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TEACHING ARTISTS IN THE HIGH SCHOOL:
A CREATIVE APPROACH TO STUDENT SELF-ESTEEM

A Thesis

Presented to

The Faculty of the Department of Television, Radio, Film and Theatre

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by

Jennifer Nye Walsh

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TEACHING ARTISTS IN THE HIGH SCHOOL:
A CREATIVE APPROACH TO STUDENT SELF-ESTEEM

by

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APPROVED FOR THE DEPARTMENT OF TELEVISION, RADIO, FILM AND
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ABSTRACT

TEACHING ARTISTS IN THE HIGH SCHOOL:
A CREATIVE APPROACH TO STUDENT SELF-ESTEEM

by Jennifer Nye Walsh

This thesis addresses the effect of teaching artists' (TAs) classroom instruction in the arts on student self-esteem at Downtown College Preparatory (DCP) High School, an at-risk high school in San Jose, California, over the course of two semesters. The data collected and used to analyze these effects were student observations, student art work, student journal entries, student surveys, and data provided by a third party consulting company. The purpose of this study was to determine if having teaching artists working in an at-risk high school classroom environment could positively affect their students' self-esteem through their arts programming. The results showed that there were some significant effects on student self-esteem as a result of the teaching artist work at DCP.

ACKNOWLEDGEMENTS

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INTRODUCTION

Significance

The idea of integrating teaching artists (TAs) into the classroom could

prove to be significant with respect to our educational system and the future of

our youth. If data can be found that supports the theory that teaching artists

have a positive influence on students' self-esteem, it is possible to defend the

theory that teaching artists as examples in the classroom can make a difference

in the lives of our students. In this study, the term "artist-as-example" is used

frequently. This phrase was created by Villa Montalvo as part of the study

between Montalvo and DCP. It is meant to assume that the TAs are creating

positive artistic influences in the lives of the students, and that the artists are

setting an example of how art can positively affect a student's education and life

(Montalvo).

It is natural as a society to be very concerned with how we can best serve

the educational needs of our student population, and how we can best maximize

the educational benefits of our country given the resources we have. It is hoped

that the research provided by this study will contribute to a greater understanding

of how student self-esteem is affected by classroom instruction in the arts

provided by teaching artists.

Villa Montalvo Arts Center, in the San Francisco Bay Area of California,

designed a program that would bring teaching artists into a high school setting in

an effort to give Villa Montalvo the opportunity to grow and develop a replicable

program that uses teaching artists as examples in the classroom. Downtown College Preparatory High School, also in the San Francisco Bay Area of California, was chosen for this research because of the at-risk status of its students.   At-risk is defined here as students who come from families with no prior history of college matriculation, and students who have English as a second language in their homes.

The goals of this research study are to help determine the effect, if any, of the teaching artist program on the self-esteem of students, to provide data that can be replicated by other schools, and to help DCP and Villa Montalvo ascertain whether there would be benefit to continuing the program.

Villa Montalvo

Villa Montalvo is a non-profit arts organization located in Los Gatos, California. Villa Montalvo was founded by Senator James Phelan, former San Francisco mayor and California senator. When Senator Phelan passed away in 1930, his will stated that Villa Montalvo should be used for student development in the arts. Funding for Montalvo arts programs is provided by foundation contributions from corporations and from individual contributors.

Villa Montalvo has one of the first national artist residency programs; it began its residency program in 1939 (Villa Montalvo). In 2004, Villa Montalvo expanded its arts program by inaugurating the Lucas Artists Programs allowing artists to take advantage of the art facilities on the campus while in residency for some three months in community with other artists (Booth 24). Teaching artists

are professional visual and performing artists who are also educators. Montalvo's teaching artist fellowship offers a three-part program for artists invited into the residency program: 1) focused studio time to work on their art form, 2) outreach to the community with their art, and 3) focused partnerships with a high school program working as "artists as examples." In this thesis, the major focus is on the work of two of these teaching artists and the effects of their teaching on student self-esteem. The overall success or failure of the program is still under investigation given that the program is still relatively new and that it has not yet been tried at other schools. The DCP/Montalvo program is the first of its kind by Villa Montalvo. Research such as this thesis will provide data to assist in the assessment of the Montalvo teaching artist fellowship program.

Downtown College Preparatory High School

Downtown College Preparatory High School (DCP) is a public school and, as such, follows state-mandated standards for its curriculum. DCP was founded to prepare for college at-risk students who are underachieving at other public educational institutions. At-risk students are students who lack proper adult guidance and/or resources, and who enroll at DCP generally beginning at ninth grade with below-average math and reading skills (DCP). These students are usually the first members of their families to go to college. DCP is the first high school in San Jose with this purpose in mind, and, according to the DCP web site, is the only high school designed for the sole purpose of preparing underachieving students for college. DCP educates approximately 400 students

grades 9 through 12. Approximately 97% of the DCP student population is of Latino origin with the remaining 3% of mixed ethnic origin. Because of its small size and its mission, DCP advocates strict standards in terms of curriculum, conduct, and commitment to success. DCP's goals for all its students are matriculation to a four-year college, and graduation from college. The performance matrix for students and their families includes completion of the University of California entrance requirements, parent attendance at college readiness courses, and matriculation to a four-year college or university. DCP is a model program for public education reflecting an innovative, competitive spirit so very necessary for children (Downtown College Prep).

The DCP/Villa Montalvo Project

The study between DCP and Villa Montalvo involves a collaborative effort between Villa Montalvo Arts Institute in Los Gatos, California, and Downtown College Preparatory High School (DCP) in San Jose, California. DCP and Villa Montalvo were both interested in the teaching artist fellowship program because of the overarching goals that Montalvo Arts Center and DCP have in common. These goals are to revive the core values of DCP--g*anas* (desire), c*omunidad* (community), and o*rgullo* (pride), for students to connect with the teachers in a meaningful way, and to look at replicating the model of the school in nearby local communities. Montalvo values relationship-building among artists and the community, and the teaching artist fellowship offers an opportunity for relationship-building and an idea exchange between Montalvo and DCP. The

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Montalvo/DCP project is the first of its kind for Montalvo and DCP, with teaching artists actually spending upwards of one third of their time working specifically with DCP students.

DCP was selected as the research model because of its collaboration with Villa Montalvo's arts residency program, and the potential effects the collaborative effort could have on the education of the at-risk DCP students. More specifically, the work of two of the Montalvo teaching artists was studied to assess whether the teaching artist activities had any effect on student self-esteem.

The actual work between Villa Montalvo and DCP began in August of 2007 and continued for four semesters with one teaching artist working with the students each semester. There was discussion of the program continuing past that time if it proved to be beneficial to the students, the school, and Villa Montalvo. Since the last of the four teaching artists completed their tenure in May of 2009, DCP and Montalvo decided to continue bringing new TAs into the classroom for subsequent years.

Villa Montalvo pioneered this collaborative program with DCP in an effort to help at-risk students through the arts; these students have no family history of college matriculation. The program idea was conceived by Eric Booth--actor, teaching artist, and arts consultant--and various Montalvo artistic directors and artists. A panel of some 28 nationally renowned teaching artists was organized

to review the applications of teaching artists applying for the Montalvo/DCP project (Booth 24).

In 2007, Villa Montalvo hired four teaching artist fellows (TAFs) to live a semester in residency at the Villa Montalvo art studios beginning in fall of 2007 and to spend approximately one third of their time with the DCP students. The criteria for hiring the teaching artists included the TAs' program leadership curriculum design, the development of the TA in a specific field of art, the art each of the TAs was able to create, and a demonstrated ability to lead the community in an artistic way (Booth 25). The backgrounds of the selected TAs vary through the performing and visual arts, but all of them have extensive experience in the classroom setting and are currently working in educational settings in their various locales. Two of them are award-winning artists. Carol Ponder won the Tennessee Arts Commission's Fellowship in Music for Artistic Excellence in 2004, and Dan Kelin was awarded the American Alliance for Theatre and Education Youth Theatre Director of the Year award in 2002.

Students at DCP were invited to participate in a variety of arts activities led by the teaching artist fellow (TAF). The collaborative program was intended to reinforce, or perhaps even revive, the core pillars of DCP's path to academic success: g*anas* (desire), c*omunidad* (community), and o*rgullo* (pride). The program was also intended to provide the arts community with a replicable model that might assist other schools in building students' self-esteem, resiliency,

retention in school, and ultimately college matriculation (Downtown College Prep).

The partnership between DCP and Villa Montalvo provided fertile ground for the artist-as-example program, especially given the at-risk nature of the students. DCP believed they were achieving success in academically preparing their students for getting into and completing a college degree based on the acceptance rate of students into college. However, at some of the preparatory meetings between DCP and Villa Montalvo, teachers and administrators at DCP were concerned that DCP did not do an adequate job of preparing their students for ultimate success in the larger world. The school was interested in going beyond matriculation to help students find further relevance in their studies and to find a more authentic, creative future. DCP hoped to witness growth in its mission and in impressing students' creativity through the teaching artist effort (Booth 25).

Statement of Research Question

This thesis addresses the question, "In what way does active student involvement in teaching artist activities affect student self-esteem at Downtown College Preparatory High School (DCP) in San Jose, California?" This research study investigated the use of teaching artists (TAs) in the high school classroom setting to assess the benefits of the arts in building student self-esteem. It is my hypothesis that through arts activities the TAs bring to the classroom, the students would discover a deeper, stronger sense of self that could help them

take charge of their education by staying in high school, attending college, and developing a desire for a successful, intentional career. In this study, self-esteem is identified by using reliable social science and field-tested definitions of self-esteem. Self-esteem, as defined, is then measured through various data sets, such as the students' art work, student participation in arts activities, student journal entries, student surveys, and a third party consultant evaluation report based on focused interviews with some of the DCP teachers.

CHAPTER 2
ARTS IN EDUCATION

Historical Overview

Arts education programs in the United States are in constant flux. There is much agreement in the literature on arts education that the arts are indeed an important component of child development, but this importance is being given questionable consideration in terms of curriculum and teacher experience or expertise. This is evident given the amount of conflict arts in education endures in terms of its necessity, and in terms of the difficulty in administering arts in education in a measurable, productive way. An ongoing challenge of arts educators and school administrations on local and national levels is to defend the importance of arts education for our students so that these students can fully investigate the artistic and creative sides of themselves, as well as learn the basics of reading, writing, and mathematics. The arts are a basic form of communication, touching a more sensitive side of humanity that provides for both cognitive and emotional connections in an educational climate that is currently dominated by literacy and numerical data (Luca, Kent 2).

Problem-solving and creativity have a common foundation. Strength in one assists the other. The primordial tendency toward art as a means of displaying, if not communicating, the intentions of a society are evidence that the arts play an invaluable role in the development of humanity. Since the arts first appeared thousands of years ago, arts have been evolving through the artist language modes of dance, music, performance, and visual arts. Each of the art

forms contains a body of knowledge that expands intellectual, spiritual, and cultural dimensions of the human experience (Visual and Performing Arts Framework for California Public Schools). Through using the artistic processes and language of the arts, tribal groupings have been able to solve conflicts inside and outside of their native communities and evolve in the more traditional areas of language, mathematics, and science. The arts are the language of civilization through which humanity tells its stories and shares its wisdom through the ages (Fowler 12). In fact, Jerome Hausman, instructor of art education at such institutions as New York University, and Massachusetts College of Art and Design, suggests there is evidence of intense activity in the arts long before present-day science and technology (xi).

In the United States, traditional teachers and artists have recognized the universal importance of arts in education and have brought the arts into the schools. Early in the 1900s, after school arts programs were established for children with working parents, and several organizations were founded in the 1920s and 1930s, not only for children with working parents, but also for children with parents serving in World War II. Over the next 30 years and into the 1950s and 1960s, the National Endowment of the Arts and the Kennedy Center for the Arts, among others, were founded to facilitate national funding for the arts, and to expand arts education nationally. The Alliance for Arts Education which began in the 1970s broadened the artists-in-schools program on a national scale. By the end of the 1970s, artists in schools were widely used and funded (McKean 2).

In the 1980s, however, federal funding for the arts was slashed and the "back-to-basics" mentality of education became predominant, leading to many cuts in arts programs in the schools, hence, cuts in artists in education. This contradicts the growth in the number of school districts in the United States who adopted high school graduation requirements in the arts. The school districts with this requirement rose from 18 percent to 36 percent between 1982 and 1987 (Pankratz 31). Though the desire for arts education was evident, (contradictory to the budget cuts), hardly any school district requirements were in place to assess competency in the arts for moving students from one grade to the next. The findings by the U.S. Department of Education's Office of Educational Research and Improvement found that in the 1980s arts education was imbalanced, inconsistent, and inaccessible (34).

The budgetary cuts that were made during the 1980s provided the opportunity for arts organizations such as Villa Montalvo to create arts programs where national or locally funded programs previously existed. After school programs grew and thrived as parents, concerned about the cuts in arts programs in schools, began to seek out alternative programs in the arts for their children (McKean 2).

Diminishing budgets caused boards of education across the country to make curriculum choices based on educational revenue. Arts were marginally valued and expendable; therefore, they took the brunt of the cuts (Fowler 4). School boards are political entities that must set policies based on the views of

the communities they serve. Cutting of the arts programs was the decision of the school boards, not the educators (Taylor 46). This cutting reflected the idea that arts programs are not as important as the classic academic subjects such as math, language, or even health and welfare (AIDS, alcohol, safety, etc.), or technology. This implies the need to address how the arts can, in fact, address the academic agenda of schools, and in the case of DCP, the core pillars of academic success-desire, community, and pride.

The next phase of arts in education was actually a movement to bring back arts in education. This was brought on by the advent of a new round of reform that gained momentum in the 1990s (McKean 2). Through persistent efforts on the part of committed arts educators and organizations, the arts were included as one of the core subjects on a national level. As a result of this victory in 1994, arts education standards were developed and the arts took a prominent spot in national education.

Though the No Child Left Behind (NCLB) bill includes the arts as core curriculum, the advent of the NCLB bill in 2001 tempered the victory of arts inclusion as a core subject since the premise of NCLB is to reward schools financially if they improve test scores in mathematics and literacy year after year. Test scores are a highly visible measure of how a school is doing. Testing has traditionally focused on basic math, and reading and writing skills, not the arts. In fact, only 14 states have assessment requirements in the arts (AEP).

Though it was never the directive of NCLB that arts classes be under-developed and under-funded, the plain fact that NCLB's mandate to increase test scores in literacy and numeracy meant that less attention and instructional time was going to be given to the arts in order for schools to receive the financial assistance needed from the federal government. It was never the intent of NCLB to diminish the arts programs; however, educational funding is skewed towards the success of NCLB (McKean 3). As such, the growth of extracurricular arts programs that began in the 1970s and 1980s with teaching artists, the thrust for arts education reform in the 1990s, and finally NCLB at the turn of the century brought about the growing dependence on arts organizations and professional artists to bring arts programs into the schools as schools continued to struggle with the pressure of using limited funds for improving test scores as detailed in NCLB, not on developing arts programs.

A typical high school student spends less than 10% of his/her time in school over the course of one year. With 8,760 hours in a year, and perhaps 4 actual hours of instructional time in 185 school days (subtracting for lunch, the time it takes to switch between classes and miscellaneous school-wide assemblies and such), students attend about 740 hours of school in a year--less than 10% (Taylor 43). To justify adding more to the already packed schedule requires real proof that a need can be satisfied that is not already being met in the limited amount of hours studens are in school. Unfortunately, what goes on in schools rarely has to do with the needs of the students but is decided largely

by the hierarchy of budgets and politics (44). Despite the fact that arts education is now considered part of the core curriculum of all kindergarten through high school students in the United States as described in the NCLB legislation, the lack of assessment protocols in the majority of states, California included, is problematic in terms of quantitative justification.

California Arts in Education

Arts education in California has gone through its share of triumphs and hardships over the course of the past 40 years (see Figure 1 for an historical overview of significant modifications in arts education in California since 1970). The 1970s were a time of setbacks for arts education in California due to the reduction in arts preparation for credentialing teachers and to the financial implications of Proposition 13.

The Ryan Act in 1970 was so named because of educator and legislator, Leo J. Ryan. Prior to his mayoral tenure in South San Francisco and his election to the California state legislature, Ryan was a teacher and subsequently a superintendent in Nebraska. When he first moved to California, he sought a teaching job before going into politics. He was initially denied a California credential because he lacked a small piece of professional education in his Nebraska credential. This frustrated Ryan enough that when he became a California politician, he enacted the Ryan Act which reduced the arts preparation formerly required for a multi-subject California credential.

Historical Context of Arts Education in California

1970 The *Ryan Act* eliminates training in the arts from multiple-subject credentials.

1978 Proposition 13 is passed, reducing funding for public education, including the arts.

1983 New legislation requires all students to take 1 year of coursework either in the arts or in a foreign language to graduate from high school.

1989 The California Arts Project (TCAP) is created and tasked with providing professional development in the arts to California's teachers.

1992 An arts license plate is created, and proceeds are used to support arts education programs sponsored by the California Arts Council (CAC), including the Local Arts Education Partnership (LAEP) program and Youth Education in the Arts! (YEA!) grants.

1998 The Arts Work Grant Program is established to provide $3 million in grants to counties and districts for the development and implementation of arts education programs. The following year, funding increases to $6 million.

1999 The University of California (UC) and California State University (CSU) systems adopt a new visual and performing arts requirement, adding 1 year of arts coursework for admission, beginning with students entering in 2003.

2000 The State Legislature passes SB 1390 (Murray), which calls for the creation of content standards in the arts.

2000 The state adds $10 million to the CAC budget to support arts education activities in schools.

2001 The State Board of Education approves, in response to SB 1390, the VPA content standards.

2001 The California Commission on Teacher Credentialing (CCTC) adopts new program standards that revise the subject matter requirements for the multiple-subject credential to include training in the arts, beginning in 2004.

2003 The state cuts $10 million from the CAC budget for arts education.

2004 The state's existing *VPA Framework* is revised to support curriculum development and instructional practices in the arts aligned with the standards.

2004 The state cuts $6 million in funding to the Arts Work Grant Program.

2006 The state budget includes $105 million in ongoing funds for VPA education. In addition, $500 million is made available on a one-time basis for arts education and physical education.

Fig. 1. Historical Context of Arts Education in California (Woodworth et. al., 8)

Proposition 13, called the People's Initiative to Limit Property Taxation, was designed to reduce the threat of ever-increasing property taxes brought on by escalating property values. Proposition 13 had a devastating effect on

educational funding, which impacted arts education funding, because less property tax money came into the districts (Woodworth et. al. 7).

The upswing of funding in the 1990s, however, helped to strengthen a weak arts education program in California. The approval of Senate Bill 1390, co-authored by Senator Kevin Murray in 2000, required the adoption of visual and performing arts standards for grades 1 through 12, aimed at the development of aesthetic appreciation and the skills of creative expression. The arts were reinstated in the multi-subject California credential, but shortly after its approval for reinstatement early in the new millennium, state funding was slashed and arts education suffered another downturn.

In 2006, the California state budget came back again for arts in education with an influx of funds on an ongoing basis and a one-time infusion of $500 million for arts education and physical education. But the pendulum continues to swing with growth during strong economic times and declines when state funds are low.

The Arts Education State Policy database for California stipulates that the state mandates that schools provide visual and performing arts for grades 1-12, including dance, music, theater, and visual arts, as core subjects of study. The emphasis in these areas of study is on "aesthetic appreciation and the skills of creative expression" (AEP). The California content standards for Visual and Performing Arts Education were adopted in January, 2001. Though the arts content standards are voluntary, content standards are voluntary for all

curriculum subjects. Each state is responsible for its own assessment

procedure. California does not have an arts assessment requirement. The

requirement for high school graduation states that one year of visual or

performing arts is needed. This holds true for admission consideration to any

California State University and any University of California campus (AEP).

Specific to arts in education in San Jose, there was a great thrust for

increased funding and support for arts education during Mayor Susan Hammer's

tenure in the 1990s. Largely because of revenue limitations brought on by

Proposition 13 in 1978, educational funding in the city of San Jose was

devastated. The resulting financial devastation all but wiped out arts in education

programs in Santa Clara County. In March of 1997, the Arts Council of Santa

Clara County and the City of San Jose commissioned the 20/21, A Regional

Cultural Plan for the New Millennium. Part of this plan recommended that the

Santa Clara County public school system increase per pupil spending on arts

education from 2% to 5% (Susan Hammer Collection). Though former Mayor

Hammer's focus on building more robust arts programs for the City of San Jose

and its schools was embraced, California now faces new and equally difficult

financial challenges for arts funding in the schools. Local communities must

become more self-sufficient supporters of arts in education through cultural

centers such as Villa Montalvo.

These historical events precipitated the advent of the teaching artist in

education and the advent of the DCP/Villa Montalvo project. Artists and arts

organizations are now critical to the success of the educational goal of maintaining art as a core subject. Such individuals and organizations have identified the necessity of being part of the educational community and have included this mandate in their mission statements (McKean 3).

Significance of Arts in Education

In the initiative to convince schools of the significance of arts in education, particularly at a time when budgets are at an all-time low and programs and teachers are being cut on a wider scale, it is paramount to reinforce the areas in which arts programs can support areas of great importance to schools. There is a great deal of literature on ways in which arts can accomplish such support. The following are some areas that matter most to educators with descriptions of how arts programs can contribute to the success of their priorities.

Educators are interested in a cross-curricular method of teaching where students benefit from the mix of academic areas to develop an idea of how disciplines work together as opposed to treating each discipline as a separate entity. The arts are a good platform for this interdisciplinary method of teaching. Script-writing teaches good writing skills, dance involves the science of the body, and opera teaches language, history and music. Set construction uses math and visual art as well as the vocational skill of construction. These are just a few ways in which the arts provide a strong platform for interdisciplinary teaching. Inter-culturalism promotes respect and tolerance for differences in humanity. A great team-building experience is working on an arts project, be it a performance

piece, a choral production, or a visual mural. There is no win or lose in the end and often no grading.

As it relates not only to the larger world of education, but also to this research project, one of the issues school communities face is lack of parental involvement in the school. The arts encourage parental participation in ways that math and language often do not.

Funding is an ever-growing problem for public schools. The more prominent schools are in the community, and the more opportunities there are for community involvement, the more potential there is for funding. School budgets are a direct result of community taxation and donation. The arts are a valuable way of bringing community organizations, such as senior groups, churches, and social organizations, into the schools with the possibility of providing added funding for schools (Taylor 48-49).

According to the College Board's *Academic Preparation for College: What Students Need to Know and Be Able to Do,* art is one of 6 basic academic subjects that prepare students for college and learning beyond the college level (The College Board 1). Given the financial and administrative challenges of justifying arts in education, studies that provide data pointing to the arts as a way of building skills in the more socially accepted academic areas--areas such as reading, reasoning, and public speaking--can help convince policy makers in education that the arts should be considered a basic core subject. Not only is the correlation between the arts and academic development being recognized

nationally, but, according to Ernest L. Boyer, renowned educator, arts are not fluff, and they are what make us truly human. Dr. Boyer served as president of the Carnegie Foundation for the Advancement of Teaching, U.S. Commissioner of Education, Chancellor of the State University of New York, and Chair of the New Jersey Literacy in the Arts Task Force culminating in the report, *Literacy in the Arts: An Imperative for New Jersey Schools.* He presented a keynote address at the National Endowment for the Arts' Art-21 Conference in Chicago in 1994. In an excerpt from that address, he states there are essentially 5 reasons why the arts are paramount for lifelong learning. They are

1) The spoken word cannot adequately express inner ideas and feelings that the arts can express. Throughout time, the arts have been used to express the most intimate, penetrating experiences such as the loneliness and grief of lost loves or the joy of a sunrise;

2) The arts bring creativity to the classroom. A child colors in a coloring book and turns to the blank pages at the back of the book and begins coloring there. The supervising adult questioned why the child had chosen to color where there was no picture outline, and the child replied that by coloring outside the lines you can do anything you want. How profound it would be if all students were encouraged to work "outside the lines";

3) The arts help students find integrated learning by the connectedness of individual areas of learning. The arts are a very effective way of discovering the connectedness of the different disciplines;

4) Emotional, social, physical, and language-challenged youth (and adults) can communicate with greater success through the arts. This accomplishment is witnessed time and again when youth participate in arts projects that allow them to communicate in a deeper, non-verbal way. These youth tend to become less destructive and more creative through the arts experiences. Traditional wandering from class to class with little connection or purpose does not allow for feelings of connectedness, need and want. Boyer concludes that many students drop out because no attention is paid to them dropping in; and

5) Art builds community within and beyond the schools. The arts help to build community in schools, in communities, and across cultural and generational boundaries (Remer 22-23).

In terms of community building within and beyond schools, the arts offer the ability for diversity to be honored and contribute richly to the development of human intelligence. Because every individual learns in his or her own unique way, this ability to bring diverse ways of learning, thinking and behaving together is paramount for educational success. Socioeconomic diversity is quite common in many communities. Historically, there are huge perceptual differences in how students process information, some learning well by listening, and some learning better visually. In fact, a recent study done by Lynn O'Brien of the Specific Diagnostic Studies, notes that only 15% of students learn best in an auditory way while 45% of students learn best by holding, touching, and feeling manipulatives. The remaining 40% of students excel by learning in a visual way with

illustrations, diagrams and other visual aids. When schools rely on teaching

methods that are predominantly reading and writing-driven, the differences in

learning methods from student to student is not taken into account and many

students fall into the depths of the learning deprived. The arts utilize all of these

teaching methods to present and augment learning, crossing the platforms of

teaching methodologies and making it possible for all students to learn more

effectively in addition to feeling more positive about learning (Dickinson 1).

Another perspective on the justification for arts in education is that of Jane

Remer and Kathryn Bloom, who developed a theoretical rationale for the Arts in

Education that is recognized by educators on an international level (Remer 27).

In this statement, Remer and Bloom describe specific ways in which arts in

education contribute to the education of all youth. The main premise of their

argument is that the arts are a means of expressing and understanding human

behavior. As such, the education of people, youth in particular, needs to include

the arts in the learning process because of its basic contribution to learning about

the human condition and self-awareness.

Bloom and Remer provide a list of ways in which the arts directly support

the significance of arts in education. They believe that the arts satisfy a deep

requirement for personal expression. Through the intimate personal expression

of art, a higher level of self-awareness is possible, helping individuals develop

confidence and better cope with the world. Similar to Boyer's interpretation,

Remer and Bloom agree that the arts transport the human condition across

cultures, races, and religions providing opportunity for compassion and acceptance (27-28).

In addition, Bloom and Remer argue that the arts can help tell stories of historical significance across cultures and help solve problems. As such, the arts are interdisciplinary. The arts have been found to be beneficial to the needs of special education students as an alternative approach to learning when traditional methods are ineffective. Many times through the alternative arts approach to learning, students with special gifts in the arts are identified. Gifted students in math, reading or science receive special programs for gifted learners. So should it be for students gifted in the arts. Learning through the arts tends to provide a pleasing, stimulating method of learning which ties into a more positive learning experience. If it is posited that the goal of education is to prepare youth for citizenship, and for independent, productive lives, then the skills learned through the arts can help to support and facilitate these educational goals (27-29).

The arts are among the highest level of expression in every culture. To be truly well educated one must not only learn to appreciate the arts, but must have rich opportunities to actively participate in the arts. The arts speak a universal language helping to cut through individual differences in culture, educational background, and ability. Learning through the arts has been shown to present greater academic achievement and higher test scores (Arts in Education).

In a report by The Arts Education Partnership Working Group titled *A Nation at Risk: The Imperative of Educational Reform,* the importance of arts in education is evidenced by the research done for the report. The report posits that the schools with robust arts programs present conclusive benefits for students and teachers by helping them to form a way of understanding the world in a manner that is fundamental to learning, and by facilitating effective, positive school reform, thereby transforming the way teaching and learning occur through systemic educational reform. So compelling was the data in this report that President Clinton, who had just taken office at the time the report came out, placed the arts into the National Education Goals as a core subject. This was part of the new Clinton administration's *Goals 2000: Educate America*. The report's formal statement of the transforming power of the arts was convincing enough to cause President Clinton to use its data in his Improving America's Schools Act, a bill to resurrect the Elementary and Secondary Education Act (Remer 371).

The Arts Education Partnership is a national partnership of art, education, business, government, and philanthropic organizations that promotes the importance of arts in the education of children and in the improvement of our nations' schools. The AEP includes over 140 organizations on the national, state, and local levels, focusing on promoting quality arts education. The AEP posed the question in 2001, "How do the arts contribute to the improvement of schools that serve economically disadvantaged communities?" This research

question became the project now published as *Third Space: When Learning Matters.* The term Third Space is used to describe the idea that a strong sense of community is built when teachers and learners in a school community strive to understand and negotiate personal meaning around a work of art. In the process of doing this, transformation of the individuals and the learning community occurs as the individuals must describe what they see, what it means to each of them, and how it makes them feel (Stevenson & Deasy vii). The book describes ten at-risk public schools around the US, with students ranging in grades from elementary through high school, and discusses the impact the arts have on students in these schools.

According to *Third Space,* the arts help make learning matter for students. Working with the arts gives students the opportunity to be community contributors, and gives students ownership of their learning through exploration of not only their academic subjects but of their own lives and identities (17). Through the arts learning matters more to students and they believe they matter more to their schools.

Testimonials as to the benefit of arts in education abound in the *Third Space* study. The principal of one of the schools in the study noticed that the students are more grounded in their education, and that this is a difference from students at other schools where the arts are not a focus. A student from one of the schools clearly states that if it wasn't for the arts program at the school, this student would have dropped out. Parents of students from one of the schools

describe positive changes in attitude and behavior after the school adopted an arts focus. The children were more excited about learning, they were getting better grades, and they didn't want to miss school because they really liked going-a remarkable change (35). One particularly articulate student states that she appreciates learning in the more artistic, imaginative way. She believes that if you don't see things from different artistic points of view, it's just boring. "With art, you can go around, curve, and find new ways to enter" (38). According to the study, because students must have ownership over the creative process and its outcome, students become more responsible for their learning. Ownership requires responsibility. The students intrinsically have high standards for themselves and each other because the art they are creating, be it dramatic play, painting, dance, or any other art form, by its very nature is meant to be shared with an audience. The sharing presupposes the natural desire for a high quality result, something the students can be proud of. This contributes to a higher level of self-esteem and responsibility according to the students (41).

The students in the study engaged in writing and performing plays, in writing poetry, and in puppetry work, among other things. The students studied pieces of text and put the words to performance. Using the given text, the students integrated their own personal stories into the presentation which resulted in personal meaning for the kids. This kind of learning motivated the students to do the hard work of understanding and creating the story (55). Through the exercise of the dramatic arts the students developed a better

understanding of the texts implying improved literacy skills. These kids insisted that they kept coming to school because of the arts project. The measured outcome of these ten at-risk schools showed that test scores have increased since the adoption of the arts programs into these schools.

In another study, *Critical Links: Learning in the Arts and Student Academic and Social Development*, published by the Arts Education Partnership, several studies are included which look at whether learners involved with arts at schools and in at-risk facilities perform better. Specific research questions are addressed with commentary on the research questions, methods used to carry out the studies, and the results of the studies. The following examples summarize a few selections directly related to the study being carried out in this thesis.

Janice Ross published a paper in 2000 addressing the question of whether dance affects self-perception and social development for at-risk and imprisoned adolescents. The parameters of the study involved 60 adolescents participating in a 45-minute jazz and hip-hop dance class twice weekly for 10 weeks. Eleven college students with dance experience observed, engaged in the dance, and interviewed the teens. The hypotheses the researchers developed through the study indicate that incarcerated and at-risk adolescents reported gains in confidence, tolerance, and the desire to work hard through the dance. In addition, the study found that the release of physical and psychological stress through self-expression (not through winning as in competitive sports) was cathartic, and that the non-verbal bodily expression through which social

behaviors are conveyed provided an opportunity for developing positive social identity (Deasy 12).

In a study from 2000 by Judith M. Burton, Robert Horowitz, and Hal Abeles entitled *Learning In and Through the Arts: The Question of Transfer*, the authors look at whether arts-rich schools show more creativity and higher academic self-concept than arts-poor schools. An arts-rich school is defined as one with a high quantity of arts programs. Two thousand four hundred six students ranging in grades four through eight from a diverse cross-section of schools were studied. Both students and teachers were given questionnaires regarding arts experiences, both in school and in the private sector. Based on these questionnaires, the students were placed into high arts exposure and low arts exposure groupings, and were compared as such. Statistical analysis showed a relationship between the amount of arts instruction students received and the teacher perception of student risk-taking. Students with high arts exposure scored higher on academic self-awareness and understanding. Not only were the high arts exposure students cited as being more expressive, better risk-takers, and cooperative in their learning, but the teachers in arts rich programs were found to be innovative, interested in their work, and articulated the pleasure they received in their work places (66).

In a similar study by James S. Catterall titled *Involvement in the Arts and Success in Secondary School,* from 1998, Catterall looked at 25,000 students participating in the National Educational Longitudinal Study (NELS). These

students were followed from eighth grade through tenth grade and were classified by the quantity of arts involvement. Academic measures in English, reading, history, geography, scores on standardized tests, and citizenship were identified as well as assessments in community service and television watching. The results showed that students with high arts involvement earned better grades and scored better on standardized tests as well as participated in more community service activities and watched less television. Of particular interest from this study was the fact that the students from lower income levels with high arts involvement were less likely to drop out (68).

There are many more studies from the *Critical Links* manuscript that pertain directly to the benefits of student involvement in the arts. The studies include, but are not limited to, scholarly papers on arts involvement positively affecting drop-out rates, performing arts boosting self-esteem and self-efficacy, and arts instruction as it relates to the improvement of reading and reasoning.

It should be noted that there is some skepticism about the research on how arts education affects other subject areas and student achievement. Elliot W. Eisner, professor and Chair of the Department of Curriculum Studies and Teacher Education at Stanford University and author of many books on art and the curriculum, offers some differing perspectives to those predominant in the field. In his article, *Does Experience in the Arts Boost Academic Achievement?,* Eisner suggests that using art specifically as a means to improve reading and math skills is, at best, very subjective and difficult to quantify. However, by and

large, studies of arts in education overwhelmingly support the notion that art in education has a significantly positive effect (Eisner 55). In fact, Eisner writes that art is one of humanity's major thruways for expressing ideas, images and feelings. The experience of the artistic expression through these modalities cannot be matched through other types of thought (Hausman 81).

Simply put, the significance of the arts comes down to a basic human condition. We cannot examine humans without looking at emotions, nor can we study society without examining its arts. The arts have looked deep into the emotional soul of humanity since the beginning of life (Remer 264). The arts are as significant today as they have been over time.

Teaching Artist Overview

The term teaching artist was first seen in the 1970s through the arts education program at the Lincoln Center (McKean xii). Teaching artists are literally artists who teach, but the teaching artist has become one who practices his/her art form and engages in teaching others. Though the popular mantra for this profession is that the artists must teach in order to make money, these professionals do want to bring their art to the classroom in an effort to offer a more enriching educational experience to the students through their art; in fact, the teaching almost becomes the art itself. Though the artist as teacher is theoretically very knowledgeable in their given field, be it visual, performance, or musical arts, part of the art of teaching is not the brush, the play, or the music,

but the truths and beliefs the teacher strives to imbue in their students (Horne 24).

The teaching artist is different from the credentialed teacher in that the TA works as an artist as well as collaborating with teachers and educators to bring their art to the schools. When the TA brings his/her art to the classroom or community, the TA is bringing a different way of learning to the audience through his/her art. TAs work not only in classroom settings, but often also have a commitment to the community they reside in, and a commitment to themselves. This three-part dynamic is the basic construct of a teaching artist-teaching art in the schools, bringing art to the community, and taking independent time to create art. Each of these three areas intersect with the other as education is involved with the community and the art the artist creates in studio time benefits both the community and the schools the artist serves. This theory is illustrated in Figure 2 below.
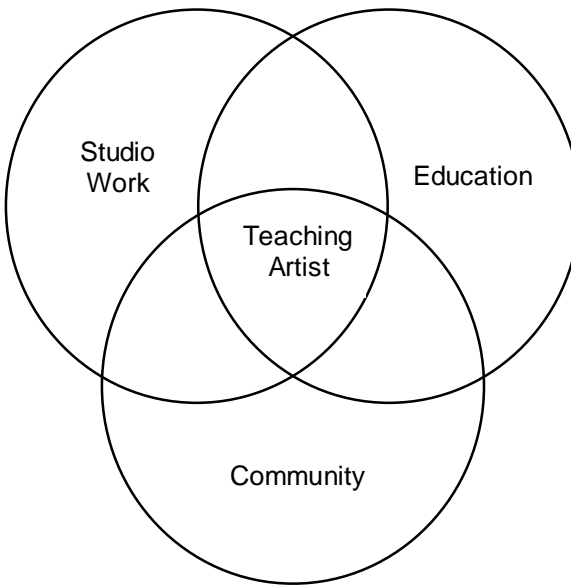
Fig. 2. Teaching Artist Construct Theory

This construct is the basis for the teaching artist in residency program at Villa Montalvo, and also extends to Downtown College Prep where the Montalvo TAs taught during this research study.

The idea of having artists teach in schools is not new, however, it was not common practice until the last 25 years or so. Schools tended to hire credentialed teachers rather than artists to fulfill the role of art in education, thereby holding fast to the distinction between artists and teachers (Aquino 7). The transition from employment of artists as teachers began to change in the mid 20th century when artists began to realize the additional income potential, and when arts support on both a federal and a local level began to take hold.

Trained professionals understand that there is an art to teaching art. Those best qualified to teach arts programs must have not only the desire and

the technical competency, but should ideally have professional training and be an active participant in their given art form in the community (Luca, Kent 2)

Through the art of teaching, teaching artists can actually make a living as artists (Reeder 20). Some teaching artists have used the classroom experience to create art of world-changing caliber. At a 2003 conference on Performing Arts Educators, Carol Ponder found that the 130 attending educational professionals agreed that "through transformative experiences, ideal TAs could inculcate learners with ownership of the artistic process, the ability to create for themselves, and the motivation to continue as life-long learners" (Ponder 114). As an emerging profession, TAs are encouraged teach in such a way as to create artistic conditions that affect education reform through the arts in a direct rather than indirect way.

When teaching artists use their art to teach, they articulate the benefits of their profession in the process. The career path of the teaching artist is earning credibility in the field of education as teaching artists continue to be sought out for program enhancements such as the collaborative effort between Villa Montalvo and Downtown College Prep High School.

The benefits are not just designed for the students however. The artists themselves find great value in what they do. Some teaching artists begin as teachers and some as artists, but all of the TAs enjoy similar benefits through their chosen career. Some of those benefits, as articulated by TAs in the field, are a strong sense of life experiences, frankness about the discovery process,

fine-tuning their art, an understanding of how one art fits into the art of others, the will to sustain art in a global sense, and the desire to use art to transform our culture through education (Reeder 16).

According to John Aquino, teacher, actor, and analyst of teacher education, teaching artists are not specifically asked to serve as teachers in the academic environment, but are asked to serve as working artists in an educational setting (10). This distinction allows for differentiation between artist and teacher. Teaching artists around the U.S. are hired from different funding repositories. Some school districts have budgets of their own for art programs, and more recently, some schools have taken advantage of federal money put in motion for the arts from the U.S. Dept. of Education. There are also private organizations that are interested in funding teaching artist projects, such as Villa Montalvo.

Use of teaching artists in classrooms can differ from program to program, and from state to state. The Montalvo/DCP alliance is one model and works under a design where the TA works one third of the time in the classroom, one third of the time on studio art, and one third of the time bringing their art into the community. Other models invite the TA to work at several schools within a school district, to teach art classes in the school, perform and/or visit classes, or work in the school while students observe or make use of the artists' work. In some cases, only students who exhibit special artistic talents are invited to

audition or submit a portfolio and, upon acceptance, work with the teaching artist (11).

Teaching artists must understand who their audience is. It is not the administration or the teachers so much as it is the students that become the audience and the ultimate evaluators (Taylor 61). Although the teachers and administration must be convinced of the value of the arts programs TAs are bringing to the school, without the buy-in from the students the chances for a successful arts program are significantly reduced if not impossible. Students don't respond to adults simply because they are told to, nor do they take what adults say at face value. Like any audience, students pay attention if you hold their interest and treat them with respect. To teach art to students, a TA must know something about the art that appeals to the students. If students are to be open to learning about the art TAs bring into the classroom, the TAs must be tolerant of the student's artistic interests. When a TA establishes mutual respect and credibility from the start, and uses materials that the students can relate to, such as music selections or clips from a movie, the initial connection can be very fruitful and enhance the ongoing art program (61). The "mine is good, yours isn't" mentality will quickly diminish the chance of success a TA has with students, especially at the high school age.

The question of evidence is critical when validating TA work in our schools. Without somehow finding evidence of how the TAs' work is of benefit to the students and to the school, it is very difficult to justify the continued practice

of bringing TAs into the classroom. As stated earlier, whether it is beneficial or not, test scores are one of the top measuring tools for schools because of the way the test scores can be quantified and attributed directly to each particular school. Money and jobs are on the line where test scores are concerned. If TAs could find a way to construct their programs around the test questions, it could help validate the TAs' contributions to the school curriculum. Conversely, if administrators actively engage in assessing how TA programs could help students better prepare for the tests, the TAs could target their work in more specific ways contributing to higher student success on these standardized tests.

Some ways to substantiate the work of artists can be done through formal feedback and even statistical data. Focused group discussions with the student participants can be worthwhile by preparing pointed questions about the participants' impressions of the arts program. Surveys are also a way TAs can obtain valuable information from student participants. Trained consultants are also helpful in developing valid ways of gathering information on the overall impression of an arts program (66). All of these methods were applied to specifically evaluating the self-esteem of participating DCP students as it related to the TA work at the school.

Case Studies

Many case studies have been documented on the use of TAs in schools across the nation. Several of these case studies are outlined here to provide a context for the work at DCP.

A study in the school district of New Rochelle, NY recognized that regular instruction in the arts contributes to student's development of higher level thinking (Fineberg 22). This particular school district participates in collaborative efforts with arts institutes to help augment arts in education in the district. One such art institute, The Caramoor Center located in Katonah, NY, believes in a philosophy similar to that of Villa Montalvo. The Caramoor Center's education programs encourage teaching and learning through the arts in the school curriculum and offer high quality arts education in an arts-focused environment. New Rochelle's school district has been approached by other districts in New York State who hope to replicate the arts-in-education programs that have been shown to improve critical thinking in students.

At the Seagrave School in the UK, students who were dubbed "children on the edge" due to the fact that these students exclude themselves from classroom activities because of shyness, social problems, or behavioral problems, were provided with artists in the classroom to assess any benefit. The teaching staff kept journals of student progress and found evidence that the students willingly joined in during the creative activities. The teachers also noticed that students were joining in on other academic lessons that they would normally have withdrawn from. Students exhibited a higher level of confidence and control (Griffiths 362).

In 1993, the Kentucky Center for the Arts launched a project similar to the Montalvo/DCP design called "Creative Connections." This project was a

partnership between the Kentucky Center for the Arts, the GE Fund, and three experimental schools. The premise of this project was to show how the resources of the Kentucky Center could be used to help achieve school reform through the arts by incorporating the arts into the classroom instruction. The results are not unlike the Montalvo/DCP goals in that the intent with the Kentucky arts project was to improve learning through the arts, develop a high level of parental involvement, and instill a more creative, exciting learning environment which was successfully achieved (Remer, 82-83). Perhaps the most important similarity between these studies--the Montalvo/DCP and the Kentucky Center for the Arts projects--is the use of arts specialists (teaching artists) in the three pilot schools and at DCP, and the TA partnership with the teachers to increase the arts integrated curriculum.

Barbara McKean is an Associate Professor in theatre education at the University of Arizona. Prior to teaching at the university, Ms. McKean was a professional actor and teaching artist. In her book, *A Teaching Artist at Work,* Ms. McKean documents experiences she had as a teaching artist in different settings, one of which is a school setting. Her encounter at the school was with slightly younger students than high school, however, the reflections she details span the ages of late elementary through high school. Ms. McKean was one of three teaching artists involved in a theatre project set at an urban school in the U.S. The project the group decided on was a musical theatre presentation using the social studies curriculum for the students as the basis for the production, thus

providing a solid platform for teacher/TA collaboration given that the curriculum was already in place. The TAs worked closely with a reading specialist as well as the social studies teacher to develop the project plans based on the unit of study, the student interests, and the desire for an interdisciplinary production. The musical was written by the three teaching artists, two of whom were theatre artists and one a music artist. Throughout the winter session at the school, the TAs worked closely with the students and teachers not only to bring theatre art and music to the students, but also to create a final production bringing the multiple educational disciplines together to create the final product. This project was done three times over three years at this same school with many of the key components remaining the same: the music, the exercises, and the story. What was dynamic were the key words and actions used to portray the story. These elements changed based on the personality of the students, making it a unique experience for each of the three groups of students who performed the project.

Reflections on the project by McKean indicate some distinct successes and short-comings. One of the key components for success was the collaboration between the school community including teachers, administration, parents, and the teaching artists (57). The support of the school community was a necessary part of the overall success of the project. Another key success factor closely related to the collaborative effort between TA and school community was the overall communication between the TAs and the teachers. They established a tight connection between the theatre and music exploration

and the social studies unit being studied. One of the challenges for TAs in the academic setting can be integrating core curriculum into arts projects in a genuine way. Because of the high level of positive communication during McKean's project, targets were clearly defined throughout the entire process. The TAs and teachers met on a regular basis to make sure the project was following its intended plan. What fell short in this particular project was the collection of data by the TAs and teachers to properly assess student learning. No pre and post strategies were in place to evaluate what students knew at the beginning and the end of the project, and no surveys were conducted to assess overall student response to the project. The fact that the project was invited to return twice after its initial presentation was indication that the students and the school community felt favorably about the production, however, direct evidence supporting this notion was lacking (69).

McKean's project has strong similarities to the DCP/Montalvo collaborative program. The TAs and the school community at DCP insisted on a close collaborative relationship to give the program the best chance for success. The TAs, the school teachers, and the administrators communicated closely on a regular basis, monitoring the intentions of the project and the effect on the students with great care. Several meetings and team-building activities were facilitated by the TAs. It was evident during these meetings that the goals of the entities were common, and that the communication lines were wide open allowing for the possibility of a dynamic program to evolve.

Unlike the McKean project, data was collected for the DCP/Montalvo project in the form of student surveys, third party consultant evaluation reporting, student art work, evaluation of student performance, and student observations during TA activities. This data has facilitated not only the ability to address the query this thesis asks, but also will assist in the replication of such a program in other schools.

Young Audiences' Arts for Learning is one of the nation's leading sources of arts-in-education services, and its mission is to help make the arts an essential part of young people's education. Founded in 1952, Arts for Learning facilitates advancement in the artistic and educational development of young people by bringing them together with professional artists of all disciplines to learn, create and participate in the arts. Young Audiences has a network of some 31 affiliates and 4,600 artists, and has reached 7 million children in nearly 7,500 schools with 17,400 performance demonstrations, 70,804 workshops and 4,807 teacher services (Young Audiences Arts for Learning).

Standards in the field of the teaching artist are being designed as the field continues to grow. In response to No Child Left Behind, the Young Audiences Arts for Learning took on the task of improving the artist residency programs by designing their annual conferences from 2002 through 2004 around that very question: "How can we make artist residency programs better?" This effort among those involved with Young Audiences culminated in a rubric for the teaching artist. "The rubric was used to cultivate a common language for

describing and discussing the steps and benefits of an artist residency and how it could support K-12 curriculum through standards-based units of instruction" (Norman 214-215). Through this effort on behalf of Young Audiences, the teaching artist field now has standards from which the TA can build on to continue development and gain credibility as a profession.

It should be noted that there have been some reported problems with bringing professional artists into the classroom setting. One such problem is the lack of preparedness on the part of both the artist and the school administration. A large component of this problem stems from a lack of communication and/or differences in philosophies between artists and academic administrators and teachers. In some cases teachers would attempt to change the work ethic of the artists attempting to make the artists more teacher-like. By design, most artist-in-residence programs were built around the idea of giving the artists freedom to work with the students in whatever ways seemed appropriate to deliver the art form to the students. In some cases, the ways that artists want to work with students can cause problems in classrooms where teachers have a more rigid protocol. This division can cause conflict in an artist-in-residency program without careful planning and consideration of the differences.

The overshadowing problem seems to stem from the basic difference between professional artists and educators. This difference is nothing more complicated than educators being devoted to the academic process and artists being devoted to artistic expression (Aquino 23). Though this difference is often

overcome, if not embraced, it has been documented as a conflict that can make or break the intentions of an institution determined to bring the two philosophies together.

The ability for teachers and artists to work together successfully should be carefully screened prior to the beginning of the program. The ideal screening process would involve planning, strong communication between all parties, definition of how the artist should function in the given institution and how, if at all, that differs from the teachers, and a clear commitment to do away with the separation of artists and teachers.

With the Montalvo/DCP project, there were several meetings with the teaching artists, the DCP administration, and Montalvo. These meetings were designed as open forums with specific discussion topics giving each participant the opportunity to discuss at length their philosophies, concerns, potential opportunities, schedules, facilities, and projects. Group exercises led by the teaching artists were also part of the agenda. Not only were these meetings positive in their tone because of the willingness of each participant, but relationships were born and trust was earned through the time spent together. Open communication was encouraged in a setting that provided a safe place for all attendees to participate.

CHAPTER 3
SELF-ESTEEM

Self-esteem is a widely used term that can include a number of different philosophies in the way that it is defined. Does a healthy self-esteem come from achieving goals? Does it come from within? Is it some combination of the two? Is it dependent on successes and failures? This study specifically sets out to assess whether the teaching artists in residence at Villa Montalvo working with the DCP students over the fall semester 2007 and spring semester 2008 had any effect on the self-esteem of the students at Downtown College Preparatory High School in San Jose. In order to assess the potential effects of the TAs on student self-esteem, self-esteem itself must be defined by documented studies, and key industry markers must be identified in order to determine whether any of these key identifiers are present in the data collected from DCP and Villa Montalvo.

Self-esteem is a positive or negative orientation toward the self, or an overall evaluation of one's value. People are motivated to have high self-esteem, and having it does not indicate egotism, but positive self-regard. Self-esteem is only one component of the total self-concept. Besides self-esteem, self-mastery, self-respect, and self-identities are important parts of the overall self-concept (Rosenberg 31).

Definitive research on self-esteem has been difficult due to the variety of definitions, the many self-esteem measures being used, and the multiple factors that influence it. Nevertheless, the preponderance of evidence underscores the

significance of self-esteem and its relationship to so many of the problems facing youth today. It is also evident that programs to foster self-esteem can serve as social boosters in reducing the incidence of many such problems. This is the premise behind the DCP/Montalvo teaching artist as example program. The DCP administration strives to build student resiliency and self-esteem so that the DCP students become better decision-makers and, hence, have a better chance at a more successful, productive future rather than one fraught with problems.

It has been difficult to isolate self-esteem as a primary cause of problems using traditional experimental research methods for it is usually only one of several contributing factors. What needs to be stressed is that self-esteem is a critical component of any program aimed at self-improvement.

Self-esteem, as defined by Morris Rosenberg, involves the study of self-image as described by the individual. According to Rosenberg, an expert in the area of self-esteem, "the individual is both the observer and the observed" (vii). Rosenberg was a Professor of Sociology at the University of Maryland from 1975 until his death in 1992. He received his Ph.D. from Columbia University in 1953 and also held positions at Cornell University and the National Institute of Mental Health. Rosenberg developed the well-known Rosenberg Self-Esteem Scale frequently used in studies involving self-esteem determinations. He is known throughout the world for his work on self-esteem and self-concept, and his self-esteem scale is the basis for the survey used in this study. The Rosenberg Self-Esteem Scale was chosen for this research because it is one of the most widely-

used self-esteem measures in social science research and is widely accepted.

Its particular design structure is very appropriate for this study as the design is

versatile and the questioning could be readily tailored to this study.

According to Rosenberg, a heightened level of self-esteem awareness

occurs between the ages of 15 and 18, the ages of the students observed in this

study. The reasons for this have to do with the major decisions facing individuals

at this age-decisions such as career choices, and the possibility of relationships

developing into life-long partnerships. This age range is also pertinent because it

is a period of great change in physical growth, sexuality, and more adult interests

such as religion and philosophies about life. But because at this age range kids

are not fully adults, but are starting to think like adults, it is a potential time of

ambiguity, highlighted by the fact that past experiences juxtapose with future

potential influencing feelings of self-worth (4).

Simply defined, self-image, or self-esteem is an attitude towards one's

self. According to Rosenberg, key terms or markers of self-esteem are: 1) social

status, skills, and physical characteristics, 2) self direction, 3) intensity of self-

attitude, 4) importance of self relative to others, 5) salience as in whether one is

more focused on what he or she is like or what others are like, 6) consistency or

contradiction in the picture of one's self, 7) the stability of the self-attitude, and 8)

the clarity of the picture of self-image (7-8). These markers are being used in

this research by attempting to assess the presence of the markers in the

students being studied. In this way it can be determined through the data

collection and analysis whether the students exhibit any self-esteem effects from the teaching artist program.

In Bruce Taylor's discussion of what schools want with respect to what arts programs can offer, Taylor addresses the issue of self-esteem directly. Taylor states that educators look for programs to bring into their schools that will tackle the delicate issue of self-esteem. It is human nature to desire a sense of achievement. For students to feel they have achieved at something, they must invest a part of themselves in something that has meaning for them. There is an inherent risk in this process as the sense of achievement does not come without the fear of failure. This is a fundamental part of life. With respect to arts projects, students take the risk of exposing a part of themselves to the world. When they are recognized for their participation in whatever art form they choose and for taking the risk to do so, self-esteem tends to rise as a result of the success of the revelation itself (Taylor 50). Quite often in the arts there is not a win/lose attachment or a graded value at the end of the project, but the feeling of successfully completing something risky and revealing. It is the marker of feeling successful through the revelation of the art that can lift self-esteem.

In the video, *The Myth of Self-Esteem,* the question of where self-esteem comes from is studied. Two seemingly conflicting points of the origin of self-esteem are discussed: 1) Does self-esteem lead to achievement? 2) Does achievement build a healthy self-esteem?

In *The Myth of Self-Esteem,* an 11-year-old boy, Jared, struggles with circumstances that revolve around him not having a father, and a mother who is a recovering drug addict and who has been homeless. Jared's self-esteem is particularly low at the beginning of his story. He is caught starting a fire and is put in a juvenile reform program. Jared was fortunate enough to get a retired mentor and a social worker assigned to him. These individuals spent a great deal of time with Jared, successfully introducing him to the boy scouts and community service. Jared's grades improved and he earned victories through scouting badges and various community activities. Jared's self-esteem did a u-turn through his accomplishments with the help of his mentor and social worker, and through the activities in the programs he joined. Stanford Professor and Developmental Psychologist, William Damon, believes that achievement must come first before self-esteem can be lifted, as in the case of Jared. Damon claims that self-esteem will follow positive achievements.

Opposing this belief that positive achievements are the catalyst for lifting feelings of self-esteem is Robert Reasoner, founder of the National Council for Self-Esteem and often referred to as the grandfather of self-esteem. A former school superintendent for the Moreland School District in the San Jose/Campbell area in Northern California, Reasoner claims that kids who care about themselves first are better achievers. The Easterbrook-Discovery School in the Moreland school district is used as the example of a school that strives to work on the way kids feel about themselves and others as a way to develop high

achievers. Reasoner believes that Easterbrook-Discovery School provides a fertile ground for kids to develop a high level of self-esteem through team-building activities, group complimenting sessions, and frequent community activities both in the classroom and as a school.

A 21-year-old girl, Sharon, was highlighted in the film as a high achiever with positive elements in her life that should be self-esteem builders, such as being a successful contortionist, a good student, well traveled, and respectful to others. But Sharon's self-esteem is very low due to the fact that she has always felt that she must be a high achiever to meet others' expectations such as her parents, her Rabbi, and various community members. This example demonstrates to the viewer that high achievement does not always translate into a better sense of esteem. The conditional love factor did nothing for Sharon, in fact, it made her feel worse about herself.

Former California Senator, John Vasconcellos, founded the Self-Esteem Movement during his senatorial tenure. His motive was to encourage the public to be responsible and authentic in the way they treat themselves and others--no false praise, no trophies or awards for simple participation in activities such as soccer, baseball, or swimming. The impetus was to encourage pride and confidence with one's self just as one is. That intrinsic comfort negates any outside attempts of teasing or disrespect.

In the end, according to *The Myth of Self-Esteem* video, the delicate and profound challenge of keeping self-esteem and achievement in balance is what

was decided was the best mix for high self-esteem. Achievement and self-esteem essentially need each other, they are co-dependent. The most important thing is to appreciate the interaction and the reciprocal dynamics between self-concept and achievement. They are mutually reinforcing.

The National Council for Self-Esteem was founded by Robert Reasoner in 1986. The name was changed in August of 1995 to the National Association for Self-Esteem (NASE). The Association's Board members are speakers, writers, business people, educators and trainers who are committed to the development of personal worth, and responsibility and integrity in families, schools, and the workplace. NASE was founded to promote and fully integrate self-esteem into the fabric of American society so that personal worth, responsibility, and integrity become paramount in families, schools, and the greater community. The NASE Board defined healthy self-esteem at their summer meeting in 1991 as "The experience of being capable of meeting life's challenges and being worthy of happiness" (National Association for Self-Esteem). The founders of NASE discovered that a close relationship has been documented between low self-esteem and such problems as violence, alcoholism, drug abuse, eating disorders, school dropouts, teenage pregnancy, suicide, and low academic achievement. This discovery troubled the NASE initiators enough that they founded the Association in an effort to thwart the overwhelming difficulties facing our youth. These same issues troubled DCP enough that it provoked the school administration to seek out alternative methods of teaching that might give the

DCP students a better chance at avoiding some of these problems. Given that it

is documented that self-esteem is one of the main components that contributes

to the decisions our youth make, DCP made the choice to invest in programs that

offer the potential of giving their students the best opportunity to succeed, and to

avoid the negative temptations that are so prevalent to the adolescent.

The NASE believes that self-esteem is characterized by several important

markers that an individual must possess. Included as markers are tolerance and

respect for others, responsibility for actions, integrity, pride in accomplishments,

self-motivation, risk taking, the ability to handle constructive criticism, being

loving and lovable, seeking challenges of worthwhile and demanding goals, and

taking command and control of one's life (National Association for Self-Esteem).

According to noted educational psychologist and teacher of elementary

and secondary education, Denis Lawrence, achievement will eventually lead to a

person's overall self-esteem. If an adolescent has a good sense of self-esteem

and pursues activities that foster this, the chances are good that the positive

sense of self-esteem will remain intact. However, if the environment the

adolescent is exposed to regularly, (such as school), encourages or insists on

participation in activities that the adolescent does not feel particularly

accomplished in, like sports or reading, the adolescent's self-esteem can drop

due to the student feeling anxious about failing to meet certain standards. In

childhood, Lawrence believes that self-esteem is tied to how significant people or

environments will react to a child's participation. It becomes about fulfilling

expectations of others rather than of self. Feelings of failure in one area can lead to feelings of total failure. Lawrence believes that it is not the failure itself that can result in low self-esteem, it is the way significant persons in the child's life react to the so-called failure that can be the reason for diminished self-esteem (8). Here again, as in the video, the delicate balance between feelings of self-esteem and achievement are paramount. It is critical that the young person be able to establish his or her own sense of self-worth with the positive facilitation of the adults in his/her life so that at some point the young adult is in a position to determine his/her own self-esteem without the pressure of others. Human nature involves the need to be liked and valued, hence, avoiding situations and people that make us feel not liked and/or undervalued is a natural occurrence.

The development of self-esteem begins with the family influence and then gives way to the influence of school and prominent extra-curricular activities. Eventually the child matures and determines his/her own sense of self-esteem, but the school-aged adolescent is mainly affected by the significant forces in his/her life-most commonly parents, teachers and peers (13). Lawrence postulates that teachers, or in the case of this study, teaching artists, can enhance self-esteem through group activities such as the ones the TAs brought to DCP, through individual self-esteem development which occurred in some instances with the teaching artists, and through the teachers having a high sense of self-esteem themselves by providing a positive example in the classroom. In

Lawrence's belief system, the markers of self-esteem are respect for others, self-acceptance, and an empathic sensibility.

Christine Wickert Koubek, noted writer and author in the area of young adult issues, asserts that there are three Ps that directly affect adolescent self-esteem: peer pressure, popularity, and parents. These Ps can have a positive or negative influence on the development of our youth. At the age of the DCP students, parents play a lesser role than do peers. Youth crave the support of friends as they make the transition from parent to peer influence. Negative peer pressure is a true test of feelings of self-esteem. There is a correlation between a person's sense of self-esteem and the pressures of their peers. Koubek posits that communication is a very important component in developing and maintaining a good sense of self-worth. The more individuals can communicate their feelings and decisions, the better chance they have of making good choices. This ability to develop a good sense of communication stems from having confidence and a high level of self-esteem to begin with. Koubek believes that in the teen years a strong sense of self-esteem is necessary to combat the pressures inherent to the age, thus the belief that during the high school years self-esteem must be firmly intact so that one is able to stand up for one's self against negative peer pressure. The clear marker, according to Koubek, is being true to one's own identity, similar to the video, *The Myth of Self-Esteem,* and its determination of a strong sense of self-worth, or as with Lawrence, self-acceptance.

People tend to protect their self-esteem by engaging in activities that offer the highest chance for success, and by avoiding failure. Jennifer Crocker, Doctor of Psychology at the University of Michigan, and Lora Park in the Department of Psychology at the University of Michigan are in agreement with this. These components of self-esteem then can be self-regulated by the choices individuals make and the reactions to successes and failures (Leary, Tangney 291).

Crocker and Park developed a measure of common elements of self-esteem for teenagers including the following elements: 1) appearance, 2) external approval, 3) outdoing others in a competitive situation, 4) academic success or failure, 5) family support, 6) moral excellence, and 7) divine love. Over a period of two months, a study of students in their late teens applying to college was conducted based on Crocker and Park's principles where the students completed a survey addressing the above seven markers. The students were then asked to complete a Rosenberg self-esteem scale, developed specifically for the Crocker/Park study, twice a week or every time they heard from a college. At the end of the study, the students were asked to complete the same survey on the seven common elements of self-esteem. The results of this study showed that only the element of self-esteem related to academic competency was influenced. This supports the fact that fluctuations in self-esteem can be due to one specific element, not necessarily general life experiences, and that specific successes and failures can directly affect self-esteem. Thus, people will direct their attention toward the area(s) of common

element(s) of self-esteem that most affects their feelings of self-worth. A person who is concerned with appearance will spend more time on exercising and shopping while a person more concerned with academic success will spend more time studying. This research supports the theory that being true to one's own identity-one's successes-is the key marker in evaluating self-esteem.

In their book, *Handbook of Self and Identity*, Leary & Tangney also describe the work of William James. William James was a pioneering American psychologist and philosopher trained as a medical doctor who practiced from the mid- to late 1800s. James made two statements that have shaped contemporary understanding of self-esteem: 1) people have average levels of self-esteem that are established at birth and that state of self-esteem rises and falls based on successes and failures, 2) not all successes and failures have the same effect on self-esteem (292). Thus, a person's self-esteem is subject to change based on life's circumstances both in and out of our control, and the circumstances themselves will have varying effects depending on the individual's sense of self-esteem.

A very interesting article in Oprah Winfrey's *O Magazine* from January, 2008 offers a more developed opinion on the issue of self-esteem. The article discusses the advent of social and emotional learning, coined SEL, rather than the singular element of self-esteem. According to the article, some 20 years ago self-esteem became a household name and a national interest in self-esteem was developed in schools and communities. But the unfortunate outcome of the

popularity of self-esteem was that kids were no longer given positive, appropriate praise and criticism. There was a transfer away from ownership of accomplishments and behavior toward empty praise for simple participation, and a transfer of responsibility from the child to the event. For example, every child's painting became a Picasso, and missing the ball in soccer became the referee's fault (Ball 4).

So compelling was this generation of self-esteem worship that in 2003, Professor Roy Baumeister, professor of psychology at Florida State University in Tallahassee, led a team of researchers in the investigation of some 15,000 studies on self-esteem. Of the 15,000 studies, only 200 met rigorous scientific standards. To the surprise of the research team, the 200 studies showed that self-esteem alone had little to do with improved grades or career advancement or with substance abuse and violent behavior. What had happened was a shift from giving praise when it was earned to giving empty praise for little achievement and handing the responsibility of failure from the individual to someone else. Baumeister and his team discovered that giving medals and empty praise can do more harm than good. Taking responsibility for one's actions was more effective in building self-esteem than the "feel-good" approach to life regardless of one's actions (5).

Perhaps the final banishment of the old notions of self-esteem comes from Carol Dweck. Dweck is a professor of psychology at Stanford University and author of several books on psychological success. She has studied kids'

success and failure for nearly 40 years. Dweck understands that setbacks in life

not only affect individuals in terms of the setback or difficulty itself, but also in

terms of how self-esteem is affected. It is a double-whammy: the setback or

difficult situation must be dealt with but so must the inevitable deterioration of

self-esteem that results (Nussbaum and Dweck 599). Dweck contends that

society regards self-esteem as the most important thing in the world and that you

can give it to children by shielding them from criticism and praising their skills and

talents. Parents think they are helping their children, protecting them somehow.

In fact, they are making their kids so vulnerable that they lose their resiliency

(Ball 2).

The shift in thinking by researchers like Dweck and Baumeister coincides

with the revolutionary educational philosophy called social and emotional

learning, or SEL, as noted in Ball's article. SEL takes the position that if students

or adults are going to be risk takers, they need to feel safe. SEL self-mastery

training programs are found not only in schools, but in corporate America and the

military. These training programs teach a wide range of self-supporting skills,

including self-esteem which can help individuals better navigate their world. In

the mid-1990s, IQ was the de facto gauge for getting ahead in life, but Dweck's

and Baumeister's research support the notion that the qualities of SEL are of

equal consequence and are a key to enhancing learning and to preventing

pervasive problems. Self-esteem has to do with a realistic assessment of

strengths and weaknesses, but SEL includes other things such as how

individuals deal with stress and mobilize under paralyzing emotions. One might even go so far as to dub self-esteem as self-mastery.

A recent analysis of more than 200 SEL programs demonstrates an improvement in both personal behavior and academic success and a decrease in antisocial behaviors (6). The research indicates that an effective SEL program significantly improves test scores, grade point averages, and attendance while greatly reducing social misbehavior. The end result is that when a person with a healthy level of self-mastery needs someone to lean on, that individual can always find that person in himself or herself (6-7).

Ball's article reviews several prominent researchers in the areas of social and emotional learning. The key esteem markers in this review are empathy, self-awareness, self-discipline, establishing positive relationships, making responsible decisions, and handling challenging situations constructively.

Collectively, the research on self-esteem concludes that there are 14 self-esteem markers critical to positive self-esteem. They are 1) self-acceptance by being true to one's identity, 2) identifying areas that breed feelings of success, 3) respect for self and others, 4) an empathic sensibility, 5) a sense of achievement, 6) responsibility for action, 7) integrity, 8) pride in accomplishments, 9) self-motivation, 10) risk taking, 11) the ability to handle constructive criticism, 12) the ability to love and be loved, 13) the seeking of challenges of worthwhile and demanding goals, and 14) the taking of command and control of one's life.

DCP and Montalvo were interested in finding a researcher to study, among other things, the effects of the TAs' work with students on student self-esteem. DCP was a fertile environment for the study of self-esteem (as it relates to the teaching artist example) because of the ages of the subjects (the teen years being volatile years in terms of self-esteem), the at-risk nature of the students, and the willingness and eagerness of Montalvo and DCP to have a researcher analyze and study the effects of the TAs on self-esteem. Chapter 4 outlines how these self-esteem markers were used in relationship to the study at Villa Montalvo.

CHAPTER 4
METHODS OF ASSESSMENT

Self-Esteem Applied to the DCP/Villa Montalvo Project

The DCP/Montalvo collaborative project was designed with the goals of increasing student resiliency, strengthening students' capacity to make choices, improving college readiness, and building students' creative courage (risk-taking). A large part of the goal for the teaching artist example program between DCP and Montalvo was to support and grow DCP's mission to help their students develop a desire for excellence, a sense of community, and pride in themselves and their work. Self-esteem has much to do with all of these goals.

A desire for excellence, in its appropriate form, comes from a healthy sense of self. For the purposes of this research, pride can be defined as a dignified sense of what is due to oneself or one's position or character; one's self-respect or self-esteem. Self-respect and a sense of self-worth translate into the community as students with a healthy level of self-worth typically feel more worthy of, and interested in, the community around them. The better the DCP students feel about themselves, the more likely they are to be a part of, and contribute to the betterment of, the DCP community.

This research project sought to examine how closely these goals were met through the DCP/Montalvo program as it relates to self-esteem. In looking at the key markers of self-esteem and applying them to the various data sources from the project as described below, the researcher sought to determine whether student self-esteem had been affected by the Montalvo teaching artist program.

Overview of Methodology

The method of research that has been applied to this study is a descriptive qualitative one that entails a human study involving students at DCP and two teaching artists in residency at Villa Montalvo during the 2008 school year. The data sources, time frames, purpose, participants, collection methods and data analysis methods are described in the following narrative.

Homeroom and Assembly Observations

Student observations were done on a regular basis one to two times per week during the fall semester of 2007 by Villa Montalvo, and one to three times a month during the spring semester of 2008 by the researcher. Observations were conducted as the students participated in arts activities facilitated by the teaching artist during weekly all-school assemblies, during homeroom, and at various irregular times with the TAs. The purpose of the observations was to identify any self-esteem markers present during the observations. Notes were taken during the observation periods pertaining to the interaction of the students with the arts activity, specifically, student responses to the activity and to the TAs, and, in some cases, the kind of outcome the activity provoked.

The analysis specific to the observation data collection included student experiences at DCP and approaches to school work, working with the TAs during the homeroom activities, and the ability of the students to relate to the TAs. The observations were analyzed by looking for any of the 14 key self-esteem markers

during the observation period. Out of a total of 400 DCP students, 11 students were observed.

Focused Group Interviews with Selected Teachers

At the end of the 2007/2008 school year, an interview session was held with a focused group of five DCP teachers. The teachers were selected based on their interest in being interviewed, and their availability. One of the five teachers was selected to participate in the interview because she taught higher risk students based on the student's verbal reasoning skills. The interview was conducted by the ImproveGroup, a Milwaukee-based consulting group that was hired by Villa Montalvo, to analyze the DCP component of the TA program in order to assess what worked well and what changes might be needed as the TA program at DCP developed. The ImproveGroup did not have any contact with the students, nor did the ImproveGroup collect any data with respect to student responses to the TAs, in particular the TA effect on student self-esteem. Questions pointing to the success or failure of the teaching artist example pilot program were posed to each teacher, and teachers were solicited as to whether they believed the students responded to the TA program in ways that affected their risk-taking, self-confidence, and resiliency skills. The interviews were observed by the researcher and notes were taken.

The interview data that was collected was analyzed by the researcher by looking for self-esteem markers in the data.

Word Art

Student word art work, including poems and lyrics, were copied and collected during the spring 2008 semester. Students had a choice of either participating or not participating in this arts project. Thirty-three students chose to participate in the project, and each of the thirty-three pieces of word art were collected to ascertain student responses to the TA work, specifically with respect to performing arts. The data was analyzed by looking for any of the 14 key self-esteem markers in the word art.

Journaling

The final art activity during the spring of 2008 was for the students to make some kind of vessel or container. The purpose of the activity was for students to find ways to contain their most important thoughts and feelings, or to create a vessel to hold their most special material objects. Students were encouraged to make journal entries with respect to the vessel activity. A total of 18 journal entries from 18 students were collected and photocopied. The data was analyzed by looking for any of the 14 key self-esteem markers in the journal entries.

Teaching Artist Questions to Students

During her fall 2007 semester, Carol Ponder (teaching artist) posed three specific questions to her students having to do with arts in education. The students prepared their responses to these questions in written form. This data

was copied and collected after IRB approval by San Jose State University's

Graduate Studies and Research. The three questions were as follows:

1) Do you consider yourself a creative person?

2) What are the roles of artists in the 21st century and what purposes do they serve?

3) Should the arts be taught in schools along with other academic subjects?

A total of 80 responses were collected, coded, and analyzed looking for

written responses that indicated any of the 14 key self-esteem markers in the

student's answers.

Student Surveys

The junior and senior students at DCP, a total of 145 students, were

asked to fill out a survey (see Appendix), in order to gauge their response to the

work of the teaching artists in February of 2010. Only juniors and seniors were

surveyed because the juniors and seniors were freshmen and sophomores at the

time the research began. The current DCP freshmen and sophomores were not

part of the study. The survey was designed with the Rosenberg model in mind

and tailored to this study. The survey questions included all of the key markers

found in the literature review of self-esteem. The purpose of the survey was to

assess whether the teaching artists at DCP have had a lasting effect on the self-

esteem of the students according to the survey. The survey was designed by the

researcher to achieve maximum measurement of student's self-esteem through

pertinent, rigorous questioning. The survey included three possible responses

from students (not at all, sometimes, and very much), similar to the Rosenberg self-esteem survey study design.

The survey was distributed and collected during advisory period by DCP staff, as advisory period is a time once a week when students can talk to DCP staff about issues and/or problems they are having. Out of a total of 145 junior and senior students at DCP, 70 surveys were collected due to absence of students and scheduling conflicts that prevented the remainder of students from completing the survey. The survey results were tallied question by question and charted on a spreadsheet. The researcher identified key words and phrases related to self-esteem markers. Opportunity was given on the survey for students to comment about their responses to each individual question that was posed. Students were also invited to state specific examples of risk-taking on the survey.

When analyzing the results of the survey, the key self-esteem markers were identified and measured in each of the data questions being posed. The data was then compiled and a percentage of the total given. Once the percentage was determined, the results were charted to represent the data.

Rosenberg Self-Esteem Model

The Rosenberg self-esteem scale generally uses a three or four-point scale that ranges from "strongly agree" to "strongly disagree." This framework was appropriate for the design of this survey as it is perhaps the most widely-used self-esteem measure in social science research. Morris Rosenberg

developed his self-esteem scale in the mid-1960s. It earned its reputation for the industry standard measure of global self-esteem due to its high level of reliability and replicability (University of Maryland). Rosenberg's self-esteem scale is widely used in sociological and psychological studies and is the basis on which the survey for this study was designed.

The Rosenberg scale is measured using a series of statements in a given scale item, by having the participant check the appropriate statement that pertains to them. This system has been used in other arts studies to analyze the effect of performance on participants' self-esteem. For example, "The Effects of Musical Performance, Rational Emotive Therapy and Vicarious Experience on the Self-Efficacy and Self-Esteem of Juvenile Delinquents and Disadvantaged Children," and a study done through the *Critical Links* Arts Education Partnership, all utilize the Rosenberg model to assess self-esteem of disadvantaged adolescents (Arts Education Partnership).

Self-Esteem Markers

The key self-esteem markers have been identified in Chapter 4. These markers come from a review of the research focusing on self-esteem in adolescents. The markers identified are those that are the most rigorous and repetitive across the research as being key indicators of authentic self-esteem.

Though some of these markers are not specifically spelled out in every study, they are implied and/or related to the markers noted in every study. The key markers examined in the data collected from the students in this study are:

1) self-acceptance by being true to one's identity;
2) identifying areas that breed feelings of success;
3) respect for self and others;
4) an empathic sensibility;
5) a sense of achievement;
6) responsibility for action;
7) integrity;
8) pride in accomplishments;
9) self-motivation;
10) risk taking;
11) the ability to handle constructive criticism;
12) the ability to love and be loved;
13) seeking challenges of worthwhile and demanding goals; and
14) taking command and control of one's life.

Study Considerations

It is important to note that in a qualitative study such as this the data is designed to assess sociological and behavioral qualities and is not designed to analyze self-esteem in a quantitative statistical manner. With that in mind, it is important to understand that the data collected in this research project is measured based on the way students feel about issues relating to self-esteem.

This study is specific to the DCP junior and senior student community and, as such, includes a small sample size. The study is limited to the DCP juniors and seniors because they were freshmen and sophomores when Carol Ponder and Nilea Parvin were working with the DCP community. Despite the fact that the sample size is limited, the study is limited to the DCP student body so the sample size is determined by the size of the student body that was present during the 2007/2008 school year.

The homeroom and assembly observation results are the most difficult to analyze. The nature of the observation data is such that the results were

witnessed, but not directly verified. In the results section in Chapter 5, it is important to note that the students were not interviewed. There were sociological behaviors that delivered clear relationships to self-esteem based on the information gathered in the literature review. The assumptions from the observations were made from the research gathered in the literature review.

All of the data except the surveys was collected at the end of the 2007/2008 school year prior to graduation. The survey data was collected in February of 2010. The researcher favors the time gap between the survey data collection and the other data collection because it allows the research to show whether there has been a lasting effect on the students over time.

CHAPTER 5
ANALYSIS OF RESULTS

In the case of the DCP project, it was discovered that some art activities had little or no effect on some of the students, and a profound effect on others. Following are the areas of data collection and the corresponding results for each category.

Observations in Homerooms and Assemblies

At the beginning of the fall 2007 semester, Carol Ponder, one of the teaching artists in the project, stated that she hoped her homeroom activities would motivate the students to think metaphorically by having them go through a creative process to make decisions. During the observation periods, the students consistently exhibited verbal and behavioral signals that indicated the artist's exercises had a profound effect on them. One of the classes that Ponder spent quite a bit of time with was called a Verbal Reasoning class, so noted because these students needed extra attention in English language skills. In September of the fall 2007 semester, the Verbal Reasoning II (VR II) students were observed by a Montalvo representative participating in one of Carol Ponder's first homeroom activities called "personal museum." Seven of the twenty students participated during the observation period, a 35% participation rate that day. The students were asked to bring a few personal items that had significance to them and share them in front of the class in a performance style presentation. Several of the self-esteem markers could be identified in the performances the students created. In all cases the act of performing itself was a

risk. The items the kids brought represented a connection to their own identity and definitely a sense of pride. It was also a performance that was in the control of the presenter given the parameters of the activity. These are all self-esteem markers. One particular example of key markers in the observations was a female student participant (SP1-HRA) who brought in a tiara, a reminder of her family and childhood, and a CD and flag from her home country of El Salvador. A sense of identity and pride emanated from this student, to say nothing about how much of a personal risk she was taking by presenting in front of the class (Montalvo).

During two consecutive assembly periods in September of fall 2007, Carol Ponder taught a chant to the student body. Week one approximately one third of the students participated in the chant. Week two approximately one half of the students participated, a marked increase in participation indicating that more students were willing to take the risk during week two. By the September 29, 2007 assembly, students were coming up to Ponder afterward and commenting on how glad they were that she had come to the school, and how much they loved what she was bringing to the school (Montalvo).

During a homeroom activity in mid-October 2007, two male student participants (SP2-HRA & SP3-HRA), out of a class of 24 students, performed a rap song that expressed their sentiments about making good choices rather than using drugs and getting imprisoned for bad choices, and avoiding abusive, and inappropriate sexual relationships (Montalvo).

At the November 21, 2007 assembly, several students performed acts of word art. One such male student participant (SP4-HRA) sobbed during his performance because his artful words were able to express how society persecutes teenagers. He proceeded to encourage the audience of his peers to step out of themselves and perform and write (Montalvo).

The December 5, 2007 assembly was one of Ponder's last assemblies. Two performances in particular were remarkable from that assembly. Two male student participants (SP5-HRA & SP6-HRA) rapped to Carol with some of the following lyrics: "Beautiful tones; no one can pull apart her (Carol's) culture; I wouldn't be here if it weren't for her (Carol); she (Carol) superman'd my soul; forever and ever of piece of you in my anatomy." I believe a catharsis was witnessed from these boys. Two other male student participants (SP7-HRA & SP8-HRA) presented word art and a rap to Carol. Selections from their word art include: "sweet voice; put faith back inside me; all of us are in you when you sing; your words have inspired me; you are helping the lost soul inside of me; you take away the pain; you spark the fire in me; you inspire the ancients in me; we love you, thank you" (Montalvo).

The spring semester 2008 observations, with Nilea Parvin present as the TA, did not yield anything remarkable. The homeroom and assembly activities were still a part of Parvin's work at DCP, but her impact was not notable during these periods. As compared to Ponder, Nilea Parvin did not have any effect on the students worth noting during my observations. The students were

appropriately engaged in the activities, but nothing was observed in the students' behavior or verbal exchange that indicated an effect on self-esteem. According to one of the teachers, Parvin was not given the same opportunity to present at assemblies as Carol was. As far as my data collection and observations were concerned, the students' self-esteem was affected more by Carol Ponder than by Nilea Parvin.

Collectively, the observations from homeroom and assembly activities yielded 8 results that were notable as having a positive effect on some component of the self-esteem which nets out to approximately 2% of the DCP student population during observation periods. Although many other students participated in homeroom and assembly activities indicating that they were risk-takers and in control of their presentations, the self-esteem markers were not conclusive enough to assume a marked effect on self-esteem.

Interviews with Selected Teachers

The focused interviews with five of the DCP teachers took place on June 3, 2008. The interview was conducted by the ImproveGroup, a Milwaukee-based consulting group. The interviews were conducted in small groupings. The first group consisted of a Spanish teacher (T1) and a Verbal Reasoning teacher (T2). The second group consisted of three teachers, one a photography teacher (T3), one an English teacher (T4), and one a history teacher (T5). The interviews were broken down into four categories of questioning, and were all related to effects on student self-esteem: 1) defining success, 2) risk-taking, 3) self-

confidence, and 4) resiliency. Changes for the TA program for the next semester were also discussed, but that line of questioning does not relate to this study. The analysis is broken down by teacher group and then by question category.

The first question was defining the success of the TA program category. T1 stated that "if kids aren't motivated, they won't learn." From that statement, T1 saw that her students would become excited with the anticipation of what the TA would do. T1 sited this about Parvin in particular. T1 noticed the students' curiosity was inspired by the TAs.

T2 believed that the students made new or better connections to the material being presented by Parvin and witnessed new forms of expression by the students. The culminating project in spring 2008 by Parvin was a vessel project. The students were to create some kind of vessel, a holding container of their own design, and to elaborate on what the vessel's purpose was and on what things the vessel would hold that were important to the students. T2 noted that Nilea was able to get every single one of the students in her VR 2 class to make a vessel which was, in T2's opinion, an activity the kids might not normally have done prior to the advent of the TA program. This statement indicates risk-taking, respect, a sense of achievement, pride, and a challenge – all self-esteem markers. T2 feels that the TAs encouraged the students to consider new exposures and methods of learning. T2 believes that the staff in general was surprised at the success of bringing the TAs into the DCP environment.

In the category of risk-taking, T1 noted that the students were less afraid to share what they thought, and less afraid of the potential to be different. They felt good about their own opinions. T1 stated that the TAs built confidence in the students. At first the students were not willing to present at assemblies. Over a short period of time during that same semester, they couldn't wait to present. T1 admits that some of this growth in most all of the key areas of self-esteem--risk-taking, confidence, pride, self-motivation, challenge, control, achievement, self-acceptance--was due to comfort as the year progressed, but the growth was profound, more than would have been without the TAs according to T1. All these observations were a change from before the TAs arrived.

T2 noticed that students who normally were reticent to share became brave with their sharing. Students that had not shown any passion or creativity were much more poised and ready to present. T2 also noticed an increase in verbal confidence which was quite notable for this class since T2 taught the Verbal Reasoning class for students who needed extra consideration in English skills. Both T1 and T2 were delighted by the fact that three DCP students had plans to go to Washington, DC for a national slam poetry competition (a form of expressive word art). Both of these teachers believed the decision to compete in the slam poetry event had a great deal to do with the TA influence.

Self-confidence and resiliency were notable to both T1 and T2 in that their students have actually expressed that self-confidence is something that has

grown or that they admit they need more of--an expression of confidence in and of itself.

In relationship to group two and their impressions of risk-taking, T3 noticed more risk-taking and, hence, a marked increase in the confidence of her students through activities in spoken word, leadership, and peer inspiration through music. Though T3 thought the vessel activity led by Parvin was exciting for her students, T4's students were not happy with the vessel activity because, in T4's opinion, the students were not given enough opportunity to get to know Parvin before engaging in the activity. With Ponder, however, T4 noticed certain students performing daring exhibitions of dance and spoken word art.

In the category of resiliency, T3 noted that one of her students found more purpose in what he was doing. Ponder helped him grapple with his identity through the arts.

As an overall success evaluation, the collection of five teachers believed that the TA program did not seem to have transferred much to academics, but helped with the personal growth of a small percentage of students. The teachers did not feel that the program reached more than 3-5% of the overall DCP population in anything more than a small measure (DCP).

Word Art

Word art activities were specific to Ponder's contribution as her area of expertise is performing arts. Thirty-three word art copies were collected after university IRB approval. Out of the 33, 6 of these (SP9WA - SP14-WA), (one

female and five male), were identified as having significant passages that relate to the issue of the TA activity having an effect on self-esteem for a yield of 18%.

The word art from SP9-WA is a rap entitled *This Is My Life.* The content of this piece has to do primarily with the struggles of life on the street, but the student makes note of the life he loves and the life he cherishes in the midst of all the sadness of the piece. This indicates his realization about the truth of his identity, and his capacity for empathy and love. The student also took a great risk in putting together such a piece.

Male student SP10-WA wrote a rap for Ponder and speaks directly to her about how the lyrics he writes take away his pain and misery. At the end of his rap, his final line is "we love you Ms. Ponder from the bottom of our heart." This was a particularly intense piece from a student that was profoundly affected by the work Carol Ponder brought to the school. As so much empathy, risk, and self-acceptance went into this piece, the effect was almost visceral.

Ponder seems to have had a similar effect on male student SP11-WA. He prepared a rap as well and his passages state that "when you [Carol] stepped in front of us, U supermaned my very soul. I'm gonna take a piece of you and put it in my anatomy."

Another example of a student profoundly affected by the work Carol brought to the school is male student SP12-WA. He also prepared a rap and directly stated that it was Ponder's voice that made him rejoice as he lives his dull life. "Ponder puts the joy back in the days as we await the dreadful day of

death." Student SP12-WA also states, "this boy right here gots potential 2 go 2 college."

Female student SP13-WA wrote a poem about drugs which is included in its entirety as Figure 3.

Why do you do them?
Do you think they make you look cool?
You think you deserve some kind of respect?
Well let me tell you this
You're a fool!
Killing those brains cells in your head.
It starts by fuckin up your education
You cut class to get a puff pass.
Your TRUE friendships fall apart.

Fig. 3. DCP Student Poem (DCP)

The word art in Figure 3 shows signs of truth to identity, self-respect, responsibility, integrity, taking control, and risk-taking.

Figure 4 represents another student rap from student SP14-WA. The entire rap is included here as the contents are best understood when read in their entirety.

What's the whole point in comiting a crime?
Out in the streets yus waisting your time.
All these youngsters at in the streets dodging bullets
running from the cops
they continue on and never come to a stop
All for respect trying to raise to the top
What's the whole point of taking a man's life
Probably a father and has a beautiful wife.
They come up behind you and stab you with a knife.
All they do is drink and drugs.
Never see them smile all they give is muggs.
But we need to stop and change our streets
We should come together and come to peace.
Stop putting mothers on their knees.

Fig. 4. Student Rap (DCP)

This piece clearly speaks to empathy, integrity, responsibility, control, and pride.

All of the word art that was shared by students was profound in terms of its content. The 18% result factor suggests a significant effect on self-esteem. To actually witness the students presenting some of these passages, and to read the passages adds an element of real passion to this data.

Journaling

Though there was some journaling done in the fall semester, the majority of journaling was done during Nilea Parvin's tenure in spring. A total of 18 copies of journal entries were collected, all from spring semester and all having to do with the vessel activity Parvin brought to the school. Of this total, 6 were identified (SP15-J--SP20-J) as having significant passages that coincide with the identified self-esteem markers, yielding a success rate of 33%. Excerpts from these 6 journal entries include passages such as "vessels in my life hold my fears;" "the vessel I create will hold my qualities;" and "this vessel is very

important to keep your good things in," from student participant SP15-J. Student participant SP16-J notes that his vessel holds all of his thinking for the day, and all of his dreams. Student participant SP17-J noted the same thing about her vessel containing her dreams.

Student participant SP18-J gave particular significance to her vessel journal entry stating that her vessel holds her "strengthness" of not giving up; her dreams; respect of family; and the dreams of her future. The self-esteem markers are in the text itself.

Student participant SP19-J is a Verbal Reasoning student with difficulties in writing and language skills. He notes the following which is stated in his writing: "my vessel would hold my memoris of my past & what its coming to be my fewter. It would hold the memoris when I feirst rood a bick, when I came to the US, when my mom divorst my dad." Despite the fact that this student is in need of remedial work in his writing and language skills, it is still evident that Parvin's vessel activity affected him on a personal and possibly also affected his self-esteem.

Teaching Artist Questions

During her fall 2007 semester, Ponder posed three particular questions to the students having to do with arts in education. The students prepared their responses to these questions in written form. This data was copied and collected after university IRB approval. The three questions were as follows: 1) Do you consider yourself a creative person? 2) What are the roles of artists in the 21st

century and what purposes do they serve? 3) Should the arts be taught in schools along with other academic subjects?

The first question regarding whether or not students considered themselves creative brought in a total of 38 responses. Out of that total, 5 noted a positive effect based on the self-esteem markers in the responses for a yield of 13%. The 5 responses that showed evidence of the identified self-esteem markers, SP20-C - SP24-C, did so in the following ways. SP20-C expressed creativity in words by "trying new things", "doing stuff out of the ordinary while having fun." This shows evidence relating to achievement, self-motivation, risk-taking, and seeking challenges. SP21-C directly states being creative is a great success, indicating breeding of success, pride, and self-acceptance. SP22-C simply states that being creative is trying new things which indicates risk-taking, seeking challenges, self-motivation, self-acceptance, taking control, self-motivation, and responsibility. SP23-C states that being creative is a chance to show the person you really are, to be creative when mad and sad. This directly correlates to achievement, love, seeking challenges, taking control, integrity, self-motivation, risk-taking, and pride among others. Lastly, SP24-C lists the characteristics of being creative and includes individuality, emotions, courage, confidence, and intelligence which all speak for themselves in terms of relating to self-esteem markers.

Table 1 displays student responses to question two pertaining to artist

roles in the 21st century. Key self-esteem markers based on the student

responses are noted in the table.

Table 1
Student Responses to the Question "What are the Roles of Artists in the 21st
Century?"

Student ID	Student responses	Key self-esteem markers
SP25	Teach how life really is, how we can be better people	Self-acceptance; success; achievement; integrity; pride; self-motivation
SP26	Can do art instead of other things in the streets	Risk-taking; taking control; self-motivation; pride; integrity; responsibility; self-acceptance
SP27	Can make better lives; inspire people to try and help others	Empathy; success; achievement; responsibility; taking control; love and be loved; integrity; empathy
SP28	Take people somewhere they've never been	Seek challenges; risk-taking; achievement; self-acceptance
SP29	Show what the mind's limits are all about	Seek challenges; risk-taking; self-motivation; achievement; taking control
SP30	As role models for kids to look up to	Integrity; love and be loved; breed success; respect
SP31	A key in people's hearts to survive	Love and be loved; self-acceptance; empathy
SP32	To help young students express their feelings about problems in the world or within themselves	Taking control; risk-taking; responsibility; achievement; self-acceptance
SP33	They help people feel good	Empathy; love and be loved
SP34	To inspire people to share a story	Risk-taking; empathy; pride

Source: DCP

Question number three discusses whether the arts should be taught along

with other academic subjects. Twenty-one responses were collected, some the

same student results as in Table 1, with a result of 10 positive markers identified.

This is a high positive response level at 48%. Because of the high response

rate, this data will also be presented in table format in Table 2.

Table 2
Student Responses to the Question "Should the Arts be Taught in Schools Along
with Other Academic Subjects?"

Student ID	Student responses	Key self-esteem markers
SP26	Yes, to not be in the streets and show how you feel through art	Respect; achievement; responsibility; risk-taking; taking control; self-acceptance; success
SP27	Yes, to express yourself and not keep bottled up because it could turn out bad for kids who are our future	Success; achievement; integrity; risk-taking; love and be loved; taking control
SP28	Yes, to feel good and release emotions	Risk-taking; challenge; taking control
SP30	Yes, they make you think more	Success; achievement; challenges; taking control
SP31	Yes, when kids are creative they are able to change the world	Success; achievement; pride; self-motivation; risk-taking; challenges; taking control
SP35	Yes, to help figure out what to do in college	Success; achievement; challenges; taking control
SP36	Yes, it teaches values, spreads knowledge and makes you think	Achievement; pride
SP37	Yes, it helps you think and helps students with school work	Success; achievement; responsibility; motivation
SP38	Yes, it helps kids express themselves in a different way other than violence to have opportunity in life	Self-acceptance; respect; achievement; responsibility; integrity; pride; self-motivation; risk-taking; taking control
SP39	Yes, it gives students another way to view, experience, and deal with social and academic problems	Success; empathy; responsibility; integrity; self-motivation; risk-taking; challenges; taking control

Source: DCP

In summation, the data collected from observations, word art, journal entries, TA question responses, and teacher focused group interviews are represented in chart form as seen in Figure 5.

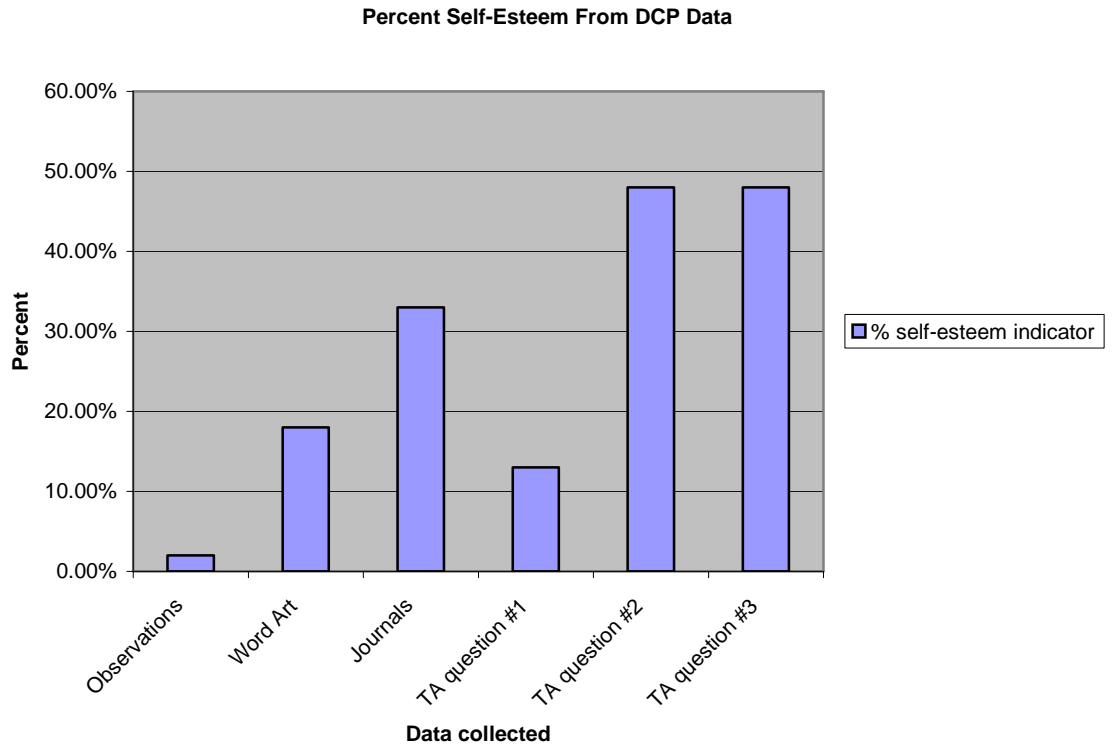**Percent Self-Esteem From DCP Data**

Fig. 5. Self-Esteem Data Collected in Percentages From DCP Through Observations, Word Art, Journals, TA Question #1, TA Question #2, and TA Question #3 (DCP)

Student Surveys

Though this thesis is primarily a qualitative study, the survey data that was collected does provide some measurable means of identifying the effect the TAs had on student self-esteem. The 70 survey results were tallied and put into Figure 6 for examination.
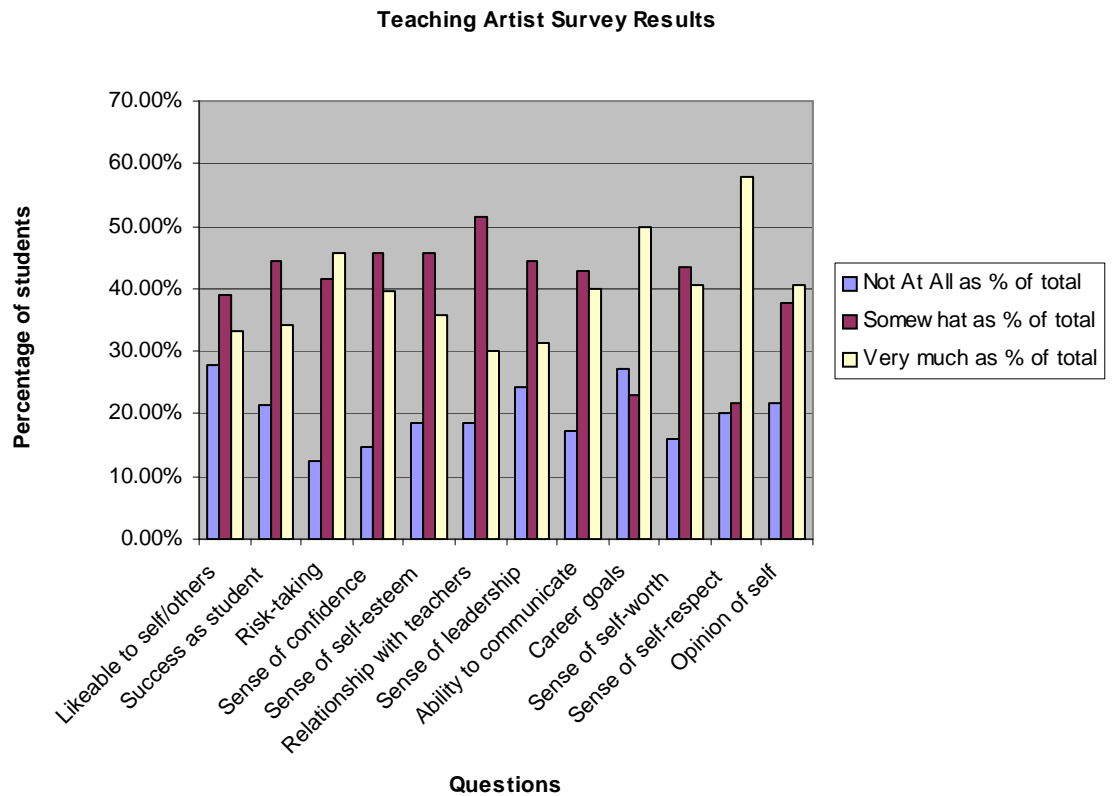
Teaching Artist Survey Results

Fig. 6. Results from Survey about Teaching Artist Work at DCP (DCP)

It is clear from the chart that all of the results for students being affected with the

"Not At All" result is less than 30% across all questions. Students being effected

either "Somewhat" or "Very Much" is 30% or higher across all questions. This

data is the most statistical of all the data collected in that it is based on a

measurable scale, that of the Rosenberg self-esteem model, and can be charted

accordingly. The analysis presented in this thesis does not attempt to discern

what percentage level constitutes a successful program, however, it should be

pointed out that there is notable effect on students with respect to self-esteem in

all the areas of data collection as a result of the teaching artist example program.

The data shows that there are several ways in which the TA activities affect self-esteem, not whether the success or failure of the program is based on some percentage of the data results.

From this study, it is clear that student self-esteem was affected, at least to some extent, by the TA activities. The collective data suggests that when the students were given the opportunity to respond to arts activities, they experienced an effect on their self-esteem. As an observer, it was obvious that self-esteem was being affected by the activities. The behavioral and written results were remarkable, and it was validating to observe the unfolding results. It was noticeable through the observations and through the data that was collected that the students were using a higher level of critical thinking which has been proven to be a great benefit to arts in education.

The survey was particularly valuable as it not only showed marked effects on self-esteem, but it showed the student's impressions of the TA activities over time.

The data presented in this research is relevant to the field of arts in education as it helps to validate that arts in education can have a positive effect on students and their ability to learn, their ability to grow as students and as individuals, and their desire to strive toward a more productive, meaningful career as they move through their schooling.

CHAPTER 6
CONCLUSIONS

Teaching artists by design bring their art into some kind of teaching environment. In doing so, the purpose of the TA is to enhance the educational experience of youth and provide for a fuller, richer learning environment. Evidence of the positive enhancement of education can be shown by the way students respond to their educational responsibilities creatively, and how their participation in creative activities becomes more active over time. The teaching artist impact can also be evaluated by making learning visible through witnessing student responses to the artists by observing student responses to TA-led activities, by reviewing student's creative work and responses to TA inquiries, by surveying the students, and by interviewing the teachers. According to Carol Ponder, the first Montalvo-hired teaching artist at DCP and a reputable teaching artist in the performing arts field, the effective TA will be able to infuse students with, not only ownership of their artistic exploration, but with the motivation and, hence, the ability to be life-long learners (Ponder 114).

The design of this study offers sufficient evidence to make a positive statement about the validity/benefit of researching the field of the teaching artist, and about the effects of teaching artists in the classroom. The data collection from DCP has provided much student and teacher input to support the research, and the literature available in the field augments the study to its natural conclusions.

Given that the premise of the study is to determine in what way active student involvement in teaching artist activities effects student self-esteem at DCP, it is clear from the data that the DCP/Montalvo teaching artist program does, in fact, have a positive effect on student self-esteem as defined by the key markers identified in the literature. The research does not intend to define at what percentages the program can be defined as a success or failure, but to point out that there was an impact on student self-esteem and to what measure.

The homeroom and assembly activities pointed to some specific observations where student self-esteem was clearly affected. The raps prepared by SP4-HRA, SP5-HRA, and SP6-HRA were marked examples of students taking personal risks to perform for their peers. This indicates that Carol Ponder had given them the desire to grow, change, and love through her teaching.

The primary conclusion from the focused interviews with teachers was that all of the teachers noticed an increased capacity from their students to take risks. Though other observations were verbalized by the teachers, student risk-taking was affected from most of the TA work according to the DCP teachers.

The word art activity showed an impact on several student self-esteem markers in all of the student submissions. Students SP9-WA through SP14-WA showed specific areas of growth in self-esteem, in particular, male student SP10-WA who wrote the rap that spoke directly to Carol Ponder about taking away his pain and misery, and SP11-WA whose rap written for Carol Ponder talks about taking a piece of her and putting it into his anatomy.

The journaling data all pertains to the culminating vessel activity by TA Nilea Parvin. Self-esteem markers are evident throughout the data as students indicated that their vessels hold dreams and fears.

The responses to TA-posed questions shows particular effects in the self-esteem markers of risk-taking and success across all of the data that was collected.

The areas of journaling, TA question #2, and TA question #3 indicate better than a 30% yield in exhibiting positive self-esteem markers as seen in Figure 5.

Figure 6 depicts the results of the surveys collected from a portion of the DCP student body. The data in this chart indicates that all of the survey questions yielded at least a 30% positive effect on self-esteem. In particular, student feelings about career, self-respect, and students' opinion of self were affected by the TA activities at DCP.

There is definite validity behind the idea of further studying the teaching artist program, especially for high school students where the issue of self-esteem is at its most transitional growth point. Further study of programs similar to the DCP/Montalvo program should focus on further collection of data in survey format as this format is an excellent way to gather specific information in a more quantifiable way. Focused student interviews would benefit the study as well. The timing of the study is paramount to ascertain the lasting effects of teaching artists example programs. Data collection should occur at the time of the

program and then again after the passage of some defined number of semesters while the students are still engaged at the school, but the program has had some time to gestate. Only through this passage of time can lasting effects be determined unless pre- and post-program data is collected for comparison. Data collection at the time of the program can only ascertain immediate effects. One of the benefits of such an arts program is in the ability of the program to give students lifelong skills, not just a snapshot of positive growth.

With a clear definition of self-esteem and its markers from the literature review, and with the collection of pertinent data from the DCP students through various appropriate data collection methods, active student involvement in teacher artist activities had a definitive effect on student's self-esteem at DCP High School. In what ways does active student involvement in teacher artist activities at DCP affect student self-esteem? Active student involvement in teacher artist activities at DCP affected student self-esteem in all of the 14 identified key self-esteem markers identified in the literature review.

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Teaching Artist Survey

This survey is based on the experiences you had with the teaching artists who came to DCP during fall 2007--Carol Ponder, and spring 2008--Nilea Parvin. I am interested in discovering the potential benefits and/or pitfalls of having teaching artists working with students at DCP. Please answer, in as much detail as possible, your thoughts on the following questions with respect to the effects of the teaching artists and the activities they conducted at your school. Then please write about your experiences with Carol Ponder and Nilea Parvin including whether you believe you were affected positively or negatively. Please provide a detailed explanation or example to support your ranking.

1. How did you feel about the teaching artist (TA) homeroom activities?

2. How did you feel about the TA performance activities during assemblies?

3. Did your work with the TAs affect the following (please circle the appropriate response):

    a. How likeable you are to yourself and others:

       Not at all   Somewhat   Very much

       Comments:

    b. Your success as a student:

       Not at all   Somewhat   Very much

       Comments:

    c. Positive risk-taking:

       Not at all   Somewhat   Very much

       State specific examples of risk-taking if possible.

    d. Your sense of confidence:

       Not at all   Somewhat   Very much

       Comments:

e. Your sense of self-esteem:

Not at all   Somewhat   Very much

Comments:

f. Your relationships with teachers:

Not at all   Somewhat   Very much

Comments:

g. Your sense of leadership:

Not at all   Somewhat   Very much

Comments:

h. Your ability to communicate with others:

Not at all   Somewhat   Very much

Comments:

i. Your career goals or interest in pursuing a career:

Not at all   Somewhat   Very much

Comments:

j. Your sense of self-worth:

Not at all   Somewhat   Very much

Comments:

k. Your sense of self-respect:

Not at all   Somewhat   Very much

Comments:

I. Your opinion of yourself:

    Not at all   Somewhat   Very much

    Comments:

Please write about your experiences with Carol Ponder and Nilea Parvin including whether you believe you were affected positively or negatively. Please provide a detailed explanation or example to support your ranking.