete sentences.

a. What kinds of art do you like best? _____

b. What do you like to read the most? _____

c. What kind of writing do you like to do best?_____

d. What kind of sports do you like best?_____

---

2. List 6 Arizona towns, then put them in alphabetical order.

1._____	1. _____
2._____	2. _____
3._____	3. _____
4._____	4. _____
5._____	5. _____
6._____	6. _____

---

3. Fix the poorly written paragraph below, underline problems (like misspellings or punctuation) that you see and make corrections. Write the number of changes you make in the space below.

Until recently experts, recommended cutting across the bite and sucking out the venom. "Never cut a snake bite, Dr. Marez says. more dammage can be caused by the cut than by the bite. Other donts are: never apply ice to the bite area; do not give alocohol; and do not waste time catching the snake

[Number of corrections_____]

4. In the space below, write about the last book or article you read. Tell why you liked it or didn't like it. Answer in complete sentences. Please use your best English.

5. In what order do these sentences belong in a paragraph? Please number them one through four on the lines to the left.

_____ Later, black Africans were brought to work as slaves- until slavery was ended in 1865.

_____ The first Americans were Indians, who traveled from Asia in prehistoric times.

_____ More recently, people from Asia and from Central and South America have moved to the U.S.

_____ Europeans began to arrive more than 400 years ago.

How do you feel about tasks that involve reading and writing, art, or computers? Please read and answer each question carefully. There are no right or wrong answers, only honest ones. Answer each question by circling the number that best reflects your answer. Use this scale:

I could not do it. 1.
I could do it with difficulty if I had help. 2.
I could do it easily if I had help. 3.
I could do it with difficulty on my own. 4.
I could do it easily on my own. 5.

6. To what extent could you read a story in a magazine or book?
7. To what extent could you write a letter to a friend using a computer?
8. To what extent could you use a new tool?
9. To what extent could you read an article or information about the work you like to do?
10. To what extent could you build something?
11. To what extent could you imagine a design for a house?
12. To what extent could you share your ideas with a group?
13. To what extent could you draw a picture of something in your neighborhood?
14. To what extent could you could you read the directions to put together some household equipment (such as a VCR)?
15. To what extent could you design a poster?
16. To what extent could you enjoy an art museum?

17. To what extent could you write a report about the kind of work you have been doing?
18. To what extent could you operate a camera?
19. To what extent could you enjoy an orchestra performance?
20. To what extent could you make art?
21. To what extent could you play a musical instrument?
22. To what extent could you learn to use a new computer program?
23. To what extent could you design a logo?

Please answer the questions below by checking yes or no.

24. Have you been to see a play in the last month?
25. Have you been to an art museum in the last month?
26. Have you listened to live music in the last month?
27. Have you listened to the radio this week?
28. Have you drawn a picture in the last month?
29. Have you written a letter in the past month?
30. Have you seen a movie this week?
31. Have you ever performed in a play?
32. Have you danced in the past week?
33. Have you performed music in public?
34. Have you noticed murals in your neighborhood?
35. Please write down how you think this TPAC Summer Arts job could help you?

For the next section use this scale:

- 1 -	-2-	-3-	-4-
(Strongly Disagree)	(Disagree)	(Agree)	(Strongly Agree)

36. I like to work in a group.
37. Job success depends on how hard you work.
38. Bosses are more important to my happiness than friends.
39. When I'm in a group, I share my ideas if there is a job to d
40. What the people in my neighborhood think matters to me.

41. Teamwork can be important in a work situation.
42. Cultural things, like art, theatre, music, dance, and language, are not a part of my neighborhood.
43. How much money I make is the most important thing to me.
44. I will stay in my neighborhood after I graduate.
45. To get a job, what you know is more important than who you know.
46. Things I learn in school will help me later in life.
47. I don't know most of the people who live in my neighborhood.
48. My number one job is to graduate from high school.
49. I'd rather be told what to do by an adult than by someone my own age.
50. I think it'll be very hard to find a good job.
51. I like to work alone.
52. I feel good about my neighborhood.
53. I am usually a leader in group projects.
54. The TPAC summer program can help me find a job.
55. Hard work is the best way to get ahead
56. I usually let other people make decisions and I just go along.
57. My career goals are: (Please use complete sentences)

APPENDIX C. Teacher Survey

UA/TPAC Multimedia Partnership Teacher Phone Interview

1. Do you know about the MAEC/TPAC program?

2. Where you aware that _____ was in the MAEC program (dates)?

3. What kind of a student was _____?

4. Did _____ have any particular skills that stand out?

5. Did _____have any particular deficits or problems that you remember?

6. Are there opportunities for students to do arts activities or projects in your class?

7. What opportunities are there for student computer use in your class?

8. What opportunities are there for student computer use in your school?

9. Did _____turn in handwritten work or word processed/typed work?

10. Would it be helpful to you to know when a student is in a program such as MAEP.

APPENDIX D. Graphics Lab Curriculum

Examples of Curriculum and Learning Objectives

Here is a sample of the week-by-week activities used in the Computer Graphics lab (Thanks to teacher Tim Hensley for permission to use this material):

WEEK 1: Week one will be an in depth overview of all rules, regulations and procedures for the fall semester. The first two days will be dedicated to classroom policy and behavior expectations. As an enthusiasm builder I will perform numerous demonstrations of the material that will be covered throughout the entire semester. By the end of the first week the children will be introduced to their first project (a personal logo). At this time the students will be asked to begin sketching and conceptually planning this logo.

WEEK 2: This week will be dedicated to the teaching and exploration of the conceptual design process. We will experiment and be assigned mini projects using cut paper and acrylic paint. These skill building projects will be an aid in the children understanding of the conceptual process which must begin long before the computer is used as a tool. At the end of this week the students will be assigned a weekend homework assignment of 50 thumbnails for their personal logo. This will give the children plenty of time to plan and sketch out their thoughts on this logo mark.

WEEK 3: At this time the students will be given a chance to scan and manipulate their hand done projects from the previous week. Adobe Photoshop will be the first program that they will be introduced to. As a means to ease them into this highly complex program, the children will interact in a series of lessons that will demand a progression of skills. At the end of this week the students will meet with me one-on-one to review the direction and progression of this mark.

WEEK 4: This week the children will produce their first digital photo manipulation. The original photo will be one that the child will choose to bring from home. They will demonstrate the knowledge and comprehension of the skills that were introduced the week before. At this time the students will be immersed in all the functions and effects of Photoshop and be given time to explore and master skills of their interest. The students will be asked to bring in on Monday, five tight almost complete drawings for their logo. At this time the students will be lectured on the critique process and its purposes.

WEEK 5: Monday of this week will start with the students engaging in their first design critique on their five tight thumbnails. Week five will be the Adobe Illustrator week. The students will be introduced to the functions and possible manipulations that this program makes possible. The emphasis on this program will be the many options of experimental typography and how it can be applied to their personal designs. The children will be taught this program so they can do any layout or word processing relative to their designs. The main functions that will be taught this week will be type manipulation, imagery tracing, and the incorporation of typography with imagery.

WEEK 6: This week will be the second week of Adobe Illustrator. The students will continue to explore more narrowed functions of this program. The students will be assigned a few mini projects that incorporate the last two programs that they have learned. The goal is that by the end of this week the students will have a firm enough grasp on the basics and specifics to begin with their series of design projects.

WEEK 7: This will be the first workweek of this semester. The students will be required to finish their personal logo by the end of this week. At this time the students will be introduced to the list of projects that they will have the option to complete by the end of the semester. The students who finish early can either begin sketching on their next assigned project or begin writing the contract for their first interdisciplinary self motivated project.

WEEK 8: Week eight will begin with the students first formal presentation and critique. At this time the students who have written contracts will begin working on their contracted project. The non-contracted students at this time will be introduced to their CD packaging project. This project will be conceptually planned on paper and submitted for my approval. The time line will be two weeks from start to finish on this project.

WEEK 9: This week will be a workweek. Non-contracted students will continue to progress on their CD cover while those contracted students carry on with their process. The contracted students will continue to work on their first project. The first contracted project will be given a two-week time line due to the experimentation of this new process.

WEEK 10: At this time the students will be introduced to their first identity project: o create a name, logo and identity work for a made up shoe company. This is a mandatory project to all non-contracted students. The promotional pieces for this project will include such things as b/w and color logos, business card, letter head, envelope package, color and b/w magazine adds, and two clothing article designs. At the end of this week the students will be given an assignment of 30 thumbnails about their identity project. The final critique on this identity project will be the Monday of week twelve.

WEEK 11: This will be a progress week for the students to work on their current projects. The Shoe Identity students will begin their logo work and complete it by the end of this week. At the end of this week the students will begin conceptualizing how this mark is going to be carried over into stationary kit.

WEEK 12: This week the shoe identity students will complete their stationary kit. By the end of this week the students will present their package to the class. The contracted children will continue working on their planned projects. Upon completion of their individual projects the contracted students will be required to present the contract to the class and the final project in one complete presentation. This will be done for critique purposes so the students can learn from each other's experiences.

WEEK 13: This week the student working on the shoe identity will have the option of creating a color magazine add or designing some type of packaging for their shoe identity. All contracted students will be required to present by the Tuesday the 15th of April. At the end of class (the 15th) the students will be briefed on their final poster project. This project will be mandatory for all students. The poster projects will a chance for the students to create an 11x17 full color poster of what ever they want. This project will include the design of the poster, the disk preparation, and the full digital output at a selected printer.

WEEK 14: All the students will continue to work on their final projects. The tentative goal for their posters will be Thursday the 24th of April.

WEEK 15: This week will be a catch up week. The students who have completed all projects at this time will prepare their digital portfolio. By the 7th of this week all students must have completed every project to receive their stipend and graduate to the next lab. At this time the students will be ready to graduate and begin their multi-million dollar design career.

Below are the learning objectives upon which these are based. Note that they follow a basic outline from Bloom's taxonomy (Thanks to Gulcan Ercetin for this working document):

Learning Objectives for the Computer Graphics Lab

The Cognitive Domain

Knowledge

Students will be able to:

1. Define and use basic technology vocabulary (e.g. internet, search engine, resolution, dpi, megabyte, PC, font etc.);
2. identify the components of a computer (e.g. keyboard, control keys, mouse etc.);
3. Identify functions of keyboard commands as well as naming them;
4. Define Graphic Design;
5. Identify main principles of graphic design (variation, repetition, alignment, proximity);
6. Name the tools used in Photoshop and Illustrator;
7. Select the appropriate tools;
8. Outline the procedures to use the tools;
9. Define 'critique' as an opportunity to share experiences and receive positive feedback;
10. Define Vector Art;
11. Identify elements of typography;

Comprehension

Students will be able to:

1. Distinguish between the four principles of graphic design;
2. Provide examples illustrating how these principles are realized in graphic design;
3. Demonstrate an understanding of graphic design as being a part of everyday life;
4. Defend the use of certain tools in designing an image;
5. Present the definition of computers as tools and explain what it means;
6. Demonstrate an understanding of the relationship between efficient drawing skills and creating designs on the computer;
7. Demonstrate an understanding of the purpose of a critique;
8. Explain the advantages of Vector Art;
9. Distinguish between Vector Art images and Photoshop images;
10. Demonstrate an understanding of the importance of typography in graphic design;

Application

Students will be able to:

1. Demonstrate efficient use of keyboard commands;
2. Operate peripheral devices, e.g. scanner;
3. Demonstrate efficient drawing skills;
4. Select and use appropriate tools to manipulate images;
5. Explore functions of tools in order to use them creatively;
6. Design images based on the principles of graphic design;
7. Use efficient search strategies to retrieve information and images from WWW;
8. Manipulate scanned images and images downloaded from WWW;
9. Acquire skills essential for Vector Art, e.g. placing and locking images, tracing shapes, arranging shapes etc.;
10. Design typography based on the principles of variation, repetition, alignment, proximity;

Analysis

Students will be able to:

1. Present work to audience;
2. Break down an image into its components (background, layers, selection, type etc.);
3. Incorporate principles of graphic design into their images;
4. Modify their work according to the feedback received from peers and the instructor;
5. Compile all the skills acquired throughout the semester for individual projects and group projects;

Synthesis

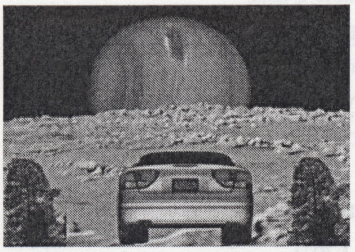
Student will be able to:

1. Judge the value of a piece of design work by use of both internal criteria and external standards;
2. Explain the place of graphic design in economy;

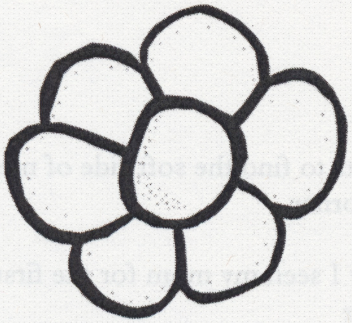
APPENDIX E. Student Follow Up Interview Protocol

1. When did you graduate from the TPAC Multimedia program?
2. What grade are you in school? What school?
3. What do you think of that program now?
4. How have you used what you learned at MAEC?
5. Do you get to use the computer skills you learned?
6. Do you get to use computers at all in school?
7. Do you use your computer at home much?
8. What kinds of things do you use your computer for?
9. Who else uses the computer?
10. Describe any computer jobs or projects started/completed.
11. Do you use the WWW?
12. Do you do any animation?
13. Do you do any graphics design?
14. Do you write poems or stories or keep a journal?
15. Do you do any video work?
16. Can you think of any specific things you learned in MAEC that have helped you in school?
17. Do you work? What kind of job? Do you use computers?
18. What do you remember about the MAEC program?
19. What would have made it more useful to you?
20. Do you have contact with MAEC?
21. Do you have contact with any of your classmates from MAEC?

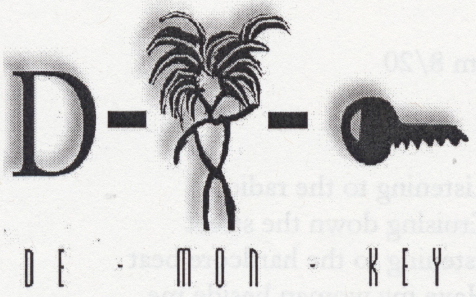
APPENDIX F. Student Graphics Samples











APPENDIX G. Student Poetry and Prose Samples

1. Santos

The last coyote has to growl because it is
smashed between bananas and apples as gray
as my dad's old hats.

2. Topozio

I am the color green when I am
Happy about something I did
to make me happy. I am the color
red when I am very very mad
about something someone
told me. I am the color gray
when I am ready to work on
things. I am blue when I am
cool about something I did.

3. Emmanuel

The Poem Inside Me

The poem inside me wants to find the soft side of me
It looks like a fool on a corner
It was made in my mind
My story is about the way I seen my mom for the first time
It feels like a pretty flower
It imagines getting a computer.

4. Pantoum – Class poem 8/20

Listening to the radio
Cruising down the street
listening to the hardcore beat
Have my woman beside me

cruising down the street
her lipstick is so sweet
have my woman beside me
looking for something to eat

Her lipstick is so sweet
tastes so fruity
looking for something to eat
taking her to Furr's cause that's all I can afford for her to eat
tastes so fruity
listening to the radio

taking her to Furr's cause that's all I can afford for her to eat
listening to the hardcore beat

Appendix H. Statistically Significant PSEA change items

Literacy
PSE #6-read a story Pre: N=99, M 4.3917, SD .9747 Post: N=66, M 4.6876, SD .8014 t (163) = 2.047, p=.042 F 9.791, p=.002
PSE #7-write letter Pre: N=99, M 4.3299, SD 1.0274 Post: N=66, M 4.7812, SD .5105 t (163) = 3.305, p=.001 F 29.221, p=.000
PSE #9-read about something you like Pre: N=99, M 4.1460, SD 1.0593 Post: N=66, M 4.6564, SD .6132 t (163) = 3.537, p=.001 F 24.389, p=.000
PSE #14-read directions to put together household equipment Pre: N=99, M 3.5259, SD 1.2462 Post: N=66, M 3.9394, SD .9747 t (163) = 2.271, p=.024 F 6.975, p=.009
Technology
PSE #8-use a new tool Pre: N=99, M 3.5216, SD .9947 Post: N=66, M 3.9530, SD .8307 t (163) = 2.911, p=.042 F 4.546, p=.034
Design
PSE #10-build something Pre: N=99, M 3.6734, SD .9977 Post: N=66, M 4.0000, SD .8944 t (163) = 2.145, p=.033 F 2.515, p=.115
PSE #13-draw a picture of something in neighborhood Pre: N=99, M 4.0309, SD 1.0828 Post: N=66, M 4.3788, SD .8904 t (163) = 2.166, p=.032 F 2.576, p=.110
PSE #15-design a poster Pre: N=99, M 4.0721, SD 1.0326 Post: N=66, M 4.4091, SD .8408 t (163) = 2.207, p=.029 F 1.738, p=.189
PSE #23-design a logo Pre: N=99, M 4.0000, SD 1.0880 Post: N=66, M 4.4308, SD .8407 t (163) = 2.720, p=.007 F .075, p=.784
Social Abilities
PSE #12-share ideas in a group Pre: N=99, M 3.9182, SD 1.2831 Post: N=66, M 4.2879, SD .9886 t (163) = 1.981, p=.049 F 7.254, p=.008

Overall
PSE overall Pre: N=99, M 3.9476, SD .6199 Post: N=66, M 4.2296, SD .5521 t (163) = 2.988, p=.003 F .411, p=.522

Table 1. Statistically Significant PSEA change items

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Learning in the visual arts and the worldviews of young children

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University of California, Los Angeles, USA

This paper reports a research study into the effects of rich, sustained visual arts instruction on 103 inner city 9-year-olds in two major US cities. We use the lenses of social learning theory, theories of motivation and self-efficacy, and recent research on artistic thinking to investigate the programs' effects on children's self-beliefs and creative thinking. The study enlisted a pre–post measure, treatment-comparison group design along with structured observations of participant and comparison group classrooms. The arts students made significant comparative gains on a self-efficacy scale and on an 'originality' subscale of a standard creativity test. These effects are attributed to children's engagement in art and to the social organization of instruction including reinforcing peer and student–adult relationships. Relationships between self-efficacy beliefs and tendencies to think originally are explored.

Introduction

Upon arrival at Inner City Arts, the students became engaged in a discussion of 'texture', or in Spanish, '*textura*'. Their art instructor demonstrated how to capture different textures on vellum paper by quickly rubbing her pencil at an angle, picking up the contours of an object beneath. The kids watched in awe as she made different textures appear on the paper from the floor and even the bottom of her shoes. The students were amazed, describing this process as 'magic' because of the way complex designs would simply appear on the paper. When it was their turn, the children started with rubbings of the objects on the tables and soon explored the pencil sharpeners, the iMac, and the metal room divider. The instructor opened the doors to the classroom and the kids ran out to the courtyard, which was filled with palm and lemon trees, a fountain, and several walls with ceramic tiles made by other students. They ran from trees to tiles, magically capturing the most interesting words and designs that they could find. It was a time for exploration. Students were delighted to discover patterns on walls and objects

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that they had previously assumed were smooth. Eventually the students filled the square pieces of vellum entirely with gray pencil rubbings—creating collages of found textures—and used their papers to collaboratively construct a three-dimensional cityscape. When they looked at the final product, one child said, 'I believe in art now'.

The creative process may be one in which children gain command of the brush and learn the mysteries of art making. But sustained creativity also places cognitive demands on the learner—wrestling with technique while processing elements of design and intention, facing the public nature of classroom art-making, and making meaning out of critical and supportive comments from peers and teachers. These sorts of demands may be present in other learning experiences, but children may respond more actively and deeply in the art room than in the classroom. The response may add up to what Abelson calls 'hot cognition' (1963), which theorizes that all experiences have both a cognitive and affective component and that each of these, in turn, influence and colour the other. This research explores relationships between participation in high-quality visual arts education and what children believe about themselves and their future prospects.

Preliminary observations of the programs we studied led us to hypotheses projecting positive effects on children's views of the future and their abilities to control important outcomes for themselves. In broad conception, we call these orientations the child's worldview. In measurable terms we are more modest; worldview so defined is closely aligned with children's self-beliefs about their abilities to make things happen for themselves, their capacities to conceive and carry out actions, and their general sense of agency in life. These descriptors of course point to *self-efficacy beliefs*—Albert Bandura's towering contribution to theories of motivation (1986).

We recruited third grade classrooms from public elementary schools in Los Angeles, California and St Louis, Missouri for this project—179 children in all. The schools and surroundings are impacted by poverty, crime, drug-traffic and economic hardship. Participants received regular instruction from highly skilled artists at Inner City Arts (ICA) in Los Angeles and through the Center of Contemporary Arts (COCA) in St Louis. These institutions stand out as oases in their neighbourhoods and city cultures. By public acclaim, both ICA and COCA present vivid symbols of the importance and joy of the arts—attractive physical settings adorned with children's artwork, high-quality facilities and equipment, skilled, enthusiastic teachers who understand children, and an ambiance of creativity and purpose. Apart from joy, industry, and a profusion of art works, we wondered what else these programs bring to the children who participate.

Program settings

More detailed portraits of the Los Angeles and St Louis research settings may bring to life what we call a sustained, arts-rich instructional experience. Also, the following descriptions help explain why these programs caught our interest.

Inner City Arts (ICA)

Inner City Arts is an educational institution serving 14 schools in a true 'skid row' area at the edge of downtown Los Angeles. In partnership with the Los Angeles City Schools, elementary school classes attend ICA for about 90 minutes, twice per week for 20 weeks. ICA has fine facilities and materials dedicated to each of drawing, painting, animation, ceramics, music, drama and dance. At any one time, four classes work away in their respective disciplinary zones—all day, every day. Our participating school, which is 99 percent Latino, was chosen to participate in the visual arts classes, which consisted of drawing, painting and some sculptural work. Professional artists, some volunteering, staff the classes and workshops. The classroom teachers often participate as learners—producing assigned works in ways that model the creative process. Children are encouraged to critique each other's work. A typical visual arts class culminates with a meeting on a rug next to a wall displaying the works of the day, where the instructor elicits criticism and comment; the instructor also draws students into discussions about higher order issues—symbolism, relations of form and function, aesthetics of line and colour. The facility is spacious, bright, and inviting—with 20-foot floor to ceiling windows facing north. Children's artwork inhabits every wall, railing and beam. A startlingly animated four-foot ceramic frog—assembled from the kiln-fired works of a fourth grade class 'team'—watches from one corner. All the 'good' space is for the kids; administrators and staff are tucked into small, windowless offices on a balcony. ICA stands in extreme contrast to its war-zone surroundings, including the crumbling and shuttered neighbourhoods served by participating schools. This contrast and the possible symbols children might associate with their ICA experiences encouraged our hypotheses.

A synopsis of the ICA project goals might read: Teaching the students self-expression through drawing, painting and sculpture; fostering English language development through vocabulary building and use of oral language to critique and discuss student work; teaching the students to engage their senses, particularly touch and sight, to discover the colours, textures, values and shapes in everyday objects; and inspiring a keen sense of observation and focus as they express themselves through their artwork.

Center of Contemporary Arts (COCA)

COCA's visual arts programs bear many similarities to those at ICA. COCA directs programs to schools in the public housing projects of St Louis, where 99% of families qualify for public assistance. Our school site is 100% African-American. COCA's program in our case was an in-school residency program led by a professional ceramics artist once per week for one-hour, a program lasting 30 weeks. The residency goals for children were individually produced ceramic and ceramics-based sculptural works, usually created in connection with a story or poem. Early lessons included slab work in clay and hand-building simple objects. Children created objects to represent stories; children also wrote cinquains (five-line stanzas)

and illustrated them with clay works; they also wrote poems in response to others' art works. Lessons built up to the skills needed to conceive, produce, glaze, and paint more elaborate forms and objects. The culminating project was a story-pole, a large clay cylinder that displayed spiraled, multi-scene illustrations of a story. Students had formal as well as informal opportunities to reflect and comment on their own and each other's work during each session. The instructor modeled techniques of craft, processes of envisioning, problem solving, and writing as the residency went forward. The final products were placed on display in the school.

A synopsis of the COCA project goals might read: teaching the students self-expression through ceramics and design; increasing literacy as students research their ideas about the content of art works and connect poetry to artistic creations; teaching the students to work effectively and cooperatively in groups; and fostering a sense of pride among the students and their families about their own achievements, their school, and the cultural heritage of their neighborhood.

Not all arts programs are as well positioned or as well endowed as ICA and COCA to involve the dramatic contrasts and rich arts experiences we have observed. If we sum up what we thought we were seeing and what children were experiencing, the programs offered first-rate arts instruction by skilled artists using effective instructional designs and ample materials. Beyond this, and equally important, the ICA and COCA offerings seem to transcend what should be called a program—they appear also to be engaged in community building. Community building occurs within classes where artists encourage children to engage actively in each other's ideas, be critical friends and grow in respect for each other. Community building also occurs in larger spheres involving the students, participating adults, the schools, and artistic institutions.

Considering ICA and COCA together, our inquiry dovetailed with what Maxine Greene (2002) wrote for participants in a recent Ford Foundation roundtable on arts education research—a discussion that spawned this project. Professor Greene asked questions that do not typically come to mind when we think of either research in arts education or of educational research more generally—questions captured in the following:

> What can certain kinds of arts-learning experiences contribute to a child's sense of what the world has to offer? How might learning in the arts enrich the shaping of personal identity? Can arts education inspire the imagination of differing cultural realities? (Maxine Greene, pers. comm.)

Theoretical framework

This research rests on strong theoretical underpinnings. First we situate the work among contemporary theories of knowledge acquisition. As we have spoken of worldview and self-efficacy, each construct involves cognitive development and is responsive to the circumstances in which learning occurs. Then we bring the theoretical lenses of self-efficacy beliefs to the discussion. We argue that certain features of the visual arts programs we studied are case illustrations of the nurturing of self-beliefs and self-confidence. Finally, very recent research on what children

learn in high quality visual arts education (HQVAE) points to links between the habits of mind 'taught' through high quality visual arts education on the one hand and the broader views children have of their prospects in the world on the other hand.

HQVAE and learning theory

Our thoughts about learning in the visual arts begin with the basic tenets of generalized learning theory. Specifically, we attend to the core ideas of constructivist learning theory (Bruner, 1960), situated learning (Lave & Wenger, 1990), social development theory (Vygotsky, 1978) and collaborative learning (Johnson & Johnson, 1989; Bransford & Schwarz, 1999). Prominent across the resulting network of ideas is the word, *social*. Theories of knowledge acquisition cover an expansive territory. The chief objects of these theories are the processes through which people learn. Most theorists reason that learning involves social processes at many levels; another point of agreement is that learning is situated in and mediated by context and culture. And prominent theorists would agree that understanding grows through opportunities to try out, consider, and revise one's thinking. Learning in the visual arts is well suited to all of these ideas.

We begin with a glimpse of *constructivist learning theory* (Bruner, 1960, 1966). A central tenet of Bruner's conception of learning is that learners acquire knowledge through the interaction of new information with pre-existing understandings (or by the construction of meaning). One implication of this stance is that the effectiveness of instructional designs may benefit from the teacher's grasp and use of the learners' pre-existing understandings or cognitive structures. Visual representation can set the stage for such learning as teachers grow to comprehend their learners and as students comprehend their peers. Another case for constructivism in the visual arts lies in the learning that goes on in the processes of invention, trying-out, reflecting, and reinventing so characteristic of visual art's creative processes. We may plea to little avail for our adolescent children to pick-up and revise an essay—while in visual creation, trial, re-shaping, and considering yet again are the norm.

A central idea within Bruner's constructivist model is the critical importance of *metacognitive* activities. Metacognition refers to active self-monitoring of one's learning and thinking processes. Deep learning can only occur when the individual *steps back* periodically to review progress and learning paths. The case for metacognition in the visual arts has already been suggested. The very nature of artistic creation calls for periodically stepping back to consider any original goals, the results thus far, what might come next, or why things are working or not. Whatever students are actively learning through creating works of visual art, they are disposed by the medium to engage in reflection and revision of ideas.

Theories of *situated learning* hold that knowledge acquisition is a function of the learning activity, its context, and the culture in which the process is embedded (Lave, 1988; Lave & Wenger, 1990). Situated learning theory also holds that social interaction is fundamental to learning. In many learning situations, a 'community of

practice' reinforces values and behaviours to be learned. Players form a community of practice, with norms, values, means, and intentions. Learners stand at varying points on the novice–expert continuum. The visual arts learning at ICA and COCA showed active participation by community-like groups over concepts and representations. The attentive student, actively interested in both personal and other's ideas, is poised to learn.

Finally, we touch on Vygotsky's theory of social development (Vygotsky, 1962, 1978; Rogoff, 2003). Based on his up-close observations of infants, Vygotsky reasoned that all learning is social first, and then individual. He observed that language development, like much skill acquisition, requires interactions with more expert others and emerges first from social contact. Vygotsky's claims effectively appear in the important work of Bransford and Schwartz (1999) and others on *distributed learning* in groups. Collaboration can benefit all participants in a learning situation; the fact that expertise is distributed in various constellations throughout a group makes the process work. Collective commitment to the work at hand can keep individuals motivated and on-task. In the experiments reported by Bransford and Schwarz, attempts to teach through isolated problem solving produce many errors, whereas, 'after only a single opportunity to [publicly] 'test their mettle' and revise, students' performances improved dramatically' (1999, p. 93).

While individual pursuits occupied a majority of activities at ICA and COCA, both programs regularly involved collaborative projects. The art studio is a natural laboratory for collaborative pursuit of goals. Students and adults convening to create and present a painting, drawing, or sculpture bring differing levels of expertise and background experiences to the effort—and thus are in a position to teach and learn from each other. The process thrives on trying out and modifying—whether it is the single brush stroke or the whole canvas, the choice of a colour or the basic medium. And the individual may be disposed to learn for the group's benefit as well as his own. Since ideas in the visual arts class largely play out in a public arena, students typically have added motivation to get things right. Visual arts education tends to place responsibility for learning on the learner. The child wants to succeed in the social milieu and won't depend solely on the instructor for whether he or she learns. This may lead to healthy attributions for success involving beliefs in self-responsibility.

social network
vicarious experience
enactive mastery experience

Self-efficacy and HQVAE

That self-beliefs are tied to human competency is a proposition embedded in most theories of learning and motivation. In the words of Bandura, self-efficacy reflects individuals' judgments 'of their capacities to organize and execute the courses of action required to attain designated types of performances' (1986, p. 391). The self-efficacious individual has a general sense of agency—confidence in the ability to succeed with plans for the future and in the ability to overcome obstacles—in short a sense of control over one's surroundings. Research on self-efficacy is carried out within specific domains (mathematics self-efficacy or interpersonal self-efficacy as

examples) as well as self-efficacy manifesting in more general confidence in controlling life events and in dealing with uncertainty. No one we are aware of has looked at how learning in the visual arts or in other forms of creative expression may contribute to self-efficacy, although a very few studies report on similar relationships in the arts. An example is the Trusty and Oliva (1994) study tying learning in music to enhancements in self-concept. We pursued this study with a modestly supported contention that it is possible (and even plausible) that the arts would impact an individual's motivation and sense of agency.

Self-efficacy is generated directly by individual accomplishment and learning, through vicarious experiences (watching peers, teachers, and adults succeed), and also through social reinforcement. (If vicarious acquisition of self-efficacy beliefs seems off- key, consider the child who sees a demonstration of how to use a fire extinguisher at school who then goes forth confident about using the device in an emergency.) The children in our high quality visual arts education settings have prime opportunities to gain artistic skills and accompanying self-regard, are able to see experts at work and gain confidence about producing expert work on their own, and have skill developments recognized and reinforced by peers and adults because accomplishments are constantly on display for classmates and teachers.

Both ICA and COCA children have their confidence in their own judgment and capacity buoyed by how children's art works are processed in each class. At ICA, one class's worth ($N=22$) of drawings or other visual creations are displayed together and discussed for 10 minutes at the end of each class. An expert artist guides children to their own critical and often novel observations concerning the works, children speak and field questions about their own drawings, and participants are honoured that their works have been the subject of class attention as well as the attention of the expert. Analogous activities characterized the ceramics/three dimensional visual art classes in St Louis. We know from our observations of ICA and COCA students in their regular classrooms that found among the children most successful in the art room were children least engaged in their academic classes—typically limited English speakers and shy or emotionally impaired students. These children had perhaps unprecedented opportunities to feel accomplished, to speak aloud about what they were learning and producing, and to take on leadership roles in the group. The ICA and COCA arts classes seemed to be about children's beliefs in themselves and their efficacy as well as cultivating artistic skills.

Extant literature is sparse on the topic of transfer of domain-specific self-efficacy belief to more generalized self-efficacy belief. And this is an important issue for this study. It stands to reason, with justification found in the literature (Pajares, 1996; Scholz *et al.*, 2002), that accumulations of accomplishments and reinforcements over multiple domains would leave a child more generally optimistic about his prospects. In our study, the ICA and COCA students had opportunities to gain mastery in creating art works, assisting peers with their efforts, speaking publicly about what they had achieved, thinking critically about the work of their peers, and developing effective relationships with the experts facilitating and leading the classes. And these potential developments took place, over the 20 to 30 weeks of their

courses, in an atmosphere of very high engagement and joy concerning the work at hand. Whatever transpires in the way of self-beliefs in a classroom of 9-year-olds, the effects are probably more pronounced when the children are happily and consistently absorbed in what they are doing.

Research on what the visual arts teach

An elusive subject in the literature on arts education has been discerning any cognitive developments associated with visual arts education. There has been no shortage of rhetoric and wishful thinking about such things, but we stand impoverished when it comes to systematic, well reasoned, and calibrated analysis of habits of mind, thinking dispositions, or self-beliefs affected by learning in the visual arts. A recent report from a long-term study by Winner and Hetland (Hetland *et al.*, 2007) provides evidence for several such developments. Some are important for our assessment of ICA and COCA learners.

Winner and Hetland document that HQVAE boosts children's general dispositions to *engage and persist* in their work (2006). If these dispositions indeed prove to be general and lead to accomplishment, then general self-efficacy beliefs may follow. We have seen suggestions of this process in the programs we studied for this research. Winner and Hetland also conclude that education in the visual arts teaches children generally to *envision* what they cannot observe directly. Envisioning events and outcomes is surely a vital part of planning and acting in advance of future situations, a central component of self-efficacy beliefs. Another teaching of HQVAE is the ability to express—to go beyond the skills of drawing, painting, or assemblage to imbue such craftworks with personal feeling and meaning. Being in touch with personal meaning and feelings is a valuable requisite to anticipating future events and their possible effects on one's psyche and well-being. Another generalized disposition taught in HQVAE is the tendency to reflect on one's work, and on one's thought processes. We referred to one offshoot of this habit of mind above—reflection permits learning from what has worked and what has not. Such learning is expected to boost confidence in solving or overcoming future problems. Finally, Winner and Hetland find that learning in the visual arts teaches children to stretch themselves, explore possibilities, and to take risks (2006). The child willing to take risks is open to a future where not everything that could be important is known.

While the visual arts class cannot claim pre-eminence as a general environment for learning, the connections between the visual arts and what we know about learning seem many and multi-dimensional. As Eisner (2005) put things, the arts teach children 'to make judgments in the absence of rules ... [that] problems can have more than one solution ... [and that] the goal one starts with can be changed midway in the process as unexpected opportunities arrive'. And straight to the heart of this study, 'that the forms of thinking the arts develop and refine are precisely the forms of thinking that our ever-changing world, riddled as it is with its ambiguities and uncertainties, requires in order to cope' (Eisner, 2005, B7). If Eisner is correct, the arts stand to make non-trivial contributions to the self-efficacy beliefs of children.

Moreover, this assessment hints that human creativity—here crafting one's own judgments, searching widely for solutions, and modifying goals when presented with opportunities—may go hand in hand with self-efficacy beliefs. Such connections find trace support in the empirical literature, to wit: 'There appears to be an underlying relationship between creativity and personal independence, and these qualities are in turn related to high self-regard' (Coopersmith, 1967, cited in Trusty & Oliva, 1994, p. 24). Our design and instruments support testing for gains in self-efficacy as well as gains in creativity that the ICA and COCA programs may have inspired.

Design and methods

This study enlisted a treatment-comparison group design in which learning measures for arts participants were compared to learning measures for comparison students. We used pre- and post-surveys completed by all subjects. And we used regular structured classroom observation to provide reliable information about how the ICA and COCA programs operated.

Sampling

For one component of this study, we worked with a public elementary school in the neighborhood of Inner City Arts, which had existing arrangements to send whole classrooms of students at various grade levels to ICA for 10-week workshops. We chose three third grade classrooms, children generally of ages 9- and 10-years-old, scheduled to participate at ICA in the fall. We chose children of these ages because they would be able to follow a simple written survey and because their self-beliefs would be considered more malleable than those of older, more world-hardened children. We selected three non-participating third grade classrooms as a comparison group. Because of its attendance area, the school was largely homogeneous with respect to family income (with 97% of students qualifying for publicly subsidized school lunches), ethnic make up (97% Hispanic origin), and moderately low achievement levels (averaging at the 21st percentile on state-wide tests of language and mathematics).

In St Louis, the program was initiated at an elementary school serving an inner city public housing project. All three third grade classrooms at the school participated. One hundred per cent of the participants were African-American and 99% qualified for subsidized meals because of low family income. In recent years between 5 and 10% of this school's students scored at the proficient level or better on the state's language and mathematics achievement tests. Three third grade classrooms from an adjacent school serving a different housing project signed on as our comparison group.

We were not able to randomize program participation in either St Louis or Los Angeles, but treatment and comparison students had similar profiles on these and survey-based pre-measures. One of the key strengths of the study's methodology comes from our use of whole classrooms of students and not volunteers or staff

nominations for choosing participants in the arts programs. Thus, we were able to see the effect of the program on entire classrooms of students and determine the significance by comparing their scores with classrooms from the control group.

In all, we obtained usable survey-based learning measures from 179 students, 103 who attended ICA or COCA classes and 76 comparison class students. Our original pre-survey count was 216 students. Attrition from our initial sample came from student absences on the follow-up survey days and students changing schools or otherwise relocating.

Survey instrument

At the heart of the study was a survey instrument administered to program and comparison students prior to the start-up of programs and again within two weeks of when programs ended. At ICA, the intervals between pre- and post-surveys were 20–22 weeks (about five months) and at COCA, the interval was 30 weeks, matching the longer duration of this less-intensive program. Because the subjects were in third grade with generally below-average achievement levels, the survey items were worded with appropriate-level language. The scales were replicated from those used in previous studies with students as young as 9-years-old conducted by the principal investigator (Catterall, 1995) and were originally developed based on the work of Wu (1992) and Ames (1990). Because many third graders are still struggling to read, the surveys were administered with research assistants and the principal investigator reading successive items in front of the classroom while students followed along with rulers to guide their attention to respective questions at hand.

Survey items were drawn to establish multi-item scales for general self-concept, general self-efficacy beliefs and internal *vs.* external attributions for success. The 13-item global self-concept scale included statements such as, 'I am able to do things as well as most other people'. The seven-item self-efficacy scale included statements such as, 'When I make plans, I think I can make them work', 'Every time I try to get ahead, someone stops me' and 'I have control over my future'. The two-item attribution scale contained items including, 'Good luck is more important than hard work'. Children responded using four-point Likert scales indicating levels of agreement or disagreement with each statement.

The survey also contained recently created and validated four-item scales for elements of creativity. We were interested in a general exploration of creativity that these scales could support. We also reasoned that aspects of creativity might be implicated in aspects of self-efficacy belief. If a child feels she is resourceful in bringing new or creative ideas to problem situations, she may be less daunted by the possible emergence of problems in the future and thus feel more efficacious.

The creativity scales are based on the familiar Torrance test of creativity (Myers & Torrance, 1964), but were designed for elementary school age students (Auzmendi *et al.*, 1996; Abedi, 2002). The dimensions of creativity, following the lead of the Torrance test, are originality, fluency, flexibility and elaboration. To give the reader a better picture of these four dimensions, one would describe those strong in

originality as being able to produce many unique ideas, those who are fluent are able to produce a great many ideas, those who are flexible are able to produce multiple types of ideas, and those good at elaboration can take their ideas and expand upon them. *Originality* items include, 'How good would you be at creating new toys for kids?' An indicator of *fluency* is, 'How well do you express your ideas?' *Flexibility* is reflected by responses to questions such as, 'What kind of job or work would interest you?' And the following item suggests *elaboration*: 'When you look at a piece of artwork like a painting or statue, do you think about what the artist is trying to say?'

Treatment and control-group scale comparisons were carried out in a framework that makes transparent the distribution of scale changes within each group respectively. We first assessed the percentage of students in each group making meaningful gains on each scale. By meaningful, we imply significant at $p<.05$ using the pooled standard deviation of scores for each scale. Then we used tests of significant differences of proportions (Chi-square) to indicate whether or not ICA and COCA student gains were significantly higher than observed changes in the comparison group (e.g., 54% of program students gained in self-efficacy belief whereas 36% of comparison students showed gains in the self-efficacy belief scale).

Finally, the survey included a single item asking students something related to our original ideas of worldview. This addressed the children's beliefs about their future choices. 'When you think about being a grown-up, how many choices do you think you have about what you will do, for example different jobs? (Very few or no choices; some choices; a lot of choices; a very large number of choices.) And the survey also asked students to produce drawings related to their classes at ICA or COCA to help assess aspects of learning the craft of visual art—a topic we do not take up in this discussion.

Results

Table 1 shows one view of the results of our survey scale analyses. As just described, here the numbers indicate the percentages of students in the various groups who made significant scale gains. Data are shown for the St Louis site, the Los Angeles site, and for all visual arts and comparison students respectively. In the cases where group differences are noted as significant, the differences are robust, $p<.01$.

General self-concept

A high proportion of children in both groups and at both sites registered gains in our general self-concept scale. This is consistent with the widely confirmed principle that children typically develop quickly on all cognitive fronts between the ages of 5- and 10-years-old. And cognitive development underlies the shaping of self-image. The ICA and COCA children show no comparative advantage on this measure.

Attributions for success

A much smaller share of students made gains in their attributions for success (i.e., toward more internal attributions). Less than one-third of students in both the arts

Table 1. Visual Arts Program vs. Comparison Group Students: Percentages Gaining on Motivation and Creativity Scales, Overall and by Research Site.

	N=103	N=76	N=73	N=56	N=30	N=20
	All Visual Arts	All Comparison	LA Visual Arts	LA Comparison	St.L. Visual Arts	St.L. Comparison
Motivation	Students	Students	Students	Students	Students	Students
General Self-Concept	80.4	84.4	76.4	83.0	90.0	90.0
Self Efficacy	**53.9**	**35.6**	50.0	39.6	**63.3**	**25.0**
Internal Attributions for Success	31.4	31.5	37.5	26.4	16.7	45.0
Perceived N of future choices	40.2	45.2	23.6	35.8	80.0	70.0
Creativity (2):						
Originality	**54.9**	**32.9**	**56.9**	**30.2**	46.7	40.0
Elaboration	38.2	34.2	38.9	35.8	36.7	30.0
Flexibility	54.9	60.3	52.8	88.0	60.0	45.0
Fluency	42.2	45.2	44.4	52.8	36.7	25.0

Bold: Differences significant at p<.01 (Statistic>Chi Square (1, .01) or >6.635). Chi Square tests were conducted on raw frequency data for contrasting groups.

and comparison groups made such gains and there is no significant difference between groups.

Perceived N of future choices

This exploration of a children's 'worldview' question showed no relative growth favouring the visual arts students. None of the group differences is significant. An anomaly we cannot explain is the very high percentages of students in St Louis, in both the arts and comparison groups, who made gains in their perceptions of future choices, shares ranging from 70% to 80%.

individual characteristic

Self-efficacy beliefs

More than half of the arts students in our experiment made significant gains in beliefs in their self-efficacy. Just over one third of comparison students made such gains. The proportion of gainers in the arts group is significantly higher than the proportion in the comparison group (Chi-square (0, .01)>6.635; $p<.01$).

Creativity

Gains in the Torrance-based creativity scales are very similar in three of the sub-scales: elaboration, flexibility, and fluency. Generally between one-third and one-half of students gained on these scales, with no significant differences between arts students and comparison students on any scale, by site or globally. The exception is

the originality scale, where the visual arts students significantly out-gained the comparison students, by about 55% to 33%.

Actual scale score gains

A more traditional display of key comparative scale score gains for our visual arts students is shown in Table 2. Here we report the mean group pre and post scale scores and highlight the score gains that are statistically significant using paired sample t-tests. The results are consistent with the results shown in Table 1. The comparative gains in self-efficacy scores were significant for all visual arts students versus all comparison students, and for the St Louis visual arts sub-sample versus the St Louis comparison students. And the comparative originality scale gains were significant for all visual arts students and for all of the Los Angeles sub-sample visual arts students.

Discussion

To describe our results globally, we found less development in the arts students than we had hypothesized at the outset. But the developments that did register aligned with our hunches and with theories about learning and about the acquisition of self-efficacy beliefs. Based on our pre- to post- comparative scales, children in the visual arts classes did not gain relatively more than comparison students in

Table 2. Visual Arts Program vs. Comparison Group Students: Changes in Key Motivation and Creativity Scales, Overall and by Research Site.

Group		**Self-Efficacy Scale**				**Originality Scale**			
		Pre-Score	Post-Score	gain	sig	Pre-Score	Post-Score	gain	sig
All Visual Arts		**2.76**	**3.08**	**0.320**	**0.010**	**2.26**	**2.63**	**0.37**	**0.000**
	SD	0.82	0.85			0.54	0.42		
All Comparison		2.96	2.85	−0.110	0.399	2.44	2.40	−0.04	0.668
	SD	0.76	0.78			0.46	0.56		
LA Visual Arts		2.88	3.07	0.190	0.196	**2.21**	**2.63**	**0.42**	**0.000**
	SD	0.72	0.82			0.54	0.42		
LA Comparison		2.9	2.83	−0.070	0.646	2.41	2.32	−0.09	0.327
	SD	0.75	0.85			0.45	0.6		
St. Louis Visual		**2.53**	**3.12**	**0.550**	**0.010**	2.35	2.63	0.28	0.051*
Arts	SD	0.94	0.89			0.59	0.47		
St. Louis		3.13	2.92	−0.200	0.359	0.25	0.26	0.12	0.380
Comparison	SD	0.78	0.59			0.51	0.39		

Statistical significance (sig) calculated by paired sample (pre-post) t-tests.
Bold highlights denotes scale gains considered significant at $p<.05$.
* Rounding to 0.05 is conventionally considered significant.

generalized self-concept. (We do note that we observed gains in self-concept for 80% to 90% of students in all groups; so this measure had a ceiling effect.) Nor did most participants grow toward more internal attributions for success over the course of the study. And the one question illuminating whether or not the children gained beliefs that they would have more choices as they become adults registered no advantage for the arts students.

We did see significant growth for the arts students in two important measures for this study. One was in general self-efficacy beliefs, based on questions probing perceived control over one's future and confidence about surmounting obstacles to achieving goals. In addition, we began the study with a hypothesis that creativity might stand as a component of self-efficacy beliefs. In fact, our scales indicate that in addition to gains in self-efficacy, the arts students made comparative gains in one important dimension of creativity, namely originality. Growth in original artistic expression might be expected to derive from the children's' extensive creative experiences in the ICA and COCA classrooms. But the questions in our originality scale were more general. They did not address art, but rather probed children's beliefs that they could generate novel ideas or novel solutions to problems. There may be ties between advancing originality in art and gaining originality in broader thinking patterns. This suggestion of our study is worth more focused research in its own right. In our measures, originality and self-efficacy beliefs seem closely related because of their common focus on general life competencies; and their parallel tracking in this study is not surprising.

What evidence supports the idea that ICA and COCA spawned these developments?

In addition to measuring scaled outcomes for students, we took steps to document the nature of the visual arts class experiences. We documented children's responses to arts instruction at both ICA and COCA by observing arts classes at least once per week over the 20 or 30 weeks. We also observed the arts students in their regular school classrooms (or home classrooms as we came to call them). And we observed comparison student classrooms every two–three weeks.

One purpose of our observations was to gather information that would complement our pre- and post-measures and perhaps help explain any survey-based suggestions. We also used observations to explore questions of program operations and effects directly. We used a formal observation instrument to record levels of children's engagement with and focus on their work, relations with both classmates and adults, and the types of children's questions. Our observations were tied to each significant segment or time-block over the observation period (typically two hours per observation session and 10 observations per class). We logged observations in sequential segments, defined generally by types of classroom activity including working independently, listening to lectures, or working collaboratively. We developed descriptive rubrics to guide observer ratings. As the fieldwork neared conclusion, our primary attention became directed to student focus and engagement in the work at hand and to student relationships with peers and adults.

Student engagement

Students were more engaged and were able to sustain periods of high focus and high engagement for longer periods of time during ICA and COCA activities than in their home classrooms. During arts classes, the entire class was engaged and focused 15% to 30% more of the time than in their home classrooms, depending on which participating class we observed. Participating students were able to maintain higher levels of focus and engagement in their home classrooms for longer periods of time when compared to their non-participating peers. We could venture a modest case for the transfer of increased focus and engagement from the arts classroom back to the home classroom based on these data. Previous studies have documented the transfer of 'motivation' induced by arts engagement to non-arts pursuits of students (Horowitz & Webb-Dempsey, 2002; Catterall, 1999).

Ten-year-olds' comparatively higher engagement during arts as opposed to academic classes might be expected, but its documentation is worth noting. The arts appear to involve what Abelson (1963) termed 'hot cognition'. Hot cognition is learning that involves personal goals, motivation and emotion—cognition steeped in feeling. Cold cognition refers to flow-chart thinking, or rule bound problem solving and decision-making. Learning in the arts, at least of the kind we witnessed at ICA and COCA, leans toward the hotter side of cognition. In these programs, children gain skills along with self-beliefs through value-driven and emotion-laden feedback (instead of right and wrong judgments) brought through interactions with peers and adults.

Students' relations with peers and with adults

We recognized the importance of peer and adult interactions in children's learning processes at several turns above. Our observation measures show generally positive student-adult interactions for all third graders across the study, arts students as well as comparison groups. While engaged in the ICA and COCA classes, students consistently had more positive interactions with their peers and adults than they evidenced in their home classrooms, but the differences were nonetheless small. An overriding point is that children in the arts classes had the benefit of adults and peers as they learned and developed along the paths that the arts opened up, including some that caused the art students to diverge from their comparison counterparts.

Case observations

We identified two students in each observed arts class ($N=12$) who in initial classroom observations appeared to be reluctant participants for a variety of possible reasons (e.g., language barriers or shyness). We documented the evolution of these children's behaviours and engagement over time, and watched for impacts the arts classes may have been having on their socialization and interest in school. We were interested in if and how peer and teacher relations might change and develop for these students over the course of the program.

In general, our case study students successfully integrated themselves into classroom life while in arts classes—they showed tendencies to join-in that were not evident in their home classrooms. These students interacted with other children, received attention from the artists and teachers, and engaged themselves in class projects. Their visual expressions and the interpersonal interactions enveloping them became vehicles for establishing identity. Our case students were not necessarily 'good' artists, but students and classroom teachers in the arts classes grew to see potential and accomplishment in these students. We observed that while these students lacked efficacy in their home classrooms, they seemed to find some efficacy at ICA and COCA, which perhaps led to changed beliefs about themselves. Towards the end of the study, we also observed something exciting beginning to happen. These case students were invited to be central participants back in the home classrooms. Initially placed at the periphery, students were called upon more frequently in class, their desks were placed more centrally, and they began to receive more positive attention from both their peers and the classroom teacher. This finding has important implications for classroom learning and the distribution of classroom learning outcomes.

Teacher behaviour

An interesting and important observation registered by teachers was that they began viewing students in their classes differently after seeing them work in the arts classes and after observing their artworks. This finding mirrors our classroom observations. The art classes offered some students a chance to succeed and open up in ways that regular classes had not. In addition, teachers perceived an increase in collegiality within their classes and enjoyed connecting with their students in an informal fashion.

Teachers are crucial models for children. The experience of having a teacher grow to recognize one's skill and worth is critical for the child's self-perception. For some children, their artwork stimulated welcomed recognition. Positive teacher feedback during this study was generally matched or exceeded by the artist–teachers and their peers in the arts classes.

Conclusion

Several aspects of this study should be considered important. Two relate to the study's design. First, this work adds to a sparse array of extant studies examining cognitive or motivation-related effects of participation in the visual arts. And second, this study explored changes in participating students over a significant, five-month time span. While this is not a long period of time when it comes to prompting firm or lasting developments of self-belief or perceptions of the world, the time span of the arts-learning experiences we studied far exceeds the duration of many studies in learning and development; we wanted a program of sufficient heft to give hope for significant impacts.

There are two main findings of this work. The primary finding is that participation in a sustained program of high quality visual arts instruction associated significantly with growth in our indicators of general self-efficacy. The mechanism seems to involve feelings of accomplishment in visual art and diverse positive interactions with peers and expert instructors surrounding the work; our conclusions and observations support a social view of cognitive development. Self-efficacious children believe they can be agents in creating their own futures and are more optimistic about what the world has in store for them. The second finding is that the program had effects not only on self-efficacy beliefs, but also on children's originality as measured on a children's version of the Torrance Test of Creative Thinking (Auzmendi *et al.*, 1996; Abedi, 2002). We argue that original thinking and self-efficacy may go hand-in-hand, and perhaps just as important that tendencies toward original thinking spawned by artistic learning may spill over or transfer to original thinking more generally. Confidence about the ability to generate novel solutions to problems or conceiving original pathways when facing a roadblock is a workable definition of self-efficacy. Original thinkers might be thought to have expansive as opposed to restrictive views of the world ahead.

What more does this suggest? We conclude that high quality visual arts education encourages sense of self-efficacy as well as creative, original thinking. Such outcomes befit all children. But they are particularly important when considering the lives of underprivileged children for whom educational and social advantages are scarce. These were the children we studied and the children to which our findings most readily apply. Participating in what we called high quality visual arts education allowed these children to feel more confident about their abilities and to have a greater sense of agency—these outcomes entwined with any artistic skills that ICA and COCA cultivated. This begins to sound like an impact on the child's worldview, the ambitious notion with which we began this project. We do not claim to have captured worldview in all of its genesis and nuance, but our work does suggest that high quality arts education may provide children positive views of themselves and the worlds they will face.

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You Better Recognize!: The Arts as Social Justice for African American Students

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Social justice is a complex theory and practice that includes the equitable redistribution of resources and the recognition of culture. This is a report about the Tubman Theater Project, a culturally relevant drama program in which African American middle and high school students confronted racism and classism, as well as their unexamined internalized oppression while constructing a positive racial identity as they developed, rehearsed, and performed plays generated from their own lived experiences. A culturally relevant arts model emerged from a synthesis of the data.

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Social justice involves the redistribution of resources and recognition of identity and culture (Frazer, 1997; North, 2006). The equitable distribution of the arts is a just action in society because the arts are a resource for human sense-making, communication, and adaptation; they have been a way to record history, shape culture, and promote imagination, conceptualization, and individual and social transformation. They are multiple symbol systems in a world of symbolic meaning-making. Access to the arts and artmaking is essential to a comprehensive education for all young people.

The arts also can challenge the invisibility and silencing that come with subjugation. Artists can speak to power and reshape culture through their creativity. Across the generations of the African American resistance to oppressive conditions, for example, the arts have been a consistent site of freedom and agency denied in most other contexts (Baraka, 1991; Malone, 1996; Southern, 1983). Works of imagination have given voice to Blackness[1] expressed in globally recognized art forms that challenge the misrecognition of Black people worldwide. Moreover, the Black artist has been in the vanguard of the social construction of identity and has transformed the form and the content of identity within the African Diaspora.

Throughout my life as an African American educator/artist/activist, I have found the arts to be a way to empower Black youth to be creative and critical change agents who challenge demeaning perceptions and practices. In this article I present The Tubman Project[2] (TTP) as a model of culturally relevant arts education (CRAE) for Black children and youth that helped TTP participants to examine racism and express the internalized oppression that comes with their experiences as racially marginalized adolescents in their schools and society. TTP is a model

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of arts education, more specifically drama education, that is a culturally relevant (Banks, 2007; Gay, 2010; Ladson-Billings, 2009) and liberatory pedagogy (hooks, 1994; Sleeter, 1996) for African American youth. The stories told through plays were generated by the youth and were a means to clarify unexamined thought. Further, the participating middle and high school students demonstrated the reversal of student alienation and disengagement when they engaged in active and rigorous creative work in a creative and caring culture that reflected their ways of knowing and doing. In this article I argue that the experience in TTP is a work of social justice because the young artists represented themselves as subjects in the world; through the dramatic experience they asserted and were recognized for their cultural and intellectual assets.

RACE AND RACISM IN EDUCATION

Perry (2003) asks cogent questions that express the sociocultural dilemmas that African American public school students face in their educational experience in the United States. The juxtaposition of two questions illuminates the rock and the hard place that traps many Black students in conscious and subconscious anger, frustration, and hopelessness. The first question is:

> How do I commit myself to do work that is predicated on a belief in the power of the mind, when African American intellectual inferiority is so much a part of the taken-for-granted notions of the larger society that individuals in and out of school, even good and well-intentioned people, individuals who purport to be acting on my behalf, routinely register doubts about my intellectual competence? (pp. 4–5)

The second question is a profound reflection of the cost of education to many Black young people.

> Can I commit myself to work hard, to achieve in a school, if cultural adaptation effectively functions as a prerequisite for skill acquisition, where "the price of the ticket" is separation from the culture of my reference group? (p. 5)

These two questions represent the challenge that marginalized Black children face as they negotiate racism in educational systems. On the one hand, ideologies and practices of cultural superiority continue to permeate social institutions; cultural and racial differences carry deficits of skill, intelligence, and knowledge (Duncan-Andrade & Morrell, 2008; Lindsey, Karns, & Myatt, 2010; Shor, 1992). On the other hand, to be academically successful, young people have to be socially and emotionally developed or assimilated enough to navigate racist ideologies that disparage their cognitive abilities and cultural knowledge and to negotiate the insidious racist views of Black intelligence (Hanley & Noblit, 2009). In essence, educators, parents, and policymakers are asking young African Americans to overcome an intellectual and emotional brutality that is daunting for most adults.

Perry's (2003) questions represent an absence of respect and dignity that Honneth (2004) asserts are the aims of a just society, and they are reflected in Fraser's (1997) discussion of social justice when she describes cultural injustice. Fraser identifies three relevant forms of sociocultural injustice:

> [They are] cultural domination (being subjected to patterns of interpretation and communication that are associated with another culture and are alien and/or hostile to one's own); misrecognition (being rendered invisible by means of the authoritative representational, communicative, and interpretative

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> practices of one's culture); and disrespect (being routinely maligned or disparaged in stereotypic public cultural representations and/or in everyday life interactions). (p. 14)

Fraser's description of social injustice makes Perry's (2003) portrayal of the tribulations of African American children and youth a project for social justice in education. In the following section I discuss social justice as a dialectical relationship of distribution and recognition and explain why I focus on recognition as a theoretical framework for the arts, in general, and for culturally relevant arts education, in particular. Then I report on the Tubman Theater Project as a work of social justice and describe how students engaged in a culturally relevant theater program change from disinterested youth to articulate, fully engaged, and intrinsically motivated artists. In the last section I present the pedagogies that might ground a theory for culturally relevant arts education, a model through which young people can develop a positive racial identity and critical consciousness in order to attain a socially just educational experience.

SOCIAL JUSTICE

Fraser (1997) describes social justice as a relationship between the redistribution of resources in response to socioeconomic injustice, a factor of political economy, and cultural recognition, the validation of group difference or the demands for respect and human dignity, traits that are connected to "representation, interpretation, and communication" (p. 14). Fraser posits that redistribution and recognition are necessary for social justice and asserts that a critical perspective is necessary in order to make sense of the many contradictions in both redistributive justice and cultural recognition. She stresses that a major contradiction is the negation between the two because redistribution calls for commonality and recognition calls for acknowledging difference. North (2006) explains:

> On the one hand, a focus on recognition can distract from the ongoing exploitation of workers and the marginalization and powerlessness of impoverished people. On the other hand, an emphasis on redistribution does not necessarily challenge the underlying social structures ... that sustain and perpetuate unequal power relations. (pp. 510–511)

Fraser (1997) addresses this contradiction with a critical look at the affirmative and transformative aspects of both recognition and redistribution. By affirmative she means "remedies aimed at correcting inequitable outcomes of social arrangements without disturbing the underlying framework that generates them" (p. 23). She describes transformative forms as "remedies aimed at correcting inequitable outcomes precisely by restructuring the underlying generative framework" (p. 23). Her theory is that the pairing of transformative redistribution and transformative recognition presents the optimal framework for social justice because transformative redistribution opens a way for mutual respect through changing economic relationships, and the work of transformative recognition restructures all identities. Rather than revaluing the culture of oppressed peoples, a transformative recognition would change the way culture is represented, interpreted, and communicated so that everyone's social identity would change. Thus, the "playing field" of social justice would be less contradictory.

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Affirmative Recognition

I appreciate Fraser's (1997) attention to the dialectical nature of the redistribution/recognition dilemma and her call for a critical perspective to deconstruct a convoluted, multi-layered, and emotion-laden construct such as social justice. However, while Fraser recognizes the relationship of redistribution and recognition, her theory does not seem to be based in real world experience. Seldom do people or social change happen in rigid categories; transformative and affirmative distribution and recognition happen at the same time, are interconnected and shape each other, and rise and fall depending on the conditions of the time and place. Without affirmative work, there would be no transformative recognition because the latter requires the affirmed identities to deconstruct. Nor does she make evident the dialectical relationship of the affirmative and transformative within the arena of affirmative recognition. Oppressed people construct knowledge and sociocultural change because of the tension between and within contradictions while reclaiming culture. Affirmative identity development and discourse represent multiple voices and perspectives that are dynamic and contentious. Further, the work of affirmation can stimulate healing and community and be a crucible for the construction of cultural knowledge and self-determination for people who have been marginalized and oppressed. Thus, I focus this article about culturally responsive arts education on affirmative recognition as a salient aspect of social justice because, through creative work in the arts that was about their African American adolescence, the youth in the Tubman Theater Project metaphorically got comfortable in their skin and lost the need for resistance and defensiveness against racism while they gained an understanding of how racism affected them, asserted their agency, and questioned and explored their lived experience. They also changed the minds of many in their family, school, and communities who had viewed them as deficient; demanding recognition, the students represented themselves through a counter-narrative that told of their creativity, discipline, and possibility.

TTP also was an example of redistributive justice because the students had access to people, places, funds, and materials that are often enjoyed by students in school settings with more wealth and cultural capital. Ladson-Billings (2006) asserts that the so called achievement gap is profoundly related to the deficient resources available to students of color across generations. The students involved in the Tubman Project demonstrated that, given sufficient resources and attention to student knowledge and needs, these young people are highly capable critical and creative thinkers. Unfortunately, this act of redistribution of resources was limited because students were only allowed to participate in TTP for ten weeks. A program in the arts that clearly enriched and enabled success for the students was valued on a limited scale[3].

While much of the work for affirmative recognition in TTP was about developing a positive racial identity, the job of ferreting out internalized oppression was also necessary. Bell's (2007) explanation of how oppressive conditions become the norm when they are internalized captures the TTP work when she asserts, "When members of targeted groups accept and incorporate negative images of themselves fostered by the dominant society, they wittingly or not support the system of oppression" (p. 11). Consequently, an important outcome of the work in the affirmation of individual and collective identity is self-recognition, which includes a repudiation of internalized negative representations on the micro and macro levels of self and group. Many of the participants in TTP had doubts about their intelligence and were caught in acts of resistance (Kohl, 1994) that spiraled into failure.

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Freire (1973) describes critically conscious resistance when he states: "[T]o no longer be prey to its [oppression's] force one must emerge from it and turn upon it. This can be done only by means of the praxis: reflection and action upon the world in order to transform it" (p. 36). The practice of engaging in and with the arts can facilitate praxis because artists use imagination and creative agency as they reflect and act on the context, meaning, medium, form, and the consequences of their work on the world. When young people are engaged with the arts they can learn to see the familiar in unfamiliar ways so that oppression may be unsettled. They can move from powerlessness and marginalization by using the arts to gain a heightened consciousness of their position in the social structure and to engage in the production of knowledge so that their humanity and possibilities, and that of their social group(s), are recognized. Hence, to achieve praxis in the arts, artists and educators who work with students must make their pedagogical decisions as acts of social justice. The theory and practice of CRAE presented here is an emergent curricular structure for those choices[4].

THE TUBMAN THEATER PROJECT

The following is a project report on the Tubman Theater Project (TTP) based on my seven years of working as a theater artist and playwright with African American adolescents.

The need for social justice and the effects of TTP as the equitable distribution of resources and the affirmative recognition of culture are plentiful in the following report. The participants were immersed in Black culture and supported through dialogic relationships with adult teaching artists: two directors, a playwright, musicians, and a choreographer, who were African Americans, and set and costume designers and technicians. The project had two intertwined goals that focused on encouraging student agency (Bandura, 2001; Bruner, 1996) through the arts. The first goal was to engage and respect the students as working artists whose goal was to create a well-crafted and well-performed production that toured schools and community centers through an arts-based service-learning project. The service was to audiences, particularly younger students, who learned about issues of drugs, violence, gangs, and other topics addressed in the play and in discussions with the audiences after the play.

The second goal was to engage students in problem-posing (Duncan-Andrade & Morrell, 2008; Shor, 1992; Wink, 2005). We involved students in inquiry about their experience as African American adolescents in their school and communities so that they became more aware of the power of their choices in transforming their thoughts and experiences. While engaging in the freedom, critical thinking, and pleasure that comes with artmaking students explored multiple perspectives, the multiple forms of oppression they faced and, in many cases, transformed what they thought about themselves and the people in their communities.

To achieve both goals we used a variety of methods that were student-generated and teaching artist-generated. The student-generated activities were for the most part development of themes, plots, and conflicts in the script through discussions and improvisations, and preparation for performance, characterizations, and discussions with the audience after the performance through research on people and topics in the play. They also choreographed dances, chose music, and supported and challenged each other through praxis and artistry as the cohorts became a community of artists that students often said felt like a family. The teaching artists supported the artistic

development and critical thought of the students through a multi-layered curriculum that included problem-posing, playmaking, acting, improvisational skills, and practices and representations of African Diaspora culture.

THE PROJECT REPORT

The data for this report comes from two sources: a qualitative research study (Hanley, 1998, 2002) of African American youth in two cohorts of middle school students, and anecdotal data that I collected while working with 193 middle and high school students in eight cohorts. I gathered the anecdotal data from observations, interviews, and casual conversations as a part of the process of research and development of plays that reflected the views and lived experience of the students.

The Qualitative Study

In this investigation of how adolescent African Americans construct knowledge within the context of creating and performing in a drama experience I used qualitative research methods. Glesne and Peshkin (1992) assert that "qualitative researchers seek to make sense of personal stories and the ways in which they intersect" (p. 1). Indeed, I collected the stories that the participants told about their personal lives and in their artistic activities. As I collected and triangulated data gathered from observations of student discussions and interactions throughout the various activities of each day, I was both an observer participant and participant observer (Merriam & Simpson, 1995); I also conducted small group interviews, and did content analysis of their writing and improvisations.

The Site and Participants

Participants were 20 self-identified, African American, eighth grade students who attended two urban middle schools, Thurgood Marshall and Harriet Tubman, located in an urban school district of 47,075 students, 22.8% of whom were African American. The participants worked with me, the playwright, two African American directors, and to a lesser extent, various other adult theater artists—a costumer, lighting designer, make-up artist, musician, and fight choreographer. Table 1 represents the Marshall students; Table 2 is the list of students from Tubman Middle School.

The Structure of the Program

The students left their schools for three hours every week day for ten weeks to work in the theater in a community arts center where they developed acting, dance, and playwriting skills, all of which required inquiry-based activities as they explored the meaning of the art form, character development, and script content, and took on leadership skills in choreography and theater production. For the first few weeks, the focus of the project was on developing the script and performance skills and building a community of artists.

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TABLE 1
African American Students from Marshall in TTP

Name	Age/Gender	GPA	Parental Occupation(s)	Lives with
Mico	13/male	1.5	Sells clothes in K-Mart	Mother
Toni	13/female	1.5	Sells clothes in K-Mart	Mother
Hakeem	14/male	2.5	Teacher	Mother
Torie	14/female	2.5	Beautician	Mother
Lateefa	13/female	2.0	Retired	Grandmother
Ronnie	13/male	3.0	(m) Office worker and (f) restaurant cook	Mother and father
Delonn	13/male	2.0	Unemployed	Mother
Salla	14/female	2.0	Beautician	Mother
Olivia	14/female	3.5	Pediatrician	Mother
Sheryl	13/female	3.0	Postal worker	Father
Jaz	14/male	1.5	Day care worker	Sister

Table 3 is the daily schedule before the script was complete. Table 4 shows the shift in the work schedule after rehearsals began.

Each day began with sharing stories and concerns about events in participants' lives and then they heard about the plan for the day. Then they began the physical warm-ups to expel excess energy and to prepare for the physical work of acting and dance. My notes describe the activity:

> They run at full speed up one flight of stairs on the right side of the theater, across the back of the house, and down the stairs [30 steps] on the left side; across the stage, up the right side of the theater again. Five to 10 times. Sometimes dodge ball when they run. Today, they ran up the stairs with one emotion and down with another.

Another daily activity was dance. Hip hop and rhythm and blues music played while students performed vernacular dances (Malone, 1996) popular among African American young people.

TABLE 2
African American Students from Tubman in TTP

Name	Age/Gender	GPA	Parental Occupation(s)	Lives with
David	14/male	3.5	Paralegal	Mother
Trane	14/male	1.5	Bank teller	Mother
Crystal	13/female	2.5	Cosmetologist	Mother
Nile	14/female	3.0	Telemarketer	Mother
Matilda	14/female	2.5	Bus driver	Mother
Mona	14/female	1.5	Baby-sitter (nanny)	Sister
Cassandra	13/female	2.5	Unemployed	Guardian
May	14/female	3.0	(m) Computer operator and (f) plasterer	Mother and father
Isis	13/female	2.5	(m) Travel agent and (f) county administrator	mother and father

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TABLE 3
Tubman Theater Project First Weeks

30 minutes	Welcome and day's instructions
1 hour	Warm ups, games, and dance
1 hour	Script discussions, improvisation work, theater games
30 minutes	Closing discussion, preparation for the next day

From the beginning, the forms, language, and issues of the culture of African American adolescents was central to the work. As Black youth, they brought perspectives about being African American with them; as African American teaching artists we brought aesthetic forms and ways of exploring Black meaning-making through those forms.

The Playwriting Process

The second part of each day for the first weeks, we worked on the script. The first two weeks were spent in discussion as students chose the theme and discussed or improvised a possible plot, conflict, and characters. During the opening and closing sessions and break times, I also collected notes about recurring concerns, popular culture perspectives and practices, and the developing relationships in the group. I looked for the emerging themes that represented the perspectives and experience of the members of the cohort. The next step was to create two or three plot scenarios that I took to students for discussion. Usually they picked one and made suggestions for changes and additions; I revised the scenarios and returned for further input. Afterward, I wrote the play, which sometimes took unexpected turns in the creative process, so the last step was to take the script back to the students for a read-through, questions, and suggestions.

I began the process with a series of questions, and I recorded the answers as participants brainstormed their answers. The questions were:

1. Who do you want to focus on as your audience—peers or younger students, parents, teachers, administrators, community people? All age groups will be present at some time during the performance, and the age and perspectives of the audience should shape the message.
2. What ideas do you want to present to this audience? What do you want to teach? [This question determined the theme.]
3. What form will the play take—a play that centers on a theme, a story, a character or characters, or a setting?

The students discussed their ideas and voted on their choice twice. They voted for two of the choices in the first vote, which narrowed the field of choices. After more discussion, they voted

TABLE 4
Tubman Theater Project Rehearsal Days

20 minutes	Welcome and day's instructions
30 minutes	Warm ups, games, and dance
1–2 hours	Rehearsal of play
20 minutes	Closing discussion, preparation for the next day

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once for their final choice. The theme for the Tubman group was "I believe I can fly" and the script was entitled *Bird in the Air*. The story tells of the grief of a family and community at the shooting and death of a beloved and respected teenager. The theme that the Marshall students selected was "Don't give up," and the play was *Missed*, which told of a young girl's alienation from school, as well as her struggle to come to terms with the loss of her mother to drugs. A central scene of *Missed* involved a return to the antebellum South where she meets slaves who are struggling to learn to read. Both plays included original songs, rap music, and dance sequences.

Research Questions

The questions of central concern to this study reflected the interconnections of culture, the arts, culturally relevant instruction, and knowledge construction. They were:

1. What kinds of knowledge do African American middle school students create, identify, and signify through a culturally relevant drama experience?
2. What cultural factors influence the process and product of this knowledge construction?

I transcribed and coded the data with both descriptive and interpretive codes (Miles & Huberman, 1994). Family, violence, learning, imagination, cooperative behaviors, sexuality, popular culture, and racial consciousness were the most frequent codes. Below is a discussion of the themes of violence, cooperative behaviors, and racial consciousness, which are most germane to the notion of social justice through culturally relevant arts education and serve as a synthesis for the eight themes of the study.

Family was the most salient theme derived from the data which revealed that family was where the youth gained a sense of identity and belonging and learned responsibility, values, and behaviors. In the scripts, relationships in families drove many of the conflicts, sorrows, hopes, and concerns. Violence was the second most frequent code that sometimes overlapped with family and also was a recurring theme in the scripts. Many of the youths, either directly or indirectly, experienced violence with guns and numerous examples of experiences with violence in communities occurred in conversations and in interviews. For example, one day only four of the students were present at the theater for the day's activities. The others were attending a funeral of a 14-year-old classmate, who had been shot while standing on a corner. There was sadness among the students when they talked about what had happened. David was particularly affected because the victim had been a close friend for many years:

> David: He didn't make it to the hospital. He died in the middle of the street. I don't know if it was a gang thing, or if it was a joke. I just know he was on his bike counting his money. Somebody . . . at the corner, he started shooting and hit him five times in the chest.
> Nile: He used to go to our school.
> David: I grew up with him from elementary.
> May: Everybody did.

The pervasiveness of the violence in the lives of these young people also was reflected in their imaginative thinking. Every story and improvisation they created involved some sort of violence as a part of the conflict. They seemed to be trapped by the violence because they were unable to conceive of a world without it. All of them said a better world would have love and peace

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and would not include drugs, gangs, and gun violence, the reality of which had caused many of them physical loss and emotional pain. Yet, in creating a better world in their imaginations, in developing characters, dialogue, and action, they continued to return to guns, drugs, illegal activity, or other forms of violence. For example, they were asked to do an improvisation on the idea of "I believe I can fly." In one improvisation, two boys were forced by a gang leader to join the gang and then to rob a store. After the robbery, the gang leader robs the two boys. In an ensuing fight, one of the boys, who had been reluctant to join the gang, is killed. When asked why the improvisations were so sad and discouraging, given the uplifting nature of the themes, David suggested, "That's the way it is on the streets."

Another frequent code was learning. What the students learn, what they chose to learn, what factors influenced their learning, and the pivotal sources of their learning can give insight into what meaning students made of the world. Three very significant themes emerged from the data about the learning of these students. First, they are engaged, thoughtful learners. At all times during TTP, the participants demonstrated higher-order thinking. They were able to adapt, apply, synthesize, and transfer what they learned to the drama project and to other aspects of their lives. Second, the students wanted to learn, and were intrinsically motivated to learn. Toni's exhortation represented the thinking of many:

> I'ma be on top of everything. Ain't nothing gonna stop me from doing what I want to do. I'm not gonna be on welfare. I'm not gonna be another statistic. I'm not gonna be none of the under, I'ma be the above. I'm not gonna be acting all crazy, smoking weed. Not going to jail; what's going to jail?! I'ma be focused! I'ma be determined to do what it takes. Nothing's gonna get in the way of my learning.

Third, commitment to learning in TTP was especially evident when the instruction was culturally relevant as demonstrated by Sheryl, who wrote about how these processes and the resulting performance of *Missed*, a play about twentieth century people who were magically transported to the days of slavery, affected her learning. She said,

> The play was wonderful, and I learned that I have to do my work because, in the play, the slave part changed me, because the slaves had to work to learn how to read and write. We get to learn all that stuff for free and we don't even want to learn, and that changed me.

The importance of working toward a desired goal was a driving force for learning. The performance of participants' stories required risk-taking and agency to garner respect and demonstrated their creativity and intelligence. As student actors in TTP, they were required to read and write and learn acting, music, and dance skills that were physically, emotionally and intellectually challenging. They were required to memorize lines, cues, and blocking of stage movements; apply rehearsal and performance procedures; and use digital and electronic equipment. They also had to identify, research, and critique ideas and use them to create socially conscious material in improvisations and oral stories.

To be successful the students had to support each other and work cooperatively with respect and patience. A community of artists, teachers, and students developed in the challenging work of creating drama. Once students understood that their ideas, feelings, and experiences were the central focus of the project, that there would be no deficit thinking from the teaching artists, and that mistakes were a part of the creative process, motivation was consistent throughout the drama instruction, rehearsal, and performance.

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As a part of the theme of learning was a subtheme that showed that students acknowledged the importance of learning in school, but their motivation to learn was often transformed into resistance to the practices some teachers and administrators. The participants identified many obstacles that interfered with their learning and the most complaints were about teachers. For them, teachers who were uncaring, disrespectful, too hurried or harried, boring, inarticulate, and unable to control their classrooms failed to facilitate students' learning. One complaint posed by 14 students from both schools was about teachers who assumed that students should understand the material being taught and did not take the time to help those who needed it. Lateefa and Sheryl described the negative effects of a hurried teacher. Other participants characterized other teachers in similar ways.

> Sheryl: The people that don't know it or can't learn as fast as others. . . ..They [teachers] don't even try to teach them. The kids just sit there looking like . . .[shrugs]. And she'll give you a whole bunch of work to do, and you ask her how to do it. [The teacher says] "Well, you should know this."
> Lateefa: Then when you copy somebody, she gonna get mad. [giggles] [The teacher says] "You're getting an attitude!"

Mutual caring and respect are pivotal to the student-teacher relationships for the students in this study. Teachers who do not pay attention to the physical, emotional, and intellectual needs of the students elicited a negative response from them.

Another of the themes derived from coding was racial consciousness. These students were very conscious of their African American identity. Although they were critical of some behaviors in the African American community, such as crime and violence, their desire for African American teachers, history, and their choice of African American cultural forms pointed to a preference for the African American context. Hakeem, DeLonn, Isis, Nile, Matilda, and Trane wished for more African American teachers who, they felt, could relate better to African American students. Matilda thought that she could trust African American teachers to be fair and not be racist. Under the theme of Cooperative Behavior the affinity between teaching artists and students became clear. The cooperation and rapport between the students and the African American teaching artists was much closer than with the white theater artists, and community building was of utmost importance for the success of the performance and for student transformation

The students' pride in their ethnic identity and culture was evident when those at Marshall talked about African American history. They were impressed by the resilience and strength African Americans had shown in spite of slavery and Jim Crow. During the discussion, Sheryl exclaimed, "Black people been working it [struggling and succeeding] a long time." In this situation and at many other times as well, the students developed a sense of community with a common history and struggle they shared. The theme of overcoming adversity was a recurring undercurrent of the meaning about being an African American. It was reflected in the Tubman students' choice of *I Believe I Can Fly* as a metaphor in which to believe.

DISCUSSION

This limited synthesis of the themes about the knowledge construction of these middle school students reveals some important issues about the arts, race, and social justice. First, they are intelligent and creative young people who had constructed a web of perceptions about the world

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and about how the world saw them. However, little of their meaning-making was reflective, so they were apt to say one thing and do another. For example, Mico complained about being followed in stores because he was Black. At another time he relished the memory of going into a store with his cousins to steal. He hadn't thought of the connection until it was pointed out to him in a small group discussion. Toni declared she would be successful in school and life but was often suspended for fighting. It was clear that the young people in the project were immersed in a swirl of contradictory thoughts and experiences. What TTP gave the students was an opportunity to tell their story in informal conversations, planned discussions, and through the art of drama; they then were able to reflect on the oppressive forces at play around them and the role that they played in their own oppression and on ways to affect change.

The arts are a vehicle for this work because voice and story are a central part of art-making. Inherent in the concepts of autonomy, self-efficacy, motivation, and culturally relevant teaching is the notion of student "voice." Giroux and McLaren (1986) define voice as self-expression or the ways in which students confirm their own class, cultural, racial, and gender identities. McLaren (1994) contends that voice is both an internal and external process and is "situated historically and mediated culturally" (p. 226). Internal voice gives students a way to order and understand their reality. External voice is a vehicle for the exchange and construction of knowledge. Thus, we teaching artists in TTP were able use the art of drama to listen to and support the students in their process of reflection and transformation.

social network
individual characteristics

Second, empowerment and agency, the ability to make and act on choices, were significant aspects of the creative process that facilitated learning in TTP. Empowerment, the authority to engage agency, was most apparent when students were in charge of problem-solving and decision-making. The creative process of an art form, such as drama, requires that artists hypothesize and make choices, and then test, reevaluate, and modify what they have chosen (Courtney, 1986). Thus, the artist engages the chosen medium in search of meaning and must be sensitive to the "rightness or wrongness" of each decision that is made in the effort to communicate meaning (Reimer, 1992, p. 41). The student artists in TTP had to individually and collectively decide how to approach a scene or character.

enactive mastery experience

Rehearsal was the process of putting those choices into practice, testing, clarifying, and changing decisions. In so doing, they had to make decisions about their capabilities as learners and artists, and about how best to express their intentions through using their voices and their bodies. Most of the participants began the process timidly and disorganized, afraid to step out of the role of the resistant student, and ended with a performance that radiated pride in their skills and abilities. This change in confidence resulted from multiple levels of learning. Empowerment for these students developed self-efficacy and the belief that they were capable gave them confidence. The phrase, "I've learned I can do anything I put my mind to" was used many times by many students. Nile explained further in her reflective writing

> I learned that [there are] impossibles and possibles. Overall to believe in yourself, because you can be anything you want to be as long as you work at it. In TTP I learned to get along with all kinds of people without being shy. That used to be a problem for me, but now I've overcome my shyness.

Thus, empowerment and agency were engendered by a context in which power was shared, and self-knowledge became a significant outcome.

Strategies for Positive Identity Development and the Clarification of Contradictions

During the remainder of the seven years that I worked on the project more than 193 13–19-year-old students from middle and high schools participated. Most of the students were from low-income backgrounds; three of the high school students were adjudicated youth, two were emancipated minors, and in one cohort there were12 participants who were homeless or lived in group homes. Four students had dropped out of school and came to TTP through a community program for dropouts and homeless youth. Almost all of the students were or had been low achievers in school; teachers and administrators in their schools labeled and described most as alienated, failing, and disruptive; TTP was a program initially developed with administrators at three schools to engage disruptive and alienated students.

The themes of family, violence, learning, and racial consciousness gleaned from the study of the Marshall and Tubman cohorts in TTP were repeated throughout the eight cohorts of students; hence the themes for all of the scripts were similar. In the seven years, examples of themes for middle and high schools included: Be a hero; Don't do drugs; Don't join gangs; Do the right thing—according to yourself; Be the best you can be; If you believe it, you can be it; Confused freedom is not freedom; Hurt people hurt [other] people; and You better recognize, here I come. Examples of the high school plays are *Survivors*, a play about gay and straight, male and female homeless youth with diverse racial backgrounds who formed a community to support each other and *Street Life: Trapped in Confused Freedom*, the story of a young man who was accidentally killed by police while he was selling drugs to support his pregnant girlfriend. *Life in the 555*, generated by middle school students, is about the friends, life, loves of a group of adolescents, and death of a parent caused by a drug over dose; *To Each Our Own* is described below. The scripts were a focus of the transformative work with the students. Below I include anecdotal material from the cohorts beyond the Marshall/Tubman study along with data from the study to demonstrate some of the strategies we used with the script and other materials, like poetry and film, to help students make sense of their lived experience in order to support the development of a positive racial identity and ownership of learning (Hanley & Noblit, 2009).

Student Discussion

Often transforming discussions went on during the selection of a theme and the critique of the script. An example of one such discussion was of the theme, "If you believe it, you can be it." The original theme (suggested more than once over the years by both middle and high school students) was "You can be anything you want to be." The high school students, Gloria, Winton, Charles, and Donaldo had the following discussion:

G: [offering a theme] I know! You can be anything you want to be.
W: You know that's a lie.
G: What?
W: You Black, ain't you?
G: Oh, I don't believe all that. Can't nothing stop me if I set my mind to it.
W: They see you coming; they go the other way.
G: They who?

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C: There's always more than one way, man.
W: That don't matter. Every way you go somebody'll be hatin' on you just 'cause you Black.
C: So what you saying, man, just sit down and give up?
W: Naw, I ain't sayin' that. . .
G: That is too what you're saying!
C: What *are* you saying?
D: I'm with Winton. Look at it, all through history all they be trying to do is keep us down.
C: And all through history we fought back.
G: You got that right!
W: I'm saying let's pick something else, 'cause that one don't work for me.
G: You just need to believe, Winton.
W: Believe what? Just because you think something you got it? That ain't real. I know from my own self and from people in my family that it don't work like that.
C: So, you get knocked down, what do you do then?
W: Ain't nobody knocking me down.
G: What do you call it then?
W: I'm just saying that you can't expect no breaks.
G: So, if you don't catch a break, what do you do?
W: [reluctantly] Keep going.
C: You sure?
W: Yeah, yeah, ok, made your point.
G: Well, at least you're not saying that you can't do anything anymore. I think if you can believe it you can be it. Hey, that's it; that's my theme!

I did not interrupt the conversation. I wanted the themes and conflicts to emerge from their experience, not from mine. However, there were other such discussions when the directors or I or other teaching artists would ask pointed questions to encourage thought about the meaning and consequences of their perspectives if students did not do so themselves. Students continuously challenged each other's thinking in sessions like this one, which forced them, at the very least, to acknowledge that there were many ways to think about an issue. In the work of confronting oppression, this was a first step.

Clarifications of Contradictions

Understanding characters and conflict is challenging for young people, and many adults, who are used to viewing the world from their limited viewpoint with no attention to multiple possibilities. Talking about the complexities of characters and conflicts helped students to think about the complexities and possibilities in their own lives as well as in the performance of the characters they portrayed. A strategy that the teaching artists used to grapple with the complexities of art, culture, and lived experience was the discussion of the script during which the directors and I would question students as they interpreted the characters' responses to the conflict in the script. The script discussions helped students to find their own lived experience in the questions raised about the characters. In so doing the young artists developed a more nuanced and authentic character portrayal. Perhaps more importantly, the stories came from the students'

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own experience, therefore they questioned and clarified some of the contradictions in their own lives. The following is a discussion in which the two directors (D and D[a]) engaged the students in a discussion about a character, J.J., in *To Each Our Own*, a play about a group of young people preparing for a talent show to raise money for the homeless people in their community. There are unrequited love stories; Spotlight is in love with Deleesa, a 17-year- old from a two-parent, middle income home who loves J.J. J.J. lives in the housing projects with a mother who works three jobs and still cannot make ends meet; he is the oldest of his siblings, and sells drugs to feed his family. The following is a discussion in which students explored J.J.'s responses and choices.

D: Do you think that JJ knows that he's bringing violence and destruction to his community?
T: Yeah, he does.
D[a]: Does he care?
T: Unh unh. He's got his mind on what he needs to do.
M: No, I think he does. Anybody love his brothers and sister and his mama that much got to care about where they live and what's happening around them. He's just forced to do it [sell drugs].
D[a]: So, he has no choice?
H: [ardently] No
M: Yes, he does. There's always a choice.
H: Yeah, they can choose to starve.
G: Yeah, or he can come home one day and get shot by somebody too ripped to care.
M: Or somebody mad cause he selling what they want.
D: What are his feelings? What do you think?
M: He's scared.
H: Mad.
D: Who's he mad at?
W: His daddy. He ain't there to take care of them.
D[a]: OK, and who else?
G: At Deleesa [J.J.'s girlfriend], 'cause she left him.
M: At himself.
D: Why himself?
M: Because he don't know—he don't have skills to do nothing else.
D[a]: Ok, anybody else?

The discussion continued for about 15 minutes and was too long to record here in its entirety. The students discussed J.J.'s conflicting emotions, especially anger and frustration, and his difficult choices as well as the challenge of "thinking straight" when you are poor and have so much responsibility.

Adding Scenes to Heighten Contradictions

When students seemed confused or could not see the multiplicity of possibilities in a character or a story, I sometimes inserted a scene in the play that heightened the contradiction and made the choices clearer. In *To Each Our Own* tension builds as J.J. sells drugs to Deleesa's 15-year-old

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brother, Justin, who makes increasingly poor choices throughout the play and ultimately walks in front of a train after taking several unknown drugs at once. I added the scene where Justin was killed because there was a great deal of heated discussion about J.J. Many of the male participants expressed respect for J.J. because he did whatever he could to care for his family, like they thought a man should do. It was clear that the contradictions were not clear enough for them to think about the multiple possibilities in J.J.'s choices. The following is an excerpt of the discussion among students about the choices J.J. made.

W: I'ma do whatever I got to do to take care of mine.
H: I heard that!
T: That's what a *man* does. [high fives]
B: A *man* don't go around destroying his community!
W: I can't be responsible for everybody. Only thing I can do is make sure my family got food and a place to stay.
B: And you don't think the crazy on the street is gonna come in your house?
W: I know what to do about when it does. [Mimes a gun]
G: Aw, see now...
B: You the crazy in the house!
[Lena, who hardly spoke in the group said quietly]: My mama's was on crack. Now she's in jail. You supposed to care about your brothers and sisters.
[Silence. Gloria moves to sit beside Lena and puts her arm around her.]

After this discussion, and after Justin's death scene was added, the young men were more able to see the multiple consequences of J.J.'s choices. The morality of selling drugs was juxtaposed with the development of masculinity, the yoke of poverty, and the difficulty of making choices. As teaching artists we did not dictate the decisions for the youth to make; we facilitated discussion and meaning-making. A similar scene was added to the play *Life in the 555*. Students expressed a great deal of alienation from schooling and complaints about teachers. They had forfeited any responsibility for their learning and blamed teachers for their failure. To challenge students to think more clearly about the role they played in their own limitations and about internalized oppression, I added the following scene. (SUB is the substitute teacher.)

RACHEETA: [entering the room with Marilyn] Good, it's the substitute, I guess I can catch me some zees.
SUB: Yo, settle down, now. We have work to do today that will be important to you for the rest of your life.
RACHEETA: *Boring![5]
SUB: Boring, how do you know it's boring? We haven't even started.
RACHEETA: *It's always boring!
LEILA: Girl, you gonna get yourself suspended.
RACHEETA: *Maybe they'll send me home and I won't be so bored. [Puts her head on her desk]
[DJ, Hakeem, and the gang come into the class.]
SUB: You're late.
DJ: Yeah, yeah. We know.

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SUB: What's your excuse?
DEEK: [mockingly pathetic] I lost my sense of direction, and I couldn't find my way. [Laughs]
MICHAEL: My dog ate my key, and I cain't unlock my mind.
DEEK: So, we took him to the vet, and now he's fine.
LEILA: The dog?
DEEK: No. Him. [He points at Larry]
MICHAEL: [at Marilyn] *Woof, woof
MARILYN: *Talk about the dog in you. [Laughter]
SUB: [Walks around the room] Very creative answers. Shows great intelligence. You should do very well on the test.
DEEK: What test?
SUB: [reverberated voice] The Test of Life!!!
[They all freeze for a long pause in astonishment, and then they break out into general babble, noise, and complaints as though nothing had ever happened.]
EVERYBODY [babble of voices at one time]: What's that? You didn't say nothing about no test/I haven't time to study nothing 'bout no test of life/See, DJ, Man, *this is all your fault/*I ain't taking no test, I don't care what he says./*He a substitute, what he doing giving us a test?/He ain't
the teacher. *Come in here trying to change everything.
SUB: [in a low roar that builds, then explodes] Ssssiiiillleennccee!!
[Everyone freezes. Lights cross-fade to blues. The Substitute asks and points at each individual. The questions crescendo with force.]
SUB: What do you want to be doing five years from now?
CHORUS #1: *I don't know
SUB: How will you help your community?
CHORUS #3: I don't know.
SUB: How come on some days the air is pink, and the sea water has a brown scum on it?
CHORUS #8: I don't know.
SUB: What's the cure for diabetes?
CHORUS #2: I don't know.
SUB: Or AIDS?
CHORUS #4: I don't know.
SUB: Do you think you can travel through time?
CHORUS #9: I don't know.
SUB: How far does the universe go?
CHORUS #10: I don't know.
SUB: How far does your imagination go?
CHORUS #11: I don't know.
SUB: What is it that holds us back?
CHORUS #9: I don't know.
SUB: What do you know?
ALL: I don't know!!!
SUB: [A long pause; the lights cross-fade as SUB stares at them and they stare at him.] Aaahh. So many questions. There should never a reason to be bored. [Crosses to Racheeta, who's sleeping] So, I got a word for you.

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DJ: *What's that, Teach?
SUB: Wake up! [He drops a book next to Racheeta who jumps awake.] [Blackout]

The students, accustomed to banking education (Freire, 1973) had no understanding of their own agency in learning. We discussed choices and possible ways to learn in and out of school in spite of barriers constructed by people and life in institutions. After a long discussion about "bad teachers" who the students said "don't care and don't listen" and "good teachers" who "listen, they work with you, and answer your questions when you don't understand," the Director asked questions that helped the youth think about how they might rethink their frustrations with schooling. The following are segments from a 25-minute discussion.

D: So, I hear you telling me you want to learn, you *need* to learn. Right?
L: Yeah
D: You got some questions, right?
[Head nods from many]
D: So, who you hurting when you don't try to learn?
K: Me, myself, and I
D: And what about your people—Your family and the rest of the folks who need you?
M: I heard that.
D: What's that Jesse Jackson said? . . .
K: [clapping her hands in a rhythm] I am somebody! I am somebody!
D: And you need to act like you believe you are. You don't learn for the teacher, you learn for yourself, so you can do for yourself and people at home and in the community.
R: But that stuff in school is borrring!
D: Say more
R: It ain't got nothing to do with nothing.
D: You think so? When Slim [a popular local hip hop emcee] came what did he say he does?
K: Reads. He reads a lot.
D: Reads and observes the world, as much as he can, no matter what it is. And then he takes the things he studies and uses it in his art. Nothing bores him because he finds a connection to what he wants to say. That's what you got to do, *find* the connections; take it apart and put it together. 'Cause all that boring stuff has some connection to you, whether you know it or not; and some of it will hurt you, some of it will help you, but if you don't know which is which how can you make the choices you need to make in art or in life?

verbal persuasion

Later, after much discussion about students' power as learners, the Director pointed out that they were not helpless and were able to find ways to learn when needed. He reminded them that without coaxing many of them had scheduled times away from TTP to study lines together-certainly a model for a study group; he suggested they might do something similar for school.

social network

Personal Stories, Film, and Poetry

Sharing personal stories during break times and at the opening of the day created a community of caring and thought that crossed generations in the group. The students told stories about church, school, home, and friends. The directors and I told stories about our lives that helped the youth to

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think about what it meant to us to be African American; what our trials and successes had been and modeled how we had dealt with them. Hence, we passed traditions and social narratives, like racial uplift (Perry, Steele, & Hilliard, 2003), important to African American survival in earlier conditions of poverty and virulent racism. For example, I shared with them my memories of my visits to the South as a child, segregation, and how many in the Civil Rights Movement were children and young people who organized to defeat what seemed to be an intractable system. At one point a director related a memory that he connected to the script.

> D: You know, my grandmamma told me that back in the day it wasn't no shame to be poor. Everybody was poor, but they got by because they helped each other. They leaned on each other. When J.J. tries to do everything alone that's when he got into trouble. He needed help.
>
> Tn: [Returning to the earlier Civil Rights Movement discussion]. It's about getting organized, hunh? Working it together!

Shortly after that comment we showed segments from the video *Eyes on the Prize: America's Civil Rights Years (1954–1965)* (Hampton, DeVinney, & Crossley, 1986); the segment was No Easy Walk (1961–1963), in which the children of Birmingham filled the jails. Our point was to show the role that young African Americans have played in the transformation of the United States. We were surprised that the students knew so little about the history of African Americans. Thomas, a religious young man said, "The only one we really hear about is Martin Luther King." Gloria replied, "And all we hear about him is his, 'I Have a Dream' speech. Every year. Like he didn't do nothing else but that speech." Complaints such as these were ever-present throughout the cohort and across the seven years that I participated in the program, which at the very least speaks to the need for a better informed curriculum for African Americans in the public schools.

At times the directors and I used popular culture, poetry, and biographies of Black artists and activists to initiate discussions that pushed students to address the oppressions they faced and to help them to understand the complexities of the plot and conflict or to develop the characters they played. These discussions often involved dialogic arts practices through which students constructed meaning about issues of racial identity and/or internalized oppression. For example, *Life in the 555* has a number of scenes in which the characters must make choices that seem to be easy, fun, and lucrative but have hidden and possibly dire consequences. To help the students think about the choices they and the characters must make, I introduced the poem, "Kids throwing stones" by hattie gossett (1988) that compares the youth in the Soweto uprising with New York City youth who aimlessly threw rocks at a bus. The last verse is:

> these new york black kids
> unlike the south african kids
> are misdirecting their rage/fire and
> shooting off in a vacuum while the real enemy
> glides smoothly along just beyond the range of their vision
> and I am scared
> yeah
> despite (because of?) their supposed american knowhow these new york kids still have a lot to learn about who their enemies are
> and meanwhile
> I have a lot to learn about watching my back (p. 128).

The poem was challenging for middle school students. They knew nothing about Soweto and knew little about New York, although they had some sense about idle teenagers who might throw stones at a bus. They also had some difficulty understanding the concept of internalized oppression, a particularly challenging idea for middle school students who did not often think of the ways that their choices affected their lives or how those choices were formed by disparaging narratives in society. After many explanations, Isis, a very articulate and thoughtful young person said, "It's the hype! You start believing the lies about Black people."

We talked about racism by introducing poetry and media, including a film from the 1940s. Matilda offered an example of racism in the film:

> Then you had this black girl in there, and she was spelling house. And so she said, "Come on, let's go to the H-O-S." And then a little [European American] baby was out there, and she was just spelling all the words. She never spelled one of them wrong.

Later the students talked about how misrepresentations continue in the media images of African Americans as gangsters, drug dealers, and other criminals. They discussed how these images affect people's opinions of African Americans, and as importantly, how African Americans think about themselves.

Isis: People [adolescents] believe the hype.

David: They don't concentrate on the positive, more than they concentrate on the negative. They focus on the negative more than the positive.

Matilda: Because some people have misjudged us, that we feel, I guess, like, "You Black, [So] I can't do anything about it."

Trane: . . .you believe it yourself.

Matilda: To me, I think part of the reasons most people . . . It is little bit easier to do something negative than concentrate on doing something right.

Nile: It takes more courage, more self-determination.

David: Seems like you do more stuff good, you don't get enough attention. But, you do something bad, you can get all the attention in the world, but it's not the good attention.

In other cohorts we also discussed hopelessness and the way that social action can redirect alienation, aimless violence, feelings of powerlessness, and internalized oppression. One student, Gary asked, "Which you think is worse, the ones [enemies] inside or outside?" Sheila responded, "How come you think it matters? You got to deal with them both."

The two goals of TTP, performance and inquiry, were achieved on many levels. Students learned skills and tangled with issues and questions in ways that affirmed their cultural knowledge and ways of knowing. They were successful, and that success shined when they talked to audiences and as they strutted, smiled, cajoled, and talked about the issues raised in the plays, as well as the work of the performance. They were proud, and so were we. There is social justice in that affirmation.

While sociopolitical discussions were a salient feature of TTP, as important was the empowerment and joy that the students expressed as artists. There was smiling, laughter, and focus as they worked on the creative problem-solving necessary to build skills in their craft and to perform for others. Further, many characteristics of traditional African American culture, like movement expressiveness, verve, affect, communalism, expressive individualism, and orality (Allen & Boykin, 1992) were an integral part of TTP drama experience. Consequently, students did not have to bear

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the additional burden of acculturating to the dominant cultural way of knowing; the TTP culture was their culture. The result for many students was a heightened sense of possibility as expressed in this paragraph written by Tori on the last day of her cohort. She wrote:

> [TTP] was a program that kid[s] could enjoy because we have fun, and we have time that we work hard on a script that we performed for different schools and for our parents and our peer[s]. I like the program because it made me have more confidence in myself. It made me believe in myself because I was so use to people putting me down . . . "You can't do this, you can't do that." It was never . . . "Try and you will succeed," so I gave up on myself. Thank you. You helped me a lot, and I miss the program.

This is the real mission of social justice in education for African American students: an affirmation that transforms so that positive development is possible.

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Pedagogical Implications

To return to the theory of the affirmative recognition of culture (Fraser, 1997) as a framework for TTP as social justice we must first acknowledge the fluidity, ambiguity, and intersectionality of identities (Hancock, 2005; Tatum, 1997) that is involved in culture. Culture is a web of significations and meaning (Geertz, 1973) that changes over time, place, and is interpreted and constructed by individuals and shared among group members. Identities embedded in culture include meanings about race, class, gender, sexuality, age group, and a myriad of other sites of belonging, some of which are more salient than others. For African Americans race is a central focus of identity (Tatum, 1997), thus pedagogy that emphasizes affirmative recognition enables meaning-making, especially when learners feel oppressed by the dominant perspectives and practices in society. Among other things, immersion in a Black cultural context gave the students a means to and name and sort positives, like tenacity and creativity, and negatives, like violence, in Black culture as they developed an understanding of themselves and their communities as a part of a racialized society.

Also important is that the focus of the African American culture in TTP was the acknowledgment that the students' culture was shaped by developmental stages of adolescence and the rhythms and ideas of popular culture. Although the teaching artists were aware and immersed in these cultural experiences it would have been an overstatement of cultural connections to think that all that was relevant for an older African American was the same for adolescent African Americans. Thus, generating the artistic work from the lived experience of the youth meant that the work was inherently culturally relevant to adolescents and met the needs of the students from the source of their own questions about the world.

In order to examine the questions that they brought to the work, the TTP pedagogy also included a critical pedagogy framework (Duncan-Andrade & Morrell, 2008; Freire, 1973; McLaren, 1994; Shor, 1992; Wink, 2005). Teaching critical multicultural education curriculum (May & Sleeter, 2010; Sleeter, 1996) using the arts is a hand-in-glove affair because, like critical pedagogy and multicultural pedagogy, the arts often challenge and unseat the familiar and dominant and provide a means of ongoing interpretation where students pull, push, rupture, resist, analyze, challenge, reframe, and transform; that which is "natural" or dominant is open to interrogation and change. I found that the participants in TTP were hungry for this way of thinking. There were numerous

times when the "Ah-ha moment" occurred or I heard the phrase "I never thought it that way" said with a sense of relief or joy.

Moreover, the youth in TTP demonstrated that alienation festers when students are passive receivers in schools and communities where they have no voice or power, and teachers and administrators construct the goals, process, assessment, and even the definition of success. In contrast, a critical and culturally relevant learning through the arts is literally and figuratively in the hands of students, and dialogue between teaching artists or teachers and students is an essential part of the pedagogy. The TTP data show that for African American students, an arts-based student-centered pedagogy, co-constructed with teachers and teaching artists, about social change evokes empowerment that can stimulate positive identity development, intrinsic motivation (Csikszentmihalyi & Schiefele, 1992), and ownership of learning (Hollins, 1996). Motivation and ownership can stimulate curiosity, imagination, and agency about the work of community social change, which can promote even more of a sense of power. When students are inspired by their cultural knowledge rather than disparaged, an appreciation for what they already know by educators, and by the students themselves, can motivate further learning by validating the idea that the students are able learners and always have been. The young people learned they are entirely capable of doing creative and disciplined work, which is not often the message presented to them in schooling. Through creating in the arts, the African American adolescents in TTP learned that the capacity to construct knowledge and culture is a part of their identities, heritage, and culture, and that they are an important part of who must shape the future.

CULTURALLY RELEVANT ARTS EDUCATION

Upon reflection about TTP, a theory about culturally relevant arts education (CRAE) emerges that includes learning the skills, elements, and principles necessary to produce art (Cornett, 2007): aesthetics, which is the philosophy and study of form and beauty (Greene, 2001) and the people who make the arts; and arts integration, which is the use of the arts to teach non-arts subjects while focusing on the learning goals in each (Cornett, 2007). CRAE also incorporates critical multicultural education (Banks, 2007; May & Sleeter, 2010), critical pedagogy (Duncan-Andrade & Morrell, 2008; Freire, 1973), and contextual teaching and learning (Glynn & Winter, 2004) instructional models that apply academic learning to real world contexts. See Figure 1 for the conceptual framework for CRAE.

These six pedagogies [three arts and three non-arts] are liberating because they focus on the students' meaning-making, apply to the world in which the students live, help them to think through the fog of mixed signals and cacophonous information, and empower them to create theories and practices about the world so that there is ownership of learning. These ways of learning embrace the mind, body, and spirit of the learner and incorporate active, affective, embodied learning and create a sense of belonging and community. As portrayed in Figure 1 CRAE pedagogies are grounded by creativity, culture, and praxis which, as mentioned above (Freire, 1973), is a means to reflect and act on oppression. Praxis is a creative process not only in social justice work, but also in the arts where reflection and action are intrinsic to artmaking. Creativity is problem-solving and innovation that in CRAE involves work in the art form and in social cultural explorations, and culture is the soil or clay from which to sculpt meaning

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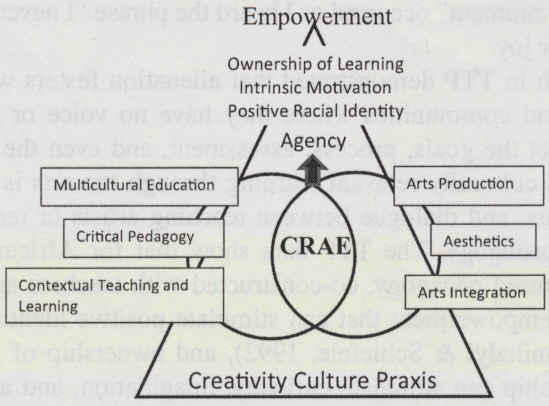


FIGURE 1 Conceptual framework for culturally responsive arts education.

about and through art about life. Artistic agency (Hanley & Noblit, 2009) is the interplay of perception, conceptualization, expression, and transformation of self, the medium, and culture, which also are the same processes involved in social action. Clearly, the CRAE pedagogies help teachers and students make connections among the arts, lived experience, and the transformation of oppression. In answer to Perry's (2003) questions described at the opening of the article, the use of the arts, culturally relevant pedagogy as a part of multicultural education, critical pedagogy, and contextual teaching and learning instructional methods means that teachers, teaching artists, and African American young people would have many pedagogical resources necessary to challenge racism, alienation, and other forms of external and internal oppression. These pedagogies also mean that the educators and artists who teach in this way must seek to understand the roles that they play in the liberation or subjugation of young people, which is a major task of praxis in and of itself. Indeed, the work of recognition as a part of social justice appears to be as unending as the construction of culture itself for those who are oppressed, whether students or those who teach.

NOTES

1. I capitalize Black, as it is a statement about the struggles of people to name themselves. I do not capitalize white because it is not a term chosen in the struggle for self-determination. These are political decisions, not grammatical ones.
2. All names of people, programs, and institutions in this article are pseudonyms for the purpose of confidentiality.
3. Many of the youth lamented this fact and seemed to grieve at the loss of what had become family. An after school program was attempted, but many had jobs or responsibilities at home that prevented them from participating.
4. Some contemporary threads of CRAE as a model were initiated by a literature review (Hanley & Noblit, 2009) on the connections of culturally responsive pedagogy to resiliency and achievement that was funded by the Heinz Endowments and to the work that some of the foundations that fund the arts have done to establish the importance of access, equity, and quality in arts education as a national goal (Wallace Foundation, n.d).

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APPENDIX D

PRELIMINARY LOGIC MODELS

LOGIC MODEL DEVELOPMENT: Betts (2006)

(LT) applicability of Language Arts job & new media literacies in ~~future~~ later opportunities

translation of materials FACTORS

social network

safe environment

gang activity

tension

feeling connected to MAEP

though limited

~~Resources~~ (Inputs):	Activities:	Outputs:	Outcomes: (ST)	Impacts:
professional artists & teachers	learn about aesthetics & art technology	1000 students enrolled & completed at least one semester	commitment & responsibility	N/A
university students as teaching assistants	skills tests before & after each semester	300 participants completed entire program & received desktop & printer	increase in self-esteem	
parental involvement	develop program rules/roles		family learned "new vocabulary" & knowledge of computer literacy & application programs (participants helped family)	
communication w/ high school English or Language Arts teachers	professional development training/ workshops	$50 stipend/ semester ($25 mastery of skills & $25 completing final projects)	increase in perceived self-efficacy related to literacy, art, technology, & design, social collaboration (pre- vs. post-)	
computers, computer programs, art supplies	literacy: reading instructions/menus & discussions	600 hours/5 semesters	"jobsuccess depends on how hard you work"	
professional setting (Tucson Pima Arts Council)	dialogic relationships/ activity system	journals	proficiency in literacy/applications	
behavior management specialists	critique of participants' work	5 school districts	learning to critique/present work while considering others	
bus/carpooling (transportation)		portfolio		

Context: age range: 11-14 years old
majority qualified for free/reduced lunch
urban setting - downtown Tucson
required to maintain an average of "C"
majority of participants were students of color (77% Latino/a, 7% Native American, 7% African American, 7% Caucasian)

LOGIC MODEL DEVELOPMENT: Catterall and Peppler (2007)

FACTORS ~~Resources (Inputs):~~	Activities:	Outputs:	Outcomes: (ST)	Impacts:
professional artists exceptional facilities participants & participating adults partnerships w/ schools & artistic institutions unfavorable neighborhood conditions	high quality visual arts education (HQVAE) · drawing · painting · ceramics · sculptural work collaborative projects critique sessions guided by instructor	103 participants 20-30 weeks of workshops simple to more complex clay objects coupled w/ poetry drawings, paintings, sculptural work 3 hours/week for 10 weeks or 1 hour/week for 30 week	significant increase in self-efficacy (pre- vs. post-) and compared to comparison group significant increase in originality subscale (pre- vs. post-) and compared to comparison group 15% - 30% more engaged & longer than comparison group improvements in socializing/interest in school & peer/teacher relations	N/A

Context: age range: 8-10 years old
97% - 99% qualify for free/reduced lunches
urban settings (LA and St. Louis)
5% - 21% proficiency on state-wide tests (language & math)
97% - 100% participants of color (Latino/a and African American)

LOGIC MODEL DEVELOPMENT: Hanley (2011)

FACTORS

Resources (Inputs):	Activities:	Outputs:	Outcomes: (ST)	Impacts:
African American teaching artists: two directors, one playwright, musicians, & one choreographer set/costume designers & technicians community arts center participants digital & electronic equipment "dialogic relationships" listening support individual/collaborative decisions "no deficit" thinking mutual care/respect	student-generated activities · development of themes, plots, conflicts · preparation for performance characterizations discussions - research on people & topics · choreographed dances, these music teaching artist-led activities · artistic development · critical thought & inquiry/reflection share stories/concerns dance	213 participants 3 hours/week for 10 weeks theatre production (well-developed & well-performed) leadership skills	engaged/thoughtful learners motivated to learn/commitment to learning reading & writing acting, music, dancing skills empowerment and self-efficacy importance of learning transferred into other environments-school	N/A

(activities-infrastructure/learning environment)

Context: age range: 13-19 years old
majority from low income households
urban setting
majority are performing poorly in school
100% African American
employment status ranges from unemployed to paralegal, pediatrician and retired occupations
family type: mostly single-parent/guardian homes

LOGIC MODEL DEVELOPMENT: Synthesis of Beth (2006), Cotterall and Peppler (2007) and Hanley (2011)

FACTORS

Resources (Inputs):	Activities:	Outputs:	Outcomes:	Impacts:
(+) social network - school systems participating adults, professional artists & teachers participants exceptional facilities w/ equipment & supplies (-) unfavorable neighborhood conditions - violence / gang activity	(products) artwork of various types print or digital literature / poems, scripts (processes) critiques collaboration & dialogue	103 - 300 participants 30 hours - 600 hours for entire program final project	impact beyond after school settings - family or other learning environments increase in general or domain specific self-efficacy	N/A

transfer of learning (Eisner, 1994)

Context:
- age range: 8-19 years old
- majority qualified for free/reduced lunches or considered from low income households
- urban settings
- majority performed poorly in school (low academic performance)
- majority of participants were people of color

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