ABSTRACT

BREWINGTON DOUGLASS, MARGARET. Professional Artists as Teachers with At-risk Youth: A Narrative Case Study (Under the directions of Paul Bitting.)

The purpose of this arts-based research was to examine the teaching strategies of four professional artists serving as teachers with at-risk youth ages eight to 17 years old in a community-based arts program. More specifically, through a narrative case study design, this study focused on identifying 1) the factors that influenced the professional artist as a teacher's (PAAT’s) choices of strategies and methodologies with at-risk youth, and 2) the artist's perceptions of his or her effectiveness.

Previous modes of inquiry have attempted to use more experiential approaches in order to give their research scientific validity. A major problem with such approaches is their inability to capture the ineffable quality of human nature. Using a Reciprocal Exchange Process Model of Multiple Intelligences, this study examined the triadic component (A to B to C) to identify the factors that influenced the artist’s strategies and the artist’s perceptions of how these strategies helped shape and refine instruction. The study was based on in-depth interviews, multiple observations, and document and media analysis.

Findings for the first research question revealed that collectively, there were 35 factors that influenced the artists’ choices of strategies and methodologies with at-risk youth. Some factors overlapped, revealing an interdependency or co-dependency with other factors, while the remaining ones were unique to the individual artist or discipline. Strategies that all artists had in common to address these influences were the use of immediate feedback, praise, redirection, and student input. The findings for research question two revealed that overall, the PAATs perceived their approaches were effective.
with this population. Contributing factors were the artists’ adaptability; the utilization of positive feedback; and the artists’ ability to judge when to intervene.

Results of the study should be of interest to those who support arts-based research and to those who are interested in the role the arts can play with at-risk youth in program design, teaching reform, student learning, or instruction.
PROFESSIONAL ARTISTS AS TEACHERS WITH AT-RISK YOUTH:
A NARRATIVE CASE STUDY

by
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DEDICATION

There are no words to describe the love, admiration, and gratitude that I have for my parents. My parents have given me a legacy of hard work, tenacity, love, and a name. Ben A. Brewington, Sr. often expressed an inadequacy in his ability to express himself publicly because he “only had a six grade education”. Yet, he was able to lead an East End Action Group that promoted change in the black community by registering voters, assisting candidates with a heart for all people, organizing community members to get streets paved in the black neighborhoods, and representing his community in the city town hall meetings. In his own neighborhood, he helped to keep it safe and beautiful, initiating neighborhood watch long before there was neighborhood watch and building trash can racks for his community. In honor of his contributions for his labor, there is a street named for him in my hometown, the first ever dedicated to a living recipient. Each time I would tell Daddy I wanted to go back to school, he would say, “Get all the education you can get. I’ll help you any way I can”.

Caroline Virginia (“Jennie”) Harris Brewington was a sweet, loving mom, one in which it was said, “Jennie’s funny ‘bout her children”. In other words, don’t mess with my mom’s children. One of my earliest recollections is her teaching kindergarten, taking with her three of her children that “loosely” qualified by age. That is why I attended kindergarten for two years (from ages three to five) and dear Sonja attended four years. Although small in stature, mom was big in heart. The greatest example of her humility and servitude was her work at Cherry Hospital. Although she possessed a bachelor’s degree and a teacher certification, she took a job as a Health Care Tech so that she could be home with us during the day. Dad worked during the day and was home with us at night. My dad tells
the story of how my mom went for years without a pair of stockings. He found out one day
during the time when he was building our family home. He would work during the day (on
his regular job) as a brick mason, and each evening (on our home) when he got off work.
He would work until it was too dark to see. One day, he suggested that my mom visit her
sister. When she told him she could not, he asked her why. She told him that she didn’t
have any stockings. He asked her, “Jennie, why didn’t you tell me”. She said, “Well, cause
I knew you didn’t have the money”.

My parents instilled within me a drive to do my best and to never give up no matter
how hard the way becomes. I love them and will always carry a legacy in my heart. So, to
Bennie and Jennie, I dedicate this to you!

Tribute to “My Brother, Ray”

You have gone on before me, to my heavenly home. When it is my turn, I know this
time you won’t say, “Mom, tell Margaret to stop following me”.

Love,

Sissy
I hold Bachelor of Art and Master of Fine Arts degrees in Theatre from the University of North Carolina at Chapel Hill and a Master of School Administration degree from North Carolina State University at Raleigh, North Carolina. I am a veteran teacher of 20 years, having taught theatre, English, public speaking, speech communication, creative writing, sign language, and dance (African, modern, ballet, creative movement, liturgical, jazz) in various settings, including Dabney S. Lancaster Community College (Clifton Forge, Virginia), Meredith College (Raleigh, North Carolina), Wake County Public Schools, Chapel Hill Parks and Recreation, and Raleigh Parks and Recreation. I hold NC licensure in dance (K-12) and theatre arts (K-12) and school administration (K-12). I have almost completed requirements for licensing in English (9-12), needing one course and the praxis and have accumulated several hours towards licensing in serving the Academically Gifted (AG).

I worked for three and one half years as a therapist using drama and dance as a therapeutic tool with psychiatric adults and children, mentally retarded adults and children, and children with behavioral problems and learning disabilities. In addition, I taught speech and communication skills at Central Youth Center in North Carolina under the direction of Dr. Paul Brandes, of the University of North Carolina at Chapel Hill, for three semesters. In preparing for the position as communication instructor, I visited youth detention centers throughout North Carolina, inclusive of Polk Youth Center and Caledonia Prison. In the 1970s, I assisted Dr. Brandes in initiating a communication pilot study at the women’s prison in Raleigh, North Carolina.

Beginning in 1997, while serving as an English and dance teacher at Enloe High
School, Raleigh, North Carolina, my students and I appeared in the PBS special *Dance In America*, dancing with the renown Chuck Davis of the internationally acclaimed African American Dance Ensemble. Additionally, as an extension of our studies, I explored a new paradigm for enhancing the cultural, educational and artistic experiences of middle and high school students and educators from two diverse continents thereby, initiating three international exchanges from Raleigh, North Carolina to Ghana and Benin in West Africa. In Ghana, students and educators participated in an exchange of ideas and methodologies through an on-site visits at two of the high schools. Later, I facilitated an exchange of ideas through a high school forum with students from Accra, Ghana and our students. The roundtable discussion was held in the W. E. B. DuBois Center in Accra. The exchange of ideas and questions provided a venue to promote an understanding and growth among the participants and the observers. The forum was aired on television in Ghana in 1997. Also, we witnessed drumming and dancing at the Academy of Arts and African Music in Kokrobitey, and later received personalized instruction from Professor OH NI and the professional dance ensemble from the Performing Arts School at the University of Ghana, Accra. In 1998, we were filmed and interviewed by Dr. “Skips” Gates of Harvard University while visiting the slave castle in Elmina. The British Broadcasting Company documentary aired in London and the USA.

My professional background also includes experiences as a performing artist, director, and a consultant in the arts through dance, choreography, drama, and song in community theatre, outdoor drama, professional theatre, film, and television. In 1999, I researched and published an instructional text in the use of dance as a means of liturgical worship, called *Dancing In His Presence: A Guide to Establishing and Maintaining a*
Dance Ministry. Now, I travel throughout the United States providing consulting expertise to churches and community-based organizations in establishing effective programs that incorporate the arts with youth, particularly at-risk youth.

While completing my doctoral studies, I served as the Co-Director (one year) and Director (one year) of Capital Breakthrough (formerly Wake Summerbridge). Breakthrough is a teaching lab for college and high school students who serve as teachers in a preparatory program for middle school students (ages 10-14) in the public schools. Currently, I serve as a principal in an alternative school for students with mental and emotional issues, ages 13-17.

My current dissertational study provided me the opportunity to merge two main areas of interest: the use of innovative strategies with at-risk youth and the use of the arts. My intent was to stimulate dialogue in exploring new venues for using the arts in both instruction and research. As a researcher, I believe that my experiences as an artist and a teacher provide me the insight and practical knowledge to understand the perspicacity of learners, artists, and all those engaged in arts education.
ACKNOWLEDGEMENTS

Again, there are no words to describe my appreciation for the host of witnesses that have encouraged me in the process. First, I would like to thank my committee members for believing in me. Dr. Bitting, thanks for hearing my heart and then telling me to accomplish my goals I must get a Ph.D. Dr. Serow, thanks for fighting for me repeatedly and offering me my first chance. Dr. Wilson and Dr. Marshall, thank you for raising the bar and encouraging me to be my best. Next, I must thank my brother Cornell who became Mr. Mom that I might conduct the research and produce the work. I must thank my prayer warriors for holding me up and reminding me of His Words over me and His promise to me: Carmen, Robin, my Brewington family, my Beulah family, members of Restoration International Ministry and Zina Christian Center and the host of others. Karen Mc, thanks for all that you did. I must give special credit to “Dr.” Ezell Siler who said, “call me anytime” and Althea T, who said, “we are in this together”. Sonya D and Kenya L, you know what time it is. Your faithfulness will not go un-rewarded. Above all, I must give all glory and honor to my God. It is because of His grace, mercy, and faithfulness that this was even possible…Truly, it is because of Him.

Isaiah 61:1-4
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CHAPTER ONE:
INTRODUCTION

Two roads diverged in a wood, and I ___
I took the one less traveled by,
And that has made all the difference. (Frost, 1986, p. 131)

For the past two decades, an increasing number of educational researchers have begun to explore artistic approaches to inquiry, leading to a new form of educational inquiry called arts-based research. Barone and Eisner (1997) defined arts-based research as “the presence of certain aesthetic qualities or design elements that infuse inquiry and writing” (p. 73). In other words, the artistic value of the arts merges with a qualitative design to create a mode of inquiry that expands the traditional realm of research.

In recent decades, dramatic changes in arts education (Criscuolo, 1985; Courtney, 1987; Darby & Catterall, 1995; Garcia, 2000; Greene, 1995; Lindroth, 1996; McCammon, Miller, & Norris, 1998; McCammon, Miller, & Norris, 1999a; McCammon, Miller, & Norris, 1999b; Murray, 2001; Talley & Hollinger, 1998; Wilhelm & Edmiston, 1998) and the current thrust in intervention and prevention initiatives for at-risk youth (Americans for the Arts, 1998; Brieger, Kendall-Dudley, & Sarmiento, 1997; Carroad, 1994; Conklin, 1994; Hulett, 1997; Kennedy, 1998; McDonough, 2002; Suren, 1997) have introduced a vital framework for research, utilizing new approaches in arts education reaching at-risk youth through the arts. Not surprisingly, the value and validity of the arts as an effective strategy have emerged as a current topic of debate in the treatment of youthful offenders.

The most recent available national data, in the December 2003 Juvenile Justice Bulletin from the U.S. Department of Justice’s Office of Juvenile Justice and Delinquency Prevention (OJJDP), indicate that in 2001 police arrested an estimated 2.3 million youth
under age 18. Although the data demonstrate a decline for the seventh consecutive year, juveniles accounted for 17% of all arrests and 15% of all violent crimes (Snyder, 2003) with an increase arrest rate proportionately more for females than males between 1980 and 2001.

Research presented by OJJDP illustrate that those who begin their careers as young children are more likely to become violent offenders. A study of more than 150,000 urban juveniles who aged out of the juvenile justice system (i.e., turned age 18) between 1980 and 1995, found that the earlier a youth enters the juvenile justice system, the more likely he or she is to acquire an extensive juvenile court record.

It was determined that the younger the juvenile’s first referral to court, the more likely he or she was to have “at least four separate referrals to juvenile court intake, at least one referral for a serious offense, and at least one referral for a violent offense by the time he or she reaches age 18” (Sickmund, June, 2003, p. 16). Thus, the earlier the involvement of the youth in the courts, the more likely the occurrences of future serious offenses, and the more likely the justice system will support a career in crime.

Chronic juvenile offenders’ careers may be averted with early intervention. According to the OJJDP (2001), the pervasiveness of “serious juvenile delinquency could be reduced significantly by identifying and treating the eight percent of juveniles who are at-risk of becoming chronic offenders when they first come into contact with the juvenile justice system” (“The 8% Solution”, 2001). The publication highlighted an early intervention project in California. Findings reveal that the “8%” offenders manifest a complex set of problems or risk factors that include:

1. involvement in crime at an early age, and
(2) a multiproblem profile including significant family problems (abuse, neglect, criminal family members, and/or lack of parental supervision and control), problems at school (truancy, failing more than one course, or a recent suspension or expulsion), drug and alcohol abuse, and behaviors such as gang involvement, running away, and stealing. (“The 8% Solution”, 2001)

Early detection of risk factors and the increasing of protective factors (such as prosocial behavior and strong cognitive performances) can aid in reducing juvenile crime. Communities are encouraged to promote primary prevention and early intervention programs that address these key risk areas and help the youth develop these protective factors.

According to the 2000 OJJDP Program Summary, the most effective programs are those that address key areas of risk in a youth’s life, those that seek to strengthen the personal and institutional factors that contribute to healthy adolescent development, those that provide adequate support and supervision, and those that offer youth a long-term stake in the community (Puzzanchera, Stahl, Finnegan, Snyder, Poole & Tierney, p. 1). Programs that use the arts have been one response to the need for viable community-based programs to address key risk areas, strengthen factors that support healthy development, and provide a long-term stake in the community. One program in particular that has responded is Visions (pseudonym). Through employing the arts, Visions proposes an alternative paradigm to traditional treatment of youthful offenders and at-risk youth:

These children are vulnerable to many of the scourges of poverty, substance abuse, criminal activities, teen pregnancy, just to name a few. . . . Through contact with
inspirational visual and performing artist-role models, young people engage in more productive behavior in the community and at home. (Visions, p. 1)

According to its promotional literature, Visions, a non-profit organization, was founded in 1996 by “a group of individuals desperate to create an option for at-risk children born into the lives of poverty” (Visions, p. 1). As a result, they decided to create a community-based program that provided free, quality creative experiences through lessons in art, music, dance, drama for disadvantaged youth and to help at-risk young people develop a positive self-image. Raycine (pseudonym), the executive director and founding visionary of the program, cited the value of the arts with this population:

The arts serve as a wonderful vehicle for youth development particularly for at-risk young people. Often at-risk kids have been turned off by traditional youth programs and feel marginalized from mainstream youth activities. For economically disadvantaged young people, cost also plays a part—these young people do not have the necessary funds to join many of the youth groups. Involvement in the creative process helps young people to discover and capitalize on their gifts. Many of the youth we work with have a very negative sense of themselves; many of them are not achieving in school and they are not connected to their communities or families. In short, life is not a good place to be. However, as they become involved in the arts, a whole new world opens up and they have the opportunity to discover their best selves. Many of the skills they learn through their participation translate to other aspects of their lives. (Raycine, personal communication, 11/2/03)

Thus, this organization, by providing year-round arts classes and presenting the youth (ages
eight to 17) an alternative to unstructured after school hours in the streets, sought to help these young people discover their best selves, develop moral character and emotional health, and translate this knowledge to their everyday living. (Throughout this paper, all participating agencies, artists, directors, and children were given pseudonyms, including appended documents, to preserve anonymity and confidentiality.)

Purpose of the Study

The purpose of this research was to examine the teaching techniques and strategies of four professional artists (in dance, music, theater, visual arts) serving as teachers with at-risk youth ages eight through 17 years old in a community-based arts program and explore each artist’s perceptions of his or her effectiveness. More specifically, through a case study design, this study focused on each professional artist as a teacher’s (a) choice of teaching techniques and strategies and (b) perceptions of his or her effectiveness. A review of the literature in arts-based inquiry, arts as a teaching strategy, arts with at-risk youth, and professional artists as teachers (PAATs) informed practices of the artist not readily available in the related literature.

Research Questions

In this qualitative case study, I explored new and effective strategies for addressing a growing problem with at-risk youth interventions. I sought answers to the following research questions:

1. What factors influenced the professional artist as a teacher’s choices of strategies and methodologies with at-risk youth?
2. What were the teacher’s perceptions of the effectiveness of his or her approach?

**Significance of Study**

Previous researchers have attempted to use more experiential approaches to give their research scientific validity. A major problem with such approaches is their inability to capture the ineffable quality of human nature, thus a new approach is needed that may be more effective in eliciting this type of information. Gardner (1999) and Eisner (2004) argued for methods of assessment outside the traditional ephemeral realm of the psychometricians. Eisner (1998) highlighted the need for new approaches in inquiry indicating that findings in a control tight laboratory setting were not likely to be replicated in a classroom environment. He stated that researchers were seeking other approaches and “as a result, storytelling and narrative, for example, have emerged as potentially powerful means through which students and teachers can acquire knowledge” (p. 101). Therefore, the storied form of educational research emerged as one form of arts-based educational research.

My inquiry evolved from this artistic domain, more specifically from a branch of educational research that uses storytelling (Barone & Eisner, 1997) as a means of gathering and disseminating data through case narratives (McCormon, Miller & Norris, 1997). This arts-based narrative form of research aims to raise questions rather than find answers (Barone, 1997). The story-teller researcher uses expressive, descriptive, evocative, vernacular language to achieve a degree of intersubjectivity, presenting another point of view, interpreting the world from the perspectives of the subjects of her investigation.
(Barone, 1997). Through the artistry of story telling, I present a reconstruction of the artists’ perspective, allowing the readers to recreate the experiences of the artists as teachers with at-risk youth.

A need exists to study the methodologies that professional artists utilize to learn what strategies and techniques are effective in motivating at-risk youths and subsequently improve their learning. Eisner (1998) heralds the emergence of new paradigms in education research that invite young researchers to use arts-based research as “a corrective to previous research procedures that while useful for some purposes had been virtually useless for others” (p.102). Eisner’s view supports a view shared earlier by Richard Courtney (1987) who believed that without art-based research, “research will remain inadequate and new methodologies will not emerge” (p. 60). He argued that there was a great need for universities, as well governments, foundations and external agencies to give support for inquiry and research in arts education.

The results of this study yields information to assist the non-arts community, educators, researchers, lawmakers, judges, attorneys, caseworkers, and both policy and decision makers in devising programs that more effectively meet the needs of at-risk youth. By examining the use of professional artists by a community-based arts program serving at-risk youth, best practices may be derived that can be replicated to other community-based or school-related programs targeted to this population. This research adds to the literature of arts-based research, focusing on the complexities of lived experiences of professional artist teaching at-risk youth. At a time when funding of the arts, teaching reform, student learning, and student achievement are endlessly debated, more arts-based research may
help demonstrate the invaluable role that the arts play in shaping instruction and improving student learning for our youth.

**Theoretical Basis for the Study**

Gardner’s (1999) theory of Multiple Intelligences provides a theoretical framework for linking the use of the arts in this study. Gardner proposed that individuals acquire knowledge and make sense of the world around them through eight intelligences: musical, bodily kinesthetic, logical–mathematical, linguistic, spatial, interpersonal, intrapersonal, and naturalistic (See Table 1, Appendix A). He purported that traditional teaching strategies have reinforced the linguistic and logical–mathematical intelligences. Since Gardner’s theory was first introduced, instructional approaches have broadened to address these other intelligences (p. 80). Gardner’s theory has fuelled the restructuring of many schools and community-based organizations to include the arts as a means for expanding children’s knowledge and understanding of other curricular areas.

The role of the arts in educational reform supports the exploration of the arts as part of the framework for reform with at-risk youth. Because Gardner’s theory invites new methods of teaching and assessing, it can lead to new methods of designing new pathways in educational programs and arts-based programs for at-risk youth (Ottey, 1996; Pearson, 1998). Ottey (1996) explored the application of Gardner’s theory by an increasing number of arts education-based elementary schools. She found that many programs used the arts as a “pathway for learning within all academic areas” (p. 31). If new pathways in learning can lead to new pathways in reform with special education students, they may lead to new pathways in arts-based reform with at-risk youth.
Later, Pearson (1998) used Gardner’s theory to combine teaching using the arts with MI theory in motivating learning, developing thinking skills, and assessing learning in all curricular areas. Broadening this approach to at-risk youth may provide new inroads in the areas of motivation, thinking, and learning.

Eisner (1998) referred to alternative paradigms that present “views of mind and knowledge that reject the idea that there is one single epistemology and that there is an epistemological supreme court that can appealed to Gardner’s view of multiple intelligence settle all issues of Truth” (p. 104). He conceptualized multiple aspects of artistic learning inclusive of the development of abilities to create art forms. If one can develop an ability to create art forms, this may suggest that nurturing can impact intelligence. This notion may very well contribute to what I perceive as a reciprocal process of exchange between the professional artist and the arts student.

**The Reciprocal Exchange Process Model of Multiple Intelligences**

Gardner defined intelligence as “a biopsychological potential to process information that can be actualized in a cultural setting to solve problems or create products that are of value in a culture” (p. 33-34). He suggested that intelligence could not be seen or counted as “things” but were potentials whose activation depended upon “the values of particular culture, the opportunities available in that culture, and the personal decisions made by individuals and/or their families, school teachers, and others” (p. 34). The creation of arts-based work through a professional artist may increase opportunities for an at risk youth to realize her or his potential to a “greater or lesser extent as a consequence of experiential, cultural, and motivation factors affecting that person” (p. 82). Solving problems or creating
products that are of value in the youth’s culture may help the youth activate his or her potential.

I contend that The Reciprocal Exchange Process (REP) Model of Multiple Intelligences (MI) embraces the idea that both artist and student come in the process with the biopsychological potential to process information and that, through the nurturing process (the reciprocal exchange), both the artist and student develop (See Figure 1). The PAAT’s techniques and strategies may help shape that development. Although the student’s reception of such techniques may contribute to the process and may influence the effect of his or her receptiveness, the focus of this research was the triadic component (A to B to C) of REP Model of MI whereby I examined how the PAAT’s strategies may be shaped by his or her perception of his or her effectiveness in this exchange.

My model suggests that, given direction from a professional, who is gifted in the arts, a student is more likely to develop and refine her or his multiple intelligence through a reciprocal exchange process. Although not certified by the State Department of Public Instruction, a professional artist as teacher (PAAT) possesses the biopsychological potential to process information that may influence or shape the strategies that she or he uses to teach students. These strategies may help to refine and develop the student’s use of her or his multiple intelligences. Gardner argued, “intelligences must be assessed in ways that are ‘intelligence fair’ _that is, in ways that examine the intelligence directly than through lenses of linguistic or logical intelligences_” (p. 80). Arts instructions employ methods that incorporate more than the traditional teaching strategies, which reinforce linguistic and logical–mathematical intelligences. Exploring the reciprocal exchange
between the professional artist and the arts student may be an “intelligence fair” method of observing actual skills of the artist and the arts student. During this exchange, the PAAT receives feedback from the student that may help to refine and develop the PAAT’s use of the multiple intelligences.

The student comes in the arts program with the potential to process certain kind of information in a certain kinds of ways (Gardner, 1999, p. 94) that may affect how the student responds to the artist’s strategies. The student filters instruction through her or his multiple intelligences. Through the REP, the student’s experiences with the artist may help to refine and develop the artist’s own multiple intelligences. Because I focused on the model’s first triadic component (A to B to C), future research should examine the model’s second triadic component (D to E to F), and other aspects.

Since Gardner (1999) argued that individuals “who can use several intelligences together appropriately is more likely to be wise because a greater number of faculties have entered the equation” (p. 133). Employing professional artists with at-risk youth may provide a wider application of Gardner’s theory by allowing both artist and youth the opportunity to activate their potentials and increase their number of faculties through the reciprocal process. This paradigm could provide an avenue to discover and develop several intelligences that may help not only divert the attention of the youth from gangs, drugs and criminal activity but may provide new inroads in the areas of motivation, thinking, and learning for at-risk youth.
Given professional direction from a professional gifted in the arts, a student is more likely to develop and refine her or his multiple intelligences through a reciprocal exchange process (B & E).

A. Professional artist as teacher (PAAT) possesses the biopsychological potential to process information, though not certified by the State Department of Public Instruction, that may influence or shape the strategies that s/he uses to teach students.

B. PAAT’s strategies may help to refine and develop the student’s use of multiple intelligences.

C. PAAT receives feedback from student that may help to refine and develop the teacher’s use of the multiple intelligences.

D. Student comes in the arts program with the potential to process certain kind of information in a certain kinds of ways that may affect how the student responds to the PAAT’s strategies.

E. Student filters instruction, through her or his multiple intelligences.

F. The student’s experiences with the PAAT may help to refine and develop the PAAT’s own multiple intelligences.

Figure 1. The Reciprocal Exchange Process (REP) Model of Multiple Intelligences (MI). (Author generated)
Employing professional artists with at-risk youth may provide a wider application of Gardner’s theory. Through structured arts-based programs and teaching strategies, this new paradigm may provide an avenue of discovering inner giftedness that may help not only divert the attention of youth from gangs, drugs, and criminal activity but also provide new inroads in the areas of motivation, thinking, and learning for at-risk youth.

**Definition of Terms**

The following terms are defined as they pertain to this study:

- **Adjudicated youth**: One who has been “determined by a judge to be delinquent, one who has been through the court’s system, whether through incarceration, probation, or community service” (Synder, Finnegan, Stahl, & Poole, 1999, p. 15)

- **At-risk youth**: For the purpose of this study, at-risk youth are defined by the criteria used by the executive director for the *Visions* program: 1) all have to qualify for free and reduced lunch, 2) income based categorized by HUD, 3) may live in public housing, 4) may live in a high crime area, or 5) have been referred through the courts or another agency (Raycine, *Vision’s* executive director, Interview, 2003).

- **Delinquent**: A juvenile who has been convicted in juvenile court of committing an illegal act. In most
states, a juvenile 16 years old or older who is charged with a serious crime can be tried as an adult (Juvenile Justice/Update on Law-Related Education, 1999/2000, p. 45).

**Juvenile**

Any person who is not an adult. State laws decide the age limit for juveniles. In most states, a juvenile is anyone under the age of 18 (Juvenile Justice/Update on Law-Related Education, 1999/2000, p. 45).

**Juvenile court**

A special court system designed especially for juveniles (Juvenile Justice Update on Law-Related Education, 1999/2000, p. 45).

**Professional artist as teacher (PAAT)**

For this study, PAAT, as defined by Visions’ executive director, was someone who had been trained in his or her art discipline academically and was actively engaged in his or her craft as a profession. (Interview, 5/16/03)

**Limitations**

This study was limited to a year-round, community-based arts program in a southern state in the United States. The four professional artists selected were among 22 others who taught in the program. The findings of this study were subject to alternative interpretations and were not intended for formal generalizations. The limitations of this study included the following:
1. This qualitative research was limited to the case studies of four professional artists (in dance, theater, music, and visual arts).

2. This study was narrowed in scope by focusing on professional artists who worked in *Visions*, a community-based arts program.

3. This study specifically focused on the strategies and perceptions of the four artists.

**Summary**

Research has found that early detection of risk factors and the increasing of protective factors (such as prosocial behavior and strong cognitive performances) can aid in reducing juvenile crime. Communities are encouraged to promote primary prevention and early intervention programs that address these key risk areas and help youth develop these protective factors. An alternative strategy identified as effective in addressing key risk areas was a community-based program that incorporates the arts. Few programs exist in the United States that use professional artists with at-risk youth in multiple sites (i.e., day reporting centers, detention centers, housing developments), including the base program site. More research to examine the teaching techniques and strategies that professional artists as teachers used effectively with this population may be helpful to others seeking to design alternative intervention programs for at-risk youth.
CHAPTER TWO:
LITERATURE REVIEW

The problems of life are much more like the problems encountered in the arts. They are problems that seldom have a single correct solution; they are problems that are often subtle, occasionally ambiguous, and sometimes dilemma-like. One would think that schools that wanted to prepare students for life would employ tasks and problems similar to those found outside of schools. This is hardly the case. Life outside of school is seldom like school assignments--and hardly ever like a multiple-choice test. (Eisner, 1998, p. 84)

This chapter reviews literature that is relevant to this study. The review is organized as follows: (a) arts-based inquiry, (b) arts as a teaching strategy, (c) arts as a strategy with at-risk youth, and (d) professional artists as teachers. In the first section, arts-based inquiry is reviewed in connection to arts research. Next, the discussion focuses on how the arts are being used as an instructional tool. In the third section, the discussion shifts to arts as a strategy with at-risk youth. Finally, the discussion centers on the use of professional artist as teachers with at-risk youth.

Arts-based Inquiry

Recent trends reveal an increase in arts-based inquiry within the last decade (Barone, 2002; Blumenfeld-Jones, 1995; Donmoyeer & Yenie-Donmoyer, 1995; Errington, 1993; Garoian, 1999; Heiland, 2001; Norris, McCammon, & Miller, 2000; Mitchell 2002, Steinman, 1986). This out growth may be partially influenced by an outcry for methods of assessment outside the traditional ephemeral realm of the psychometricians (Eisner, 2004;
Gardner, 1999). The degree of distinction between scientific and art-based approaches allows for a different view in inquiry. Barone (1997) contended that researchers have ignored artistic forms of research design and have opted for more archival forms of inquiry. Yet, most advocates of educational research support diversity in research methodology. Diamond and Mullen (1999) argued that arts-based forms of inquiry differ from scientific ones in that they are "self-consciously shaped" (p. 84). The degree of distinction between scientific and arts-based approaches allows for a different form of inquiry that may prove to be beneficial as well as complementary.

Arts-based inquiry differs from the empirical approach in its methods of inquiry and in its writing (Barone 1997; Barone and Eisner, 1997). It possesses the presence of certain aesthetic qualities or design elements that infuses inquiry and writing (p. 73). DiReeze (2000) corroborated this assertion and grounded her inquiry in the arts, using poetry, split text, literary and biblical allusions, and stories in her methodology when examining her experiences of marginalization as a student and as a teacher of 18 years. Using arts-based narratives, she strengthened the argument for an expansion of traditional modes of writing. In other words, the artistic value of the arts merges with a qualitative design to create a mode of inquiry that expands the traditional realm of research.

Empiricism is not the only valid form of inquiry; in fact, it is inappropriate for certain types of research because empirical data do not answer all questions (Courtney, 1987). Arts-based inquiry, on the other hand, does not seek to answer all questions, its aims to “raise important educational questions rather than finding final answers” (Barone, 1997, p. 116). Good art produces uncertainty (Barone, 1997), uncertainty promotes questions, and questions germinate discovery. Since, as stated by Eisner, there is no single answer to the
problems of life, arts-based inquiry provides a venue for us to explore aspects in arts education that may not be revealed through empirical means.

In an earlier study, Courtney (1987) stated that inquiry in arts education depended upon the researcher's perspective. Although this perspective may differ from someone else's view, both views are "largely socially constructed" (p. 26). He believed that there was a logical connection between meaning and the medium in which it is expressed. Arts education researchers should have "practical knowledge of this specific field" (p. 4). Meaning requires a context. When researchers have practical knowledge of the field they are studying, they are better able to decide what is appropriate in particular cases. Specifically, he stated, that this is true with the arts. “In all music, drama, dance or visual arts education, meaning is given by the context of the actions, of which it is a part” (p. 48). Modern researchers of arts education attempt to understand meaning of particular kinds of events and explain them to others. They "seek knowledge, achieve this through reasoning, and then substantiate it" (p. 50). Consequently, his research illuminated the need for versatility in research.

Harke-Gonzales (2002) and Mitchell (2002) examined the thought processes of an artist and the influences of an art teacher to his students through this form of inquiry. First, Harke-Gonzales, in a phenomenological single case study of a professional artist, added to arts education literature by revealing the thinking processes of an artist. She noted "the absence of the artist and the artistic ways of thinking" (p. 14). Utilizing a single case study design, she peered into the "unseen world of the accomplished artist" (p. 14) and identified real-life artistic processes and skills. She felt that the information gained through this arts-based research was useful in preparing all students for "the real world and the work of the
artist" (p. 3). It helped her know how processes and skills need to be arranged and related within the total context of artistic performance. Thus, through artistic inquiry she provided an illuminating eye to the unseen world of an artist’s mind.

Mitchell (2002) demonstrated the power of artistic inquiry in arts education when he explored the interaction between art teachers and their students in mid-19th-century New York City. He was able to highlight the importance of the teachers’ influences on their students’ work by examining aspiring artists for subjects in an artistic academia setting. Some students emulated his instructor’s work while others dichotomize his teaching, creating new movements of their own. The instructors’ influences extended from how the student looked, to how the student structured his other art, to how the student understood arts' role in society. Nonetheless, Mitchell’s research demonstrated the value of arts-based inquiry in capturing information that may have been lost through empirical data.

Modern researchers of arts education investigate particular kinds of events and explain them to others. When teachers have practical knowledge of the field they are studying, they are better able to decide what is appropriate in particular cases. Courtney, Harke-Gonzalez and Mitchell, all reinforced the importance of arts-based inquiry in attempting to understand the meaning of some artistic phenomenon or processes but the use of arts inquiry is equally of value when examining the arts as an instructional tool.

**Arts as a Teaching Strategy**

[T]here is something intuitively right about recognizing that people differ in the ways in which they function best. There is something socially right about the idea that children and adolescents should be given an opportunity to shine in classrooms in which their particular strengths can be nurtured and made public. (Eisner, 2004,
abstract)

The last decade has witnessed an increase in the use of the arts as an instructional strategy. Gardner’s theory that individuals acquire knowledge and make sense of the world around them through eight intelligences has invited new methods of teaching and assessing and has fuelled the restructuring of many schools and community-based organizations to include the arts as a means for expanding children’s knowledge and understanding of other curricular areas. The incorporation of the arts as a teaching strategy in the classroom heralds many benefits. Since Gardner purported that traditional teaching strategies have reinforced the linguistic and logical–mathematical intelligences new methods of designing instructional approaches have emerged. One good question many have sought to understand is the benefits of the arts as a teaching strategy and its impact on the learning process. As early as 1987, Courtney suggested the arts education literature aimed to improve all students' learning intrinsically, extrinsically, and aesthetically through contemporary arts. Intrinsically, the arts improve qualities of the personality that help with learning, such as concentration, confidence, inventiveness, motivation, perception, problem solving, and self worth. Extrinsically, Courtney, citing studies, indicated that the arts improve learning in non-arts subjects through a generalized transferability of learning in the arts to other subject areas. Aesthetically, the arts educate feeling by improving the student's ability to make good judgment and choices in the arts that helps the student develop the ability to make good judgments in human activities. The value of arts in education helps the student achieve in various ways.

Researchers identified several benefits of using the arts in addressing why the arts change the learning experience. Some of the benefits were (a) the arts reach students who
are not otherwise being reached, (b) the arts reach students in ways that they are not otherwise being reached, (c) the arts connect students to themselves and to each other, (d) the arts transform the environment for learning, (e) the arts provide learning opportunities for the adults in the lives of young people, (f) the arts provide new challenges for students already considered successful, (g) the arts connect learning experiences to the world of real work, and (h) the arts enable young people to have direct involvement with the arts and artists (Fiske, 1999).

One notable benefit cited is the use of the arts as an instructional strategy in the transformation of the learning environment. Dell (1995) demonstrated how principals and teachers sought to transform the environment for learning through integrating the arts in the curriculum of a school involved in the Accelerated Schools Project, developed by Levin in 1986. Through the arts, the students were reached in ways of knowing that they were not otherwise being reached. Music, dance, theater, and visual arts became mediums for children to express themselves in ways that traditionally may have been difficult. Art became a form of language that children could use to describe, analyze, and interpret visual images. According to Dell, the Accelerated Schools Project had advocated that teachers use hands-on, creative, innovative teaching approaches for children labeled at-risk and for those labeled gifted and talented. It was believed that these approaches may “accelerate for learning and provide the best possible education for all children no matter what the socio-economic level or situation" (Levin, as cited in Dell, 1985, p. 45). Results of Dell's study provided enough data to warrant additional study to assist teachers and administrators "in preparing for transforming education through the arts" (p. 227) and highlighted the need for the use of the arts as a means of transforming learning and teaching.
Werner (2001) and Stokes (2001) explored the use of a co-teaching model in order to transform the environment for learning. In a case study of using dance to teach mathematics, Werner explored the differences in teacher practice between teachers involved in an intense co-teaching model of arts integration (using dance to teach mathematics) and teachers who were using more traditional mathematics instructional methods. Her findings indicated that teachers who use an intense form of arts integration are more likely than teachers who either do not integrate the arts or integrate at less intense levels to change the way education takes place within the classroom. The teachers had to change their understandings of what constituted learning within the classroom, and gain an understanding of the use of arts integration. Stokes (2001) examined the instructional practices and relational interactions revealed as teachers and artists co-developed and instructed arts integrated units at two Chicago public schools. The collaboration yielded many successes. The teachers' and artists' enhanced their professional growth and the status of the arts and in the arts educators. Both studies revealed collaborative instructional practices that transformed the traditional educational arena through the arts. The logical connection of transforming the instructional practices in the classroom through the arts may very well be the logical connection of transforming the outreach strategies by reaching at-risk youth through the arts.

**Arts as a Strategy with At-risk Youth**

[A] society which fails to adequately nurture its children and its artist is one which can no longer imagine its own future (Barone, 1997, p. 113).

Arts-based research can provide pertinent information on arts intervention with at-risk youth in the areas of program design, teacher selection and training, and curricular
focus. Research identifying effective community-based arts approaches can prove useful in providing guidelines for program design and when examining or structuring other arts-based programs. Stone, Bikson, Moini, and McArthur (1998) defined five necessary features in designing an arts approach with at-risk youth. Effective arts interventions programs for at-risk youth must have extended time-in-program, complementary program components, ties with other community organizations, youth mentorship opportunities, and emphasis on performance and presentation. Furthermore, their analysis suggested that serious artistic instruction is a necessary program feature in order for fine arts interventions to promote pro-social development in youth. By contrast, McGeeney (2002) examined an arts outreach youth drama program in a community center in Louisville, Kentucky that exhibited poor quality design and structure. She described several factors that contributed to the overall poor quality of the program: product-driven focus combined with poor attendance, inconsistent classroom management, inadequate program facility and teacher preparation, and a lack of community center administrative support, a lack of parental support, and a lack of significant evaluative measures of program goals and objectives. She suggested restructuring the program to include a process-oriented focus, ongoing communication among participants, implementation of program evaluative measures, teacher training in drama classroom management techniques, examination of program facility, and mobilization of community and parental support. Furthermore, McGeeney proposed that a model program be considered in the restructuring process. Both studies highlighted the critical need to use research to identify the most useful features that make an arts-based program successful with at-risk youth.

Next, arts-based research can provide pertinent information on arts intervention
with at-risk youth in the areas of teacher selection and training. Research identifying effective arts-based approaches can prove useful in providing guidelines for teacher selection and training. McGeeney through her study highlighted the need for better teacher training but Robinson (2000) demonstrated how a teacher’s attitudes and perceptions could determine his or her effectiveness with at-risk youth. These attitudes and perceptions were contingent on the teacher’s race, teaching grade level, assignment, and school environment. This research may suggest that in order to be effective with at-risk before teacher selection, an effective screening process may be necessary to reveal useful information regarding the teacher’s feelings towards at-risk youth. Once employed, the teacher may benefit from cultural diversity training, opportunities to have input in assignments and the creation of a supportive instructional atmosphere.

Third, arts-based research can provide pertinent information on arts intervention with at-risk youth in the areas of curricular focus and instructional design. Research identifying effective arts-based approaches can prove useful in establishing these guidelines. Burton (2001), in describing his work with adjudicated youth and adults in correctional facilities, identified the need to include life experiences to create short plays. His group, Street Spirits Theater Company, "a social action theatre group made up of youth with a past history of street involvement" (A. Burton, personal communication, 2001) travels and performs in residential schools. Utilizing techniques from the Theatre of the Oppressed, he found joining games and tag-based games to be a very useful starting point. He stated that working in one-hour sessions was extremely difficult, so he tried to always have at least two hours to work with a group but preferred four hours. Session length and curricular focus play a role:
If the sessions are in series, you can do something deep and meaningful with the group but unless you have a select group it is hard to get anywhere in only an hour. You just get the group to a point of trust and openness and it is time to leave. (A. Burton, personal communication, 2001)

Burton highlighted the need to build trust through time and meaningful group work to be successful with this group.

Arts-based research can prove beneficial in providing significant information on effective arts intervention with at-risk youth. Appropriate program designs, effective teacher selection and training, and meaningful curricular focus all play a significant role in that success. Yet, Stone, et al. (1998) analysis noted another necessary program feature for fine arts interventions, serious artistic instruction. Serious artistic instruction may be acquired through the employment of professional artists as teachers. Perhaps, this strategy may prove useful in serving the at-risk population.

**Professional Artists as Teachers with At-risk Youth**

In our role as artists and teachers, we understand that good art raises substantive questions about values that underlie every day, “real world” policies, and practices (Barone, 1997, p. 113).

Professional artist as teachers may play a pivotal role in reaching at-risk youth. In an earlier study, Brown (1995) sought to build upon the existing knowledge concerning the artistically gifted by examining how a professional artist grows and develops and whether as children, artists have a sense that they will grow up to be artists; whether professional artists feel they are born with talent; and what enables an individual to become an artist. Her study focused on the artist's perception of his or her giftedness and whether it was
perceived as innate or nurtured. Gardner’s theory supported the idea that a child is born with intelligence, the potential to process certain kind of information in a certain kinds of ways. Brown’s study supported the notion that professional artists possess definite intelligences by revealing that all six professional artists felt they were born with talent and that for all but one felt the decision to become an artist was nurtured from childhood. How can the use of a professional artist in teaching impact the nurturing process of a young artist?

Dees (2000) explored the use of professional artists to investigate the connection between the art of performance and the art of teaching. One conclusion was that the act of teaching, due to different artistic intentions, is its own art form. The participants suggested that certain attitudes and exercises developed in the performing arts could benefit pedagogical practices. What role can the professional artist play in serving our at-risk youth? What happens in that reciprocal exchange process between the artist and the at-risk youth, and how does it impact that nurturing process?

Through arts-based inquiry we may be able to find answers to these questions. We may be able to capture those ineffable qualities of the artist that prove so elusive with traditional modes of inquiry and discover identifiable qualities that would make a professional artist successful with at-risk youth. If, as Eisner stated, problems in life seldom have a single correct solution, then why would we use a single approach to seek answers to these problems. Artists as researchers and artists as teachers with at-risk youth may very well provide that different solution. Non-mainstream populations may require non-mainstream approaches to uncover those ineffable qualities of human nature that elude the psychometrical techniques. Since at-risk youth are often marginalized by society, perhaps a
nontraditional method of research by a frequently marginalized artist may prove of value. Artists have long sense endured the ebb and flow of popularity, largely steered by public whims. Riding the tides of these whims, the artist must develop a resiliency that exceeds the demands of risks and at times must adhere to his or her craft for dear life. This resiliency that proves critical in these times of adversity may very well be the ingredient necessary to serve this population of youth who often pushes the limits, and challenges the norm. The survival techniques learned as a professional artist may be parallel to the survival techniques incorporated by the at-risk youth, perhaps there is more of a connection than we know. Given direction from a professional, who is gifted in the arts, is a student more likely to develop and refine her or his multiple intelligence through a reciprocal exchange process with a professional artist?

This research sought to add to the literature that employs arts-based inquiry as a vital tool of discovery with arts-based programs and strategies for at-risk youth. Artists and teachers must become researchers, researchers must become teachers, and teachers must become artists.

Diamond and Mullen (1999) heralded the value of teachers as researchers, providing reflective inquiry through arts-based inquiry:

Arts-based narrative inquiry is a form of qualitative research that powerfully promotes the development of teacher researchers through deepening their understanding of the experience of self and others, and [p]erspectives can be transformed and teacher education and human learning can be renewed, when teacher researchers use arts-based textual strategies to reflect on experience and invite other to respond to these inquiries. (p. 18)
Teachers as researchers can help to deepen the understandings derived from arts-based narrative inquiry. Through the teacher's eyes, the readers may acquire an outlook not evident from non-teacher researchers.

Researchers as artists and teachers as researchers can play an invaluable role in helping the reader to find meaning in the context of research, education, and the art form. Through arts-based inquiry, we can examine strategies with at-risk youth that are employed by others and may be replicated to other sites. The strategies identified as effective in this study may add to the growing body of literature available to all who herald the arts as an effective teaching strategy with at-risk youth. In my study, as an artist and a teacher, I used a case study design to examine four professional artists and sought to add to this form of inquiry by exploring the artists' thinking regarding the effectiveness of the strategies they used with at-risk youth. I also sought after some understanding of how the artists shaped their strategies to accomplish their goals.

**Summary**

This chapter presented a review of arts-based inquiry. Studies of arts integration with co-teaching, teaching with mentors, and collaborative instructional practices were presented as models. Research that examined the use of the arts as a strategy with at-risk youth was discussed. Furthermore, the use of professional artists as teachers and studies of the arts as a teaching strategy emphasized understanding the role the arts play in shaping instruction and intervention.

The literature review reflected that over the past two decades, the use of the arts in education, arts as an instructional strategy, arts as a strategy with at-risk youth, and arts as a form of inquiry increased. Classroom teachers have incorporated the arts in their
instructional strategies, including using artists as co-teachers and artists as resource teachers. To a lesser degree, the literature explored the students' perceptions of professional artists and professional artists' perceptions of students, as well as, therapeutic practices that incorporated the arts with at-risk populations.

Little research exists of artists/teachers as researchers in which teaching techniques of professional artists with at-risk youth have been the focus of investigation. This form of inquiry provided a different perspective through the contextual framework of an artist researcher and may play an invaluable role in helping the reader find meaning in the context of the art form, research, and education. This information may be useful in addressing nontraditional populations. Nontraditional populations may benefit from nontraditional method of gathering, analyzing, and disseminating data.

The following chapter discusses the study's methodology. The study design, program, participants, data collection procedures, data analysis, researcher's role, methods of verification, and human subjects review are presented.
CHAPTER THREE: 
RESEARCH METHODOLOGY

Design of the Study

A case study is “an intensive description and analysis of a phenomenon or social unit such as an individual, group, institution, or community” (Merriam, 2002, p. 8). It enables the researcher to better understand a particular case (Stake, as cited in Denzin & Lincoln, 2000). Using a case study design, I examined the teaching techniques and strategies of four professional artists serving as teachers with at-risk youth ages eight to 17 years old in a community-based arts program and explored each artist's perception of his or her effectiveness.

More specifically, I explored new and effective strategies for teaching at-risk youth by addressing the following research questions:

1. What factors influenced the professional artist as a teacher's choices of strategies and methodologies with at-risk youth?
2. What were the teacher's perceptions of the effectiveness of his or her approach?

The Program

Visions, a creative arts program for young people, was founded in 1996 by a group of artists, child therapists, and other individuals, as a nonprofit organization to help children ages eight to 17 through involvement in the arts. In 1995, organized by the National Assembly of Local Arts Agencies (now the American for the Arts), the National Endowment for the Arts and the U. S. Department of Justice’s Office of Juvenile Justice
Delinquency Prevention aligned to conduct a three-year evaluation of the YouthARTS Development Project. (The actual duration of the study was from 1996 through 1999.) The process component of the evaluation used a qualitative approach to collect information through interviews and document analysis, where as, the outcome component used a quasi-experimental design (using seven standardized instruments) to compare the attitudes and behaviors of the youth at multiple times throughout the study (Clawson and Coolbaugh, 2001, p. 1-2). The participating programs in the study were three arts-based delinquency programs sponsored by local arts agencies: Art-at-Work in Atlanta, Georgia; Youth Arts Public Art in Portland, Oregon; and Urban smarts in San Antonio, Texas. The purpose of the project was to identify, develop, and refine effective arts-based delinquency programs

Two outgrowths of the project were identifiable best practices and a YouthARTS Tool Kit; a product for program implementation, design and evaluation, published by the Americans for the Arts. *Visions* director had patterned her organization after the YouthARTS pilot project sites and used the Tool Kit logic model, incorporating best practices.

According to its bylaws, the organization's vision was to serve disadvantaged youth through a program and facility designed to support the arts. *Visions* contended that involving children in the arts may deter them from criminal activity and may provide a viable outlet for creative youth. According to Raycine, the executive director, all the youth in the program were termed at-risk, possessing one or more of the following risk factors: 1) qualified for free or reduced lunch, 2) possessed an income based categorized by HUD, 3) lived in public housing, 4) lived in a high crime area, or 5) had been referred through the courts, the school system, the local department of social services, Southeastern Center, the
juvenile court, public housing authorities, and other community organizations. Additionally, some participants lacked parental support. These key risk factors made the youth susceptible to negative influences and poor choices.

The program objectives were to help the youth accomplish the following: build the youth’s self esteem, promote cooperation with peers, become part of a caring community, express feelings that are healthy and positive, and develop creative talents (Visions brochure, n. p.). Visions used professional artists as teachers, serving at-risk youth in multiple sites (e.g., housing developments, day reporting centers, detention centers) and at the base program site, which was housed in a renovated church. The program offered three sessions (fall, spring, summer) at the base site, day reporting center, and the community sites and offered a year-round program at a youth detention center. During the fall and spring sessions, weekday after school classes were offered to 150 youth in music, drama, visual art, dance, pottery, and photography, etc. Additionally, as part of the program's outreach component, professional artists taught weekly in multiple sites: one regional youth detention center, one day-reporting center, three community housing projects, and several community centers.

During the time of the study, the outreach classes at the detention center were discontinued due to a lack of funding. I observed classes in two of the housing projects, the day treatment center, and the base site.

**Study Participants**

I met Raycine in 1999, at an Arts for Youth At-Risk Conference sponsored by the State Arts Council. Visions was introduced as an exemplary program, using professional artists as teachers with at-risk youth inclusive of adjudicated youth. After the session, I
approached her explaining that I was interested in studying her program. Merriam (2002) stated that the process of employing a case study begins with selecting the case because “it exhibits characteristics of interest to the researcher” (p. 179). She articulated that this is done purposefully not randomly. Therefore, over the next few years, I visited Visions on several occasions to determine the feasibility of the site for study. On March 7, 2001, Raycine granted permission for her site to be included in the study. The detention center arts classes were operational at that point, so on October 12, 2001; I was given permission to observe those classes by the youth detention center’s administrators. As the study evolved, however, some changes were made: Arts classes at the detention site were dropped from Visions offerings due to the ending of a grant funding cycle. Initially, my desire was to examine the entire Visions’ program, focusing on the impact of the arts with diverse populations at the various settings: Youth Detention Center, Day Reporting Center, SAY-Visions, Housing Projects, Community Centers, and Visions’ base site. I was interested in examining all disciplines: art, music, dance, theatre, photography, creative writing, jewelry making, film-making, etc., with a particular concentration in the adjudicated youth components of the program. Later, during this exploration phase, I became more interested in the teachers, the use of professional artists with this entire population termed at-risk. In a telephone interview with Visions’ executive director on March 15, 2002, Raycine stated that she hired only professional artists who actively pursued his or her discipline, owned a company, and taught youth actively through his or her company.

Merriam (2002) says the case selection “depends on what you want to learn and the significance that knowledge might have for extending theory or improving practice” (p.
I became interested in knowing the techniques and strategies a professional artist would employ with at-risk youth. After viewing several classes, I decided to narrow the study to examine more closely four artists teaching what may be termed the four most common or traditional arts media: dance, music, theatre, and visual arts. The selection of the artists for the study was by purposeful sampling. In consultation with Raycine, she identified four artists she deemed most befitting the program's idea of success: someone who had a talent for teaching, possessed a compassion, for the youth and could serve as a mentor for these at-risk youth. After viewing in class each of the four teachers suggested and after holding an initial discussion with each one, I decided I wanted to focus my study on these four participants (see Table 2, Appendix B). Shelley, the theater PAAT taught acting and served as the program's administrative assistant year round. The visual arts, music, and dance PAATs had been with the program from its inception. Each artist taught at the community base site. Three of them had taught at the detention center, and one continued to teach at the day treatment center during the study. Through observations, interviews and document analysis I wanted to examine specifically which strategies and techniques they perceived as most effective in motivating at-risk youths that subsequently improved these students' learning.

Data Collection Procedures

Data collection occurred from December 2002 through November 2003. Observations occurred at the end of fall 2002 and during the spring 2003 sessions (December to May). During these periods, I gathered extensive information from multiple sources that provided a detailed picture of the teachers' choices of strategies and their perceptions of the effectiveness of their strategies and techniques. The multiple sources
included observations (participatory and direct), interviews (semi-structured and unstructured), interview transcripts, audiovisual material (documentary video, CD), performances, documents (programs, pamphlets, brochures, newsletters, evaluation), physical artifacts (pictures, artwork), archival records (attendance, etc.), and my personal field notes (see Table 3, Appendix C).

**Observations**

Merriam (2002) stated that observation was the best method of surveying first hand a phenomenon “when a fresh perspective is desired” (p. 13). It provides the researcher an opportunity "to see things firsthand and to use his or her own knowledge and expertise in interpreting what is observed, rather than relying on once-removed accounts from interviews" (Merriam, 1988, p. 88). Through an observer's comments, memos, and a researcher's journal, information can be obtained to produce valuable field notes.

During the study, I served as a participant observer. Being a participant observer may provide excellent inside information, but Merriam (1988) warned of the difficulties that occur over time from trying to stay detached enough to observe but connected enough to understand the program to describe it for others. I kept extensive field notes during observations that described the methodology, group interaction, and students' responses. I observed each of the four artists three times during the observation period of December through May. I observed the end-of-year projects during the culminating visual and performing arts showcase on May 9. This event displayed student artwork, poetry, and writing and had students performing dance, music, and drama (see Table 3, Appendix D).

My inquiry evolved from this artistic domain, more specifically from a branch of educational research that uses storytelling (Barone & Eisner, 1997) as a means of gathering
and disseminating data through case narratives (McCammon, Miller & Norris, 1997). The story-teller researcher uses expressive, descriptive, evocative, vernacular language to achieve a degree of intersubjectivity, presenting another point of view, interpreting the world from the perspectives of the subjects of her investigation (Barone, 1997). Through the artistry of story telling, I present a reconstruction of the artists’ perspective, allowing the readers to recreate the experiences of the artists as teachers with at-risk youth. I recorded my subjective responses in a reflective journal, creating my own voice as both teacher/artist and as researcher. (See Appendix E for an example of an observation site description and layout.)

**Interviews**

Interviewing included informal unstructured and formal open-ended semi-structured interviews. Merriam (2002) identified the value of using unstructured interviews to explore topic areas in order to help formulate questions for future interviews. Open-ended semi-structured interviews provide the researcher through a list of guided questions the flexibility to determine which direction to take as he or she interviews.

Initially, I purposed to use an open-ended semi-structured interview at the beginning of the research period to provide a foundation for observations and to establish rapport with each artist. During the observation cycle, I utilized structured interviews of the artists directly before an observation and an open-ended semi-structured interview immediately after each observation. This procedure allowed me to ask pre-session questions regarding the class and after-session questions regarding anything I observed during the class. This immediacy allowed the PAAT to give me a fresh perspective about anything I saw before s/he forgot (see Table 5, Appendix F). I followed these procedures
except for the phone interview with the day treatment director. After completing the three observations, I viewed my notes and transcribed the tapes to make sure that I accurately recorded what had been said. I then requested a follow-up interview to allow each artist to clarify any questions or provide additional information that s/he may have thought of after our interview. I used e-mail and phone interviews for any follow-up questions.

Creswell (1998) suggested that the researcher design an interview protocol form to record the information (see Appendix G). I used this form to help govern the flow of the interview and to keep me focused on information needed for the study. My interview guide for the teachers asked open-ended questions about themselves, their experiences as professional artists, teaching experiences with different ethnic groups and with at-risk youth, their strategies, their perceptions of their effectiveness, and other questions regarding the Visions program and the particular sessions I observed. Later after a few observations, I constructed some additional questions that I used in my follow-up interview (see Appendix G).

The interviews provided insight into each artist's perception of himself or herself and his or her perception of the effectiveness of the strategies used with at-risk youth. Follow-up questions varied from artist to artist based on his or her input.

Documents

According to Merriam (1988), "documents and artifacts have been underused in qualitative research" (p. 105). Written communications in the form of documents and records, for personal and official purposes, can provide the researcher a glimpse into the mind of the constructor (Gall, Gall, & Borg, 2003, p. 282). Artifacts can provide additional information regarding outcome based products. In conjunction with observations and
interviews, the artifacts and document analysis can help the qualitative researcher understand the context in which these documents and artifacts were produced.

I used a myriad of available documents, including archival records, brochures, interview transcripts, newsletters, newspaper articles, pamphlets, participant observation field notes and programs. Physical artifacts included pictures, and artwork. Through interviewing and observing the PAATs and the interviewing the executive director I was better able to understand the context in which these documents and artifacts were created.

Data Analysis

Because I targeted one facet of the Visions' program during the research period, four of the PAATs, my analysis was an embedded one (Creswell, 1998). During the process, I assembled the raw case data consisting of the interview and observational data, records, impressions, and statements concerning the case (Patton, 1987). I used this information to construct a narrative case study that provided a descriptive picture of the artists as teachers of at-risk youth.

Bogdan and Biklen (1998) offered a systematic strategy for analyzing data in the field. I employed eight of the 10 strategies presented:

1. Forced myself to make decisions that narrowed the study.
2. Forced myself to make decisions concerning the type of study I wanted to accomplish.
3. Developed analytical questions.
4. Planned data collection sessions in light of what I found in the previous observations.
5. Wrote many "observer's comments" about ideas I generated.
6. Began to explore the literature while I was in the field.
7. Played with metaphors, analogies, and concepts.
8. Used visual devices. (pp. 158-167)

This approach allowed me to conduct a more formal analysis after the data collection was completed. I used the constant comparative approach in analyzing the data to look for similarities and differences among themes. Each artist's teaching approaches and perceptions were analyzed separately, followed by a comparative analysis of all four artists.

As suggested by Creswell (1998), I created and organized data in file folders, reading through the margin to make codes, describing the case and its context, establishing patterns of categories, using direct interpretations, and presenting a narrative using supportive tables and charts. At the end of data analysis, I wrote a narrative that provided a description of the artists' approaches to and perceptions of their effectiveness in serving at-risk youth.

**Researcher's Role**

Barone (1997) argued that through arts-based narrative research the reader glimpses the “personal signature of the artist/researcher” (p. 119). He suggested that artists do research and through the artistry of a storyteller interpret the world from the perspective of the subjects of the investigation. As the primary instrument for gathering and analyzing the data (Merriam, 1988), typically the researcher's role may encompass being an advocate, biographer, communicator, evaluator, interpreter, storyteller, teacher, and so forth. My role in this study was that of an investigative storyteller. Through descriptive data, I provided the reader a rich repertoire of schemata through which to view a particular event (Donmoyer, 1990). Instead of seeing my "personal, idiosyncratic perspective", the readers
were privy to a vicarious experience of this case study (Eisner & Peskin, 1990, p. 195). My background as a teacher with at-risk youth and youthful offenders, as a teacher in the public and private schools, as a communication teacher for three semesters in a youth detention center, as a drama and dance therapist using dance therapeutically, and as a performing artist aided in my understanding and examining of the techniques the teachers used.

Through this analytical examination, I included the voices of the researched artists, taking on another point of view to interpret, telling their stories. As an artist as researcher, my inquiry evolved from a branch of educational research that uses storytelling (Barone & Eisner, 1997) as a means of gathering and disseminating data through case narratives (McCammon, Miller & Norris, 1997). This arts-based narrative form of research aims to raise questions rather than find answers (Barone, 1997). The story-teller researcher uses expressive, descriptive, evocative, vernacular language to achieve a degree of intersubjectivity, presenting another point of view, interpreting the world from the perspectives of the subjects of her investigation (Barone, 1997). Through the artistry of story telling, I present a reconstruction of the artists’ perspective, allowing the readers to recreate the experiences of the artists as teachers with at-risk youth. I recorded my subjective responses in a reflective journal, creating my own voice as an artist/researcher and a teacher.

**Methods of Verification**

Data were collected from artifacts, documents, in-depth interviews, multiple observations, participant observation, and performances. The data were subject to member checks and peer examination of findings to ensure that the results could be substantiated. Concerns with observer effects in this research were minimized because the students and
program staff in this setting were accustomed to being observed multiple times each semester by community members and by students interns from a nearby university. My presence was treated in the same respect.

As Courtney (1987) suggested earlier, the researcher as a seeker of knowledge presents a valid perspective on what exists:

The researcher in arts education is concerned to uncover what has happened, what is happening, or what might happen. By engaging in educational inquiry, we become "a seeker of knowledge" and "want to know". But the methods used to discover knowledge are all subject to error. Nor can their results be absolute "truth." At best, they provide valid perspectives on what exists. (p. 39)

At best, I reported what I perceived as a clear picture of what was. Yet, to limit subjectivity, I developed a list of assumptions regarding my beliefs and expectations about strategies and methodologies of artists with at-risk youth. During the study, I reflected on these assumptions to monitor whether they were influencing me. In addition, I used peer examination to check for any noted biases.

**Human Subjects Review**

Federal regulations identify concerns regarding the research subject's protection from harm, right to privacy, notion of informed consent, and issue of deception. In order to ensure the participants confidentiality and freedom from harm, I presented my research project proposal before the Institutional Review Board and gained their approval on November 4, 2002 through a full board review. Board reviews determine whether the risks of the study out weigh the benefits (Gall, Gall, & Borg, 2003). To minimize any ethical concerns, field notes, interview tapes, and verbatim transcripts were kept confidential.
Codes and audiotapes were stored in a secure file. Participants and interviewees were assigned pseudonyms and were referred to by these codes in all written texts. Program names and sites were similarly disguised. Only I had access to the consent form that linked the participant or interviewee to his pseudonym and site identity.

I adhered to strict confidentiality practices. Information obtained from this research was used for the purposes of completing my dissertation and generating educational scholarship. Furthermore, subjects were given the option to withdraw from the study if they had concerns or objections (see Appendix H).
CHAPTER FOUR:
PRESENTATION OF DATA AND FINDINGS

Organizational Overview

In this chapter, I employ a narrative case study to present findings to the two research questions. First, as a contextual background, I draw on the findings about the Visions program and its executive director. This provides what I call a baseline of the director’s expectations. This allows the reader to identify and differentiate which strategies were director driven and which were artist driven. Next, I use a narrative, storytelling style, weaving back and forth between my observations of and interviews with the artists, using a “highly contextualized form of language which stays close to the ground whereupon experiences are played out” (Barone, 1997, p. 119) to describe the four professional artists as teachers with the at-risk youth in the Visions program. A storyteller-researcher use of expressive, descriptive vernacular language helps to “recreate the mental atmosphere, the thoughts, the feelings, the motivations of the characters under study” (ibid, p. 117-118). Following the presentation of data, I provide a summary of the findings, organized by research question and PAAT. I summarize each artist's choice of (a) strategies and methodologies, (b) curriculum, (c) disciplinary strategies, and (d) end-of-year product. I also summarize each artist's ideal teacher for Visions. The inclusion of the artist’s selection of the end-of-year product and the artist's view of an ideal teacher helps to provide some inner workings of the mind of the artist and may bestow some insight into the criteria the artist uses to identify representative pieces and persons.

Visions Program and Executive Director
In an interview, Raycine, the founder, visionary, and current executive director of *Visions*, heralded the value of the arts in the lives of at-risk youth and the importance of hiring professional artists to serve this population:

If you are trying to create the best arts program, the only way to do that is to have a "professional staff." One would not hire a paralegal when a lawyer was necessary. We studied best practices of other arts programs working with at-risk youth and, in every case, the artists were "professional," i.e., that was their main source of income and that's what they did as a living. This shows kids the possibilities and legitimizes the idea as the arts as a profession and career. The next part of the answer is highly subjective. I as the founder believe that artists approach kids in a different way than teachers. Although I hasten to say our professional artists must also have some teaching experience whether in their studio with individual pupils or in another class setting—there is still something different about people who devote their lives to their art—they definitely have a "thinking-out-of-the-box" mentality. Also, I wanted to provide a first-class education—many of the young people that come to the program get second best. If kids are involved in creating something wonderful, they are less likely to be involved in negative and destructive behavior. Instead of joining a street gang, they join a drama gang! Juvenile crime peaks between the hours of 3 - 6 pm. It is not rocket science to understand that keeping kids engaged during these hours in something meaningful and life giving, the arts, that will reduce the chance that these young people will be involved in criminal behavior.

(Interview & e-mail, 10/31/03)

She also described her philosophy in shaping the program, her criteria for hiring teachers,
the choices of curriculum, teaching and disciplinary strategies, and pre-service and in-service training (Interviews & e-mails, 10/31/03 & 11/02/03).

**Philosophy in Shaping the Program**

Raycine believed in co-creation. She viewed the artist as a facilitator of creative ideas that come from children. She embraced the purity of how an artist approaches teaching and saw the artist's role as a model for a career in the arts. Whereas some programs are interested in the product, the final artistic performance, and not the process, how the art is created, *Visions* was interested in both. As a children's clinical therapist, she saw first hand how kids benefited from participating in the arts. Raycine believed young people expressed much more through their art than from sitting in a chair and talking for an hour of therapy time. It was clear to her that the arts gave children a new language to express their innermost thoughts and feelings. As she looked around the city, she found that poor kids were being left out of the creative experience—there were no free arts programs and the cost of lessons in any of the arts was prohibitive for most economically disadvantaged young people. So for her it became a social justice issue. Therefore, she decided to develop a program that served children who qualify for the free or reduced school lunch program using professional artists as the teachers.

**Criteria for Hiring Teachers**

The founding director wanted "no educational bureaucracy," so she decided to hire professional artists who had studio teaching experience (individual and group) but not in the public school setting. She felt that a public school teacher had a bureaucratic mind-set, and she wanted someone who thought outside the box and who would employ what she termed a "morphous" experience for the students. Her concept of the ideal teacher for
Visions would be someone who had talent to teach and compassion to connect the two most important traits for an artist working in the Visions program and someone who could serve as a mentor for this tough population:

Kids are tough judges and they can figure out if a teacher is not the best. Talent not only as an artist but as a teacher as well. There are plenty of great visual and performing artists out there who cannot teach—they simply do not have that talent. Compassion is key, many of the young people at Visions have had a pretty tough time of it and they need to have a connection to someone that cares about them. Being an artist in the Visions program also means that you will be a mentor as well. (Interview & e-mail, 11/02/03)

She viewed the professional artist serving with expertise and compassion as a viable teacher and mentor for at-risk youth.

To recruit these experts, she never advertised. Instead, artists were recruited through word of mouth: through other artists, current and past professional staff, or through colleges and university personnel or students. In response to a follow-up question about what would cause her to reject an artist as a teacher, she stated that artists might be turned away because of a lack of experience, directors not being impressed with the artist's work or portfolio, or a lack of rapport with the students. To help in selecting a candidate, artists are sometimes asked to teach a class so that the directors can observe the artist.

choices of Curriculum, Teaching, and Disciplinary Strategies

Raycine described the curriculum as being a "little too loose." At the beginning of each new semester, the artist sat down with the student to establish class and personal goals. Artist were given total autonomy in selecting curriculum and teaching strategies.
Disciplinary assistance was provided by the on-site executive director and program director (at the base site) and by site staff at the day treatment center and housing projects (I conducted multiple observations from December 2002 through May 2003). Additionally, students and parents signed contracts in the application process that provided the program staff's basic rules and expectations. Consequences of actions (inclusive of behavioral problems and lack of attendance) helped determine the student's continuance in the program. Each PAAT utilized the parameters given above to determine his or her own approach in his or her classroom.

**Pre-service and In-service Training**

According to Raycine, 95% of the artists, both visual and performing, had degrees in their chosen fields or had spent time at art schools, conservatories, and so forth. In many cases, the artists had degrees from some of the best performing and visual arts schools in the country. Possessing a degree was not the only determining factor in selecting artists as teachers. Raycine and the program director were interested in the artists having other types of arts training and professional achievements typical of artists, such as exhibitions, performances, and so forth.

After being hired, the artists at different times must participate in conflict resolution training, child development seminars, and basic training in appropriate disciplinary strategies. In addition, at times, *Visions* paid artists to attend workshops to deepen the artists' knowledge of their specified field. Three years ago, a conflict resolution workshop (through an endowment arts grant) was offered. Raycine readily admitted that the current in-service was not enough and that the artists needed more training.

When asked what evidence she had that professional artists work well with this
population, she replied, "Since we have only used professional artists, I don't have any comparisons. I can only say that in my research on other programs, they all stressed the use of professional artists" (Interview & e-mail, 11/02/03).

**Case Study 1: Candy—Dance Professional Artist/Dance PAAT**

*First Impression*

It is 3:25 pm, March 6. The class starts at 3:30. The dance teacher assistant rolls out freestanding mirrors on wheels, pulling them from the far upper right-hand corner of the room. She places the mirror panels, side by side, directly in front of the wall on the right, partially covering a large wall mural. The room is approximately 45' by 18'. It is the same room used for art classes and weaving. The weaving loom lingers in the upper right-hand corner where it had shared a space with the mirrors. Artworks (self-portraits) line the far wall, directly facing me. Amid windows, shelves decorate the wall on the left of the room, functioning as pottery-filled windowsills. Chairs are stacked in the far left corner and tables are pushed aside. The *Visions'* executive director sweeps the floor. Student one comes in, a white female appearing to be seven or eight years old, goes to the executive director who offers her a snack. The assistant teacher asks the student if she wants to help get the music. She consents and leaves the room with the assistant teacher who is seeking keys to obtain the music. The CD player waits in the far corner under the shadow of the artworks and loom.

3:30 pm. "Where is everybody?" the director asks. The student and the assistant teacher continue to look for keys. A few other girls enter the room. Seated in the dance studio, amid giggles and laughter with little girls (ages eight-10) meandering through the room stopping to glance at themselves in the mirror and occasionally chasing each other
around the room, I await the dance teacher.

I was curious. I had met the three other artists in my study, and she [Candy] was the last one to see—for the first time, that is.

The first impression.

Doors slam outside the window to my left. Maybe someone is coming, I think. The teacher assistant enters with the key and gets the music.

Student: "I just got out of school."

Director: "Anyone need a drink before we get started?"

A small petite frame emerges around the corner, greeting everyone with a warm smile. "Three accidents on the road." Her sparkling eyes glance around the room canvassing the contents, assessing the space readiness. I introduce myself as the researcher. She welcomes me into her class, into her world, into her life.

3:36 pm. Talking to the three girls that have assembled Candy says, "Let's get started and let the others join us when they come." I kept my distance on purpose, trying to minimize my presence, folding into the stack of chairs and tables cast aside. They pay me no attention, as if I were not in the room.

Candy: "We will start on the floor today." Girls twirl around, giggle and spring about. One sits on wall area far across the room. All face the mirror and begin with a flex and extension exercise. In the midst of Middle Eastern-sounding music, pointed toes and verbal commands, the class begins. "1-2-3-4-5-6-7-8 . . ."

During our interview, I asked Candy, "Do you think you were adequately prepared for this population?" "No," she laughed.

Candy, a white female in her late 30s, who looked like she was in her early 20s, had
been with the program for 3 or 4 years (since 1998), had been a professional artist for years (since the mid 1980s). She taught classes in several settings, with different ages, and she scheduled outside jobs. Candy told me about her experience before coming to Visions:

Up to that point [prior to coming here], I had taught in an elementary center, a Montessori School. And so I had taught children some dance classes, you know, and I had not a real consistent teaching career, meaning on an ongoing basis. I had taught in the school system through some, you know, Lifelong Learning Center types of stuff where we go and do afterschool programs for the school system. But with this population, no. I kind of feel lost. (Interview, 5/16/03)

The preparation she had received for the first couple of years with this program was an in-service by the executive director who, she says, did some group activities with the kids. Candy felt the in-service was kind of helpful in establishing the Visions program as a school and in giving some identity as an organization. Later, about 2 years ago, she said that she and the other PAATs received a mediation workshop and some conflict resolution training.

Candy told me that she saw the ideal teacher for this program as one who is even tempered, just even keel kinds of people, who can deal with a certain amount of chaos and manage themselves, work with the public, easy to talk to, and energetic. Energy was one thing. Prior to teaching at Visions, she had taught youth in other settings but felt youth in this program posed a different challenge:

One, [you] have to gain the respect of the students on some level. When you are teaching in like a school setting and, which I was looking forward to taking over a
class of students who was prepared to behave as if they were in a school, and when I came to *Visions*, this is a situation with an afterschool program removed from the school, so they just didn't have that respect for you as a teacher. It had to be earned. (Interview, 5/16/03)

One change she would love to do and that she thought might prove beneficial to this population was to integrate this at-risk population into a class inhabited by non-at-risk students. She thought it would help grow the seriousness with which the students approach the work.

"Why are you still here?" I asked her, and she replied:

I started off—I just had confidence in her [executive director] and in her vision. I thought about what a great thing to do to give back to the community, to pull at risk kids into the arts. . . . I get a lot of pleasure out of it. . . . I want the kids to feel . . . moving and being in our physical bodies is not something that we feel comfortable, you know especially as we get older, but if . . . happen to be comfortable in their bodies feel comfortable moving and . . . feeling that is okay to express themselves and not that they have to fit some mold. The question was, describe myself as a teacher? (Interview, 5/16/03)

4:28 pm. Starts last piece.

Candy: "1,2,3,4,5,6,7,8 and 1,2,3,4,5,6,7,8 Step back"

Candy: "Let's finish up this piece—Back row, let's go—"

Student: "Some of us need bras b - r - a - s."

**Case Study 2: Shelia—Music Professional Artist/Music PAAT**

Jazzy syncopated horn waves and percussive drumbeats tingle the air. Silence!
Applause! A PAAT walks out on stage. I'm attending the *Showcase of Young Visual & Performing Artists*, Friday, May 9, 7 pm. Student artwork is displayed in the foyer. Ten different performances are taking place, with students parading across the stage to demonstrate what they learned from the recent semester arts classes: choreography by an international dance artist paired with one of the Dance PAATs, original music composed and performed by a percussive ensemble, a play performed and directed by the students; original poems, original scripts, original songs, and African American folk tales. Last on the program is the Music CD class. For a few seconds, no one appears on stage. Then a voice can be heard. It's Shelia, the Music PAAT, initiating an antiphonal response—a recitation of lyrics from a popular tune:

T: "I know I can
S: "I know I can
T: be what I wanna be
S: be what I wanna be
T: If I work hard at it
S: If I work hard at it
T: I'll be where I wanna be
S: I'll be where I wanna be

Gradually, one by one, the CD class members appear and a creation of spontaneous music and lyrics weave through the airwaves until they culminate into a crescendo of applause.

During an interview, Shelia, the Guitar Guru of the Region, a name on her promotional materials, spoke of her students' performance that night in the showcase:

Oh yes, everybody came over the wall I think because none of them—with the
exception of Sarah—they had never all got on a stage—let alone together or separately—and done something like that at all and it pretty much just put them on the spot. That percussion class that . . . was so good. I'm like, we can either say oh, we don't have anything planned, or we can jump up there and give it all we've got. And so then I just called them up on stage without giving them a choice. But it worked out really well, and Tina did her—she had written her thing. Sarah made up that chicken rap right there on the spot—right there and Cleatt—I just handed him the DM2 and he got the beat going and Jamie, who had refused to practice that keyboard thing with us--and was like the entire time he wouldn't do it—then he got didle ni ni ni ni—he got it right off so I was real proud of them for the time they put and you know what they had to come to the table with, I hope they all feel good about it this year. (Interview, 5/16/03)

**First Impression**

My first impression of Shelia is "she can handle her own." She reminds me of someone who can look a bull in the eye and make him sit down without word or action, yet has a gentleness in her soul, and can make a squirrel scamper towards her to eat out of her hand. With velvety rich laughter and a tussle of her long blonde hair, the 5' 10" (an approximation), medium-framed European Native American female, approximately in her mid 40s, speaks to me of her involvement in the program.

How did she come to work with such a population? Shelia has been with the program for eight years and a professional artist for about 25. While teaching in the program, she travels with her band throughout the region and teaches guitar and computer-generated music. She says she has worked with children forever. She was lured to this
program through a friend who wanted some time off. She is not intimidated to work in a program with 95% African Americans:

I always hung out with black kids. I am from small rural town and, on the school bus, I was like only one of two white kids on it, so I never—you know they were always the kids I hung out with and played with, so I never thought of that from my point of view. I will have kids occasionally when they get frustrated or mad, start playing that card and saying stuff like: You know what honkie means? And you know I'm like, No! I don't know what it means. (Interview, 5/16/03)

During my observations of her sessions, she focused on the goal. When a student would veer from the task she would either ask a question, provide a redirection through naming another step the student could attempt or remind her students of the practicality of getting a job using computers to create music. She told me that, every chance she gets, she encourages them to read:

I know the goals I am going to meet by the half semester and the end semester, and I usually try to get a jump on it at the beginning of the semester and get everybody ahead so that they could do more than we really need, but we always end up . . . out and—I want to teach them—I want to get their reading better than it is. I want to get them reading better. (Interview, 5/16/03)

She credits the PAAT's current involvement in their art as making the difference in their teaching, "Because we are all really super involved in our art and they [the students] need to see that. They don't need an art teacher that painted something when they were 18, you know, and they are 45 now" (Interview, 5/16/03). She states with great passion in her eyes and pride in her voice that, on occasion, when people ask her, "O what do you do at
"Visions?" she answers with the rap that she gave at the Showcase:

That little rap I did, . . . that thing I said that night.

People used to say, "Those who can, do;

those who can't, teach."

But what I said was that, you know, I want you to know,

right now,

that the *Visions* teachers—

ey they do and they teach! (Interview, 5/16/03)

**Case Study 3: Shelley—Theatre Arts Professional Artist/Theatre Arts PAAT**

March 19, 4:46 pm. Seated in the pew of the church sanctuary, I await the arrival of the theatre teacher. Four students have arrived and have begun to giggle, sing, play, and dance around the altar in front of the pulpit, awaiting the teacher. The church sanctuary serves as the site for the afternoon theatre class. Shelley, a 24-year-old, white female artist, approximately 5' 11", enters the room:

"Why you came? I was about to go to the store," yelled one black female student. She smiles while stomping her feet, returning to her space in front of the altar. She begins to discuss her role in Shakespeare with the teacher.

They make a circle.

Shelley: Who is Big Booty?

Class: They all chant, "Big Booty, Big Booty Big Booty Big Booty, Big Booty Big Booty." They continue to play big booty, trading places when they lose, becoming little booty. The girls giggle when they mess up.

Shelley redirects them and moves them to the next activity by saying, "AM . . ."
All move to a straight line to face the audience. Hot spot—Shelley and a student rotate, walking, and singing until next person touches. Then two more students begin to sing, tapping the next in line, respectively. Others chirp behind them when they sing certain songs.

[I was not sure what precipitated the difference.] Two students playfully banter over singing the song and competitively eye each other while singing. Shelley gives a verbal cue and they all yell out a name.

5:01 pm. F, the letter, is called out and a student says a series of words beginning with that letter.

Springer! Next on Springer!" They giggle.

First Impression

Although, Shelley, the theatre arts artist is a 24-year-old European American female, with dark hair and a whimsical laugh, she had an impressive her rapport with the African American girls. The girls seemed particularly fond of her and would linger around her after class, affectionately giggling. Shelley seemed particularly fond of the girls as well. She talked of her earlier experiences of cultural identity:

I'm like borderline white trash [laughs]. I mean it was, I mean I grew up like middle class, but it was a very rural environment. In middle school, when I was in the eighth grade, there was like one black person and there was Jenny Smith who was mulatto, and like everyone else was white. Like I played Harriet Tubman in the sixth grade play. That was like one of my first theatric roles. And I tell the kids that and they just lauuuuugh! (Interview, 5/16/03)

When asked why she played the part she responded:
Because I wanted to play the part. Because we were studying the Underground Railroad in my social studies class, so we were doing a play about it. So we had auditions and our class was all white kids, and like I got to sing a Negro spiritual and the whole nine yards. It was ridiculous. And this is like the environment I grew up in. But to me, I love it. I love different cultures and I just think it's fascinating to like. I just love it. (Interview, 5/16/03)

Although she spoke of the need for the students to have role models, she laughed when she shared an earlier experience that has happened to her several times since. She had been teaching at Visions maybe about 2 months when a black female student came up to her, pointed at all the freckles on her arm, and said, "Ms. Shelley, you're black!" When she told the girl she was white, the girl said "no." Then all the kids gathered around her, pointed at every freckle and every mole, and stated, "No, you're black." She said that she did not know what to do. She knew that the students wanted to be able to relate to someone positive so badly that she could only wish at that moment that she were black.

Shelley is quite unique. Unlike the other PAAT, she serves as Visions' acting teacher and program director, sharing in the responsibility for hiring the other teachers. She started working part-time in fall 2000 after she did her internship (9 to 12 hours a week) in summer 2000 under the previous Theater PAAT, Tammy. Tammy was one of the original PAATs, serving as a theater teacher and running her own acting business. Shelley was a theater major, as she terms it, "strictly a theater" major. As a theater graduate of the nearby university, she was not a theater education major. After graduation, she admits to having no idea what she was going to do with the theater major until she met Tammy. Through Tammy, she was introduced to the Visions program and started learning the ins and outs of
running a small business. Shelley began teaching the younger ones, the eight to 11 year olds in a lot of outreach classes (at two housing projects) as well as at the *Visions*’ base site. During the study, she was the only 1 of the 4 artists working with the adjudicated youth at the day treatment facility.

As a professional artist, she has served both as an actor and as a director of a troupe. She has graced many other roles. She has taught many classes and has had many different type projects. With *Visions*, specifically, she coordinates the 40-some classes that are offered at the 10 different locations with the 15 different teachers. Her multiplicity was evident one day during an observation of her theater class at the base site, when she was interrupted several times by people coming in and needing her help as the program director. She stated this was one part of the dual role she did not like.

She leaves the room to answer the administrative call. One black female runs to the piano to play a tune.

5:57 pm. Piano stops. Shelley comes in.

Shelley: "Thank you. We are done for the day. Good class you guys—we are done for the day."

Class: "And for the week?"

Shelley: "And for the week."

**Case Study 4: Melvin—Visual Arts Professional Artist/Visual Arts PAAT**

4:10 pm, April 2, Wednesday. Artwork is visible through the room on the wall. Some shaded chalk drawings, some colored flower vases from within. Glances down the outer hallway reveal an array of previous chalking and colorings. Melvin, comes in. He is approximately 6', perhaps 210 pounds.
He locks the door.

"What are your goals for today?" I ask.

Melvin: "To finish the African Masks. This class is one that is really working hard, as oppose to the other centers when it comes to really finishing the masks."

This is my second observation of Melvin, but the first time in this setting. He enters the teaching area and rearranges the furniture. He asks if his teaching assistant is here. He goes into another room and returns carrying an African mask assisted by two students, two black males approximately eight to 10 years old.

Speaking to one of the little boys, Melvin says, "You need a—oh you already have one.

The boy retorts, " I like your shirt [speaking to the PAAT]."

Melvin leaves again and returns with other materials.

4:32 pm. He reenters and closes the doors.

4:33 pm. Knock at the door.

Melvin: "Go around please, go around, please."

A black male enters the room and speaks from the door on the side that appears to come through an outer office. "Melvin, are you in here?" Knock at outer door again.

Melvin walks to the door. "Go around please." The knocking stops and soon a black male about 5 years old enters. "You can't come in here if you're not here to do art," Melvin says. Melvin closes the door to the class and places the hot glue gun on the table.

4:35 pm. This is going to be a nose right? He gives instruction, demonstrating how to cut the nose. One black male who is mostly finished puts on his mask. A knock is heard and one student rushes to try to open the door. Melvin goes to the door.
"Mr. Melvin, how do you suppose to breathe?

Melvin: "You are right son. Let me get him started.

First Impression

I am intrigued by his style, as he is so different from everybody else in his demeanor. I watch as he moves from student to student, listening and giving each one his sole attention. His style is nice, very gentle, very nice. I remember when I first met Melvin. I recall how he would methodically pause, ponder, and then speak. I remember thinking how gentle he was yet how meticulous he was in his answering any question or making any comments. I could see the artistry wheel turning as he spoke: "For those of you who were not here doing African Mask [he holds up an example], if you need my help, raise your hand" (Observation, 3/27/03).

Melvin is a 50-year-old African American male. He studied in New York at the Arts Student League for 5 years and at Visual Arts for 2 years. Although he did not receive a degree at Arts Student League, he received a completion certificate. He tells he believes he has worked with children in the inner-city community over a period of 10 years. He relocated here to this town in 1987 and has been teaching at Visions since they first opened:

When I first started studying art in New York at Art Student League, I did volunteer work, which was I think in my third year studying fine arts at the Art Student League and I saw a need for uh working in the community with children uh and this was in 1979, and I have been there ever since from that point on and that's why I um am an instructor today working with children today. (Interview, 3/27/03)

He tells me he worked with a juvenile population for about a year but felt that the disrespect they showed interfered with the creative process. He says he dealt with it pretty
well because there were instructors there and a sheriff, but due to the behaviors of disrespect, a lot of disrespect, with outbursts and hitting things, he felt that it wasn't safe for him as an artist. The *Visions* base site and community outreach still affords him the privilege of working with at risk youth but in a safer environment.
Presentation of Data

Research Question 1

What factors influenced the professional artist as a teacher’s choices of strategies and methodologies with at-risk youth?

Dance PAAT

Choice of strategies and methodologies. During my observations and interviews, Candy indicated several factors that affected her choice of strategies and methodologies: the ability level of the dancer inclusive of the inability of the student to retain own choreography, the focus, and/or concentration level of the student; the value the student places on her or his time in the class; the motivation level of student (the reason for being there); the size of the class; maturity of the group; the cooperation of the group; the respect level the student has for the PAAT; the rapport or relationship of student to the other students; the environmental atmosphere in facility; the facility adeptness; the unpredictability of some of her early outreach work; attendance, and praise for doing things well. For the purposes of discussion, these factors are not presented in any particular hierarchy order but are merely presented in this order for discussion.

First, Candy identifies the ability levels of dancers as one element that affected her choice of strategies and methodologies. During one post observation interview, when asked about the days session, she referenced two females who were more advanced, she said that one thing she disliked about that day’s class was the dilemma of "presenting material that is challenging enough that older more experienced kids don't get bored with and that other kids don't get frustrated" (Post interview, 3/6/03). This was a challenge that she strived to
address by altering the activities to accommodate all levels. Similarly, the inability of the student to retain own choreography directly impacted the amount of the student created moves used in the group choreography. This meant that during the choreographic exploration sessions, when the PAAT allowed the students an opportunity to create moves or dance phrases, the students who could not retain their dance phrases were less likely to repeat them and therefore were less likely to have their moves included as a part of a choreographed piece. One strategy the PAAT implemented to address this issue was the incorporation a creative expression part of the day’s lesson. During this time, the student could explore own moves and did not have to repeat the same phrase necessarily. Second, she stated that the focus and/or concentration level of the student was a consideration. The stronger the student’s level of concentration, the more the student remained attentive and involved.

Next, the value the student placed on her or his time in the class and the motivation level of student (reason for being there) directly affected her strategies as well. If a student deemed the artistic experience important and worthy of her or his time, her or his attentiveness was heightened.

The size of the class and the maturity of the group impacted her strategy choices. Groups of larger size, especially when coupled with varying abilities presented challenges at times. Smaller more homogeneous groupings presented less challenges. Yet, the maturity of the group played a vital role. If the group was large, yet mature, it posed less of a challenge. Even if a group were smaller and filled with immature students the challenge could be just as great as having a large group.

Another factor that contributed to her choices of strategies and methodologies was
the cooperation of the group. She stated that the less cooperative the group, the more structure she needed, particularly with groups whose attentiveness may be an issue. Highly structured lessons decreased the transition time between activities and increased the need for the student to focus on the directions given.

The respect level of the student for the PAAT directly influenced the relationship between the PAAT and student, therefore it affected the necessary strategies during instruction. She stated that respect from this population had to be earned. The greater the level of respect, greater was the level of cooperation.

The rapport and relationship of students to other students was another considering factor. She noted that siblings and close cousins often presented challenges of familiarity. If students were a little bit too familiar with each other, they tended to get distracted in class. This distraction affected the concentration and cooperation level of the other students, and therefore increased the need for restructuring the classes or applying disciplinary measures. Likewise, a part of this familiarity occurred when the students lived in the same housing project and attended the same after-school on site facility. The home away from home feel contributed to an environmental familiarity that sometimes caused students to become too familiar and less productive. Again, this familiarity affected the individual and group performances and increased the need for changing instructional and disciplinary methods.

Inadequate facilities affected teaching. In one housing project, the instructional room was a room filled with computers, typically used for homeroom and adjacent the big room where all the other students were housed. Narrow in design, in order to teach dance, she had to redefine patterns of movement across the floor and vie for the attention of the students amid computers and overheard noises from the adjacent room.
The unpredictability of some of the early outreach work directly affected the changes the PAAT made in instructional methodologies. One factor that contributed was the population. Her, previous experiences with after school programs targeted non-at risk students did not prepare her for this population at Visions so in her early outreach work with this population she had to modify her strategies.

The attendance pattern of the students directly affected instructional strategies as well as the outcome product. In order to accommodate inconsistent attendance, the PAAT would have to plan activities that could be completed in a day or spend considerable time reviewing the previous choreography. In this case, the outcome product in the culminating showcase would vary according to the amount of participation from the students. If enough of the students did not attend regularly then no product was displayed.

Finally, she incorporated throughout all her classes, praising the students when she sees them doing something well. This allowed her to direct the students’ attention to specific techniques and performance that they execute well in addition to redirecting their behavior towards a positive goal. The student could use this feedback as a determiner of what constitutes successful performance and behavior.

Choice of curriculum. Candy’s choice of curriculum evolved throughout her tenure in Visions. She stated "each year, uh, presented its own challenges in terms of broad bags to go off on" (Follow up interview, 5/16/03). Therefore, she compared and contrasted her earlier and later approaches or broad bags in curriculum selection. Earlier in her tenure, she introduced different dance forms: jazz, tap, and ballet. She changed things (her curricular approach) quickly if something did not work. Later, as the years went by, she transitioned into using movement that was a “little bit” more creative. This change has been more of a
challenge for some classes than others. Her goal was to get the students to that place where they felt comfortable to express themselves more.

Now, she teaches the basic techniques of dance. She teaches modern dance for about half the class, creative movement for about a fourth of the class, and ballet movement for about a fourth of the class. This year, African dance was a part of a project that really evolved. Due to a grant, a professional International African Dance Company was contracted in a residency for the city and as a result assisted *Visions*, by teaching some classes and contributing to the choreography Candy’s class used in a parade and the final year-end production. Yet, although incorporating African dance, during the time of this study, she kept the kind of the repertoire described above, since she said her dominant technique was modern dance.

*Choice of disciplinary strategies.* Certain classes were definitely more of a challenge than were others. Candy found that the following strategies worked and helped to decrease the disciplinary referrals. One, she recognized the reason people dropped out and adjusted the instructional level. Secondly, she kept the liveliness of class by moving things along and finding things that the students liked. Third, she had the students talk to each other about attitude and “meltdown” what their intended goals were rather than shoving or pushing each other. She stated that this approach diverted the students from selecting a physical resolution to conflict to utilizing a verbal one. Fourth, she solicited aid from other teachers in the facility. They advised her in selecting her class composition. They suggested she not place certain students in classes with other students, especially when working with some of the older mixed sexes and what she called the cool type of response. Fifth, she decided to allow a couple of chances and let the students know the consequences of their
actions.

*Choice of end-of-year product.* Candy expressed that she would like the kids to have the experience of having some of their own work presented, something that they created but stated that it was not always possible. "I am not to that point yet in my classes, for whatever reason. I don't know if it is the readiness of the students or if attendance is a part of that” (Follow-up interview 5/16/03). Therefore, this year she did not end up using the students’ choreography. She stated that although it was easy for them to improvise, it was a challenge for them to remember their work.

*Idea of ideal teacher for Visions.* According to Candy, the ideal teacher for *Visions* would be someone who "is even tempered, who can deal with a certain amount of chaos and manage themselves, can work with the public, is easy to talk, and is energetic" (Interview, May 16, 2003). She stressed energy. Before teaching at *Visions*, she had taught youth in other settings but felt youth in this program posed a different challenge. She felt that the teacher of this population must gain the respect of the students on some level. In contrast to the public school teacher, she thought that respect as a teacher in this setting with this population had to be earned.

*Music PAAT*

*Choice of strategies and methodologies.* During my observations and interviews, Shelia indicated several factors that affected her choices among strategies and methodologies: the class size; the student’s readiness, age, interests, and learning style; the mood of the class; the days of missed instruction due to holiday occurring on the instructional day; attendance; the location site of the student population; and the lack of sufficient equipment in various facilities.
First, the size of the class impacted the choices. Since the number of computers and keyboards were limited, the number of students assigned to the class determined how many could have hands-on instruction. During my observation period, the number of students never exceeded four in the classroom (with only one student being there consistently). The artist stated that many did not attend the same day so that her numbers varied. She stated that it posed more of a challenge keeping the students on task when more attended.

Next, the student’s readiness played a factor. Students who were motivated or had readiness skills through previous experiences or who possessed natural abilities dictated different strategies when compared with students who had none of the previous listed. This was particularly challenging when these students were in the same class. For instance, one European male student would discuss with Shelia techniques he had learned at home or in a public school classroom. This contrasted with other students who needed an explanation for every skill taught. As a strategy she used multiple instructional stations in the music classroom, with assigned tasks at each station, switching the students to a different station as they complete the various portions of the tasks. She also rotated throughout the room providing individualized instruction when needed.

Third, the interests’ of the students was a determiner of choices made. Throughout the observation period, Shelia brought in articles and handouts that were relevant to the class and were of interest to the students. She correlated the relevance of the task at hand to the job market and clarified techniques needed to accomplish certain job related tasks. Furthermore, she often discussed contemporary artists and music. One particular day when she was discussing a technique, she gave an example of an artist heard on a local radio station. One of the students voiced his surprise that she listened to that station that was
popular with young people.

Fourth, the learning style of the student influenced her strategies. She identified student's individual needs and how she differentiated instruction based on learning style. For instance, she had used color-coded plastic cover over pages to aid dyslexic kids in reading. She decided to use it with the other students as well because certain colors make ones eyes focus better. She stated that it is different for every student.

Fifth, the mood of the class affected her choices. Using humor as a part of her teaching practices, she was sometimes able to alter the class mood. Sixth, the days of instruction that landed on a holiday affected what she could accomplish in each class. For instance, several holidays seemed to fall on a Monday. In order to compensate for the lost of consistent instructional time, and deeming additional time necessary to complete the end of year product, she held several make-up sessions on Saturdays.

Seventh, attendance played a role in her lesson focus for the day. Students who missed sessions, missed steps in creating their music and CD’s. Using multiple instructional stations in the music classroom, with assigned tasks at each station allowed her to place a student at the station where he or she needed to make-up work. Switching other students to a different station kept the other students on task as well, continuing their product. Sometimes the absence of an advanced student gave her more personalized time with a student who was behind.

The location of the site population sometimes contributed to the attitudes of the students. For instance, in the day treatment facility, she said that the students had such big egos saying, "I know" and that it would take her a half of a semester to get them to settle down and begin learning. In direct contrast were the students at the base site.
Some strategies adopted included using praise for accomplishments, giving immediate feedback to students when they are creating music, allowing the student to help decide the direction of the class; She stated that she used half of what she had planned and half of what interested students. She made an initial long-range plan and then modified it daily based on who attended. Additionally, Location of the students. In addition, she correlated the relevance of the task with the job market and kept up with the music on the radio that students enjoyed.

Choice of curriculum. Shelia, like Candy, pointed out that her curricular choices have changed during the course of her tenure. Earlier in her tenure, she said she made the mistake of teaching everyone guitar because she liked the guitar:

Well, I first stupidly thought, Oh! Guitar! They'll all love to play the guitar! Because I want to play the guitar so much. I didn't realize how much more of the music they are all listening to is totally not geared toward the guitar. So there was a couple of years of me forcing the guitar on everyone and they were just ugh ugh! But I just had to learn, ya' know. (Interview, 5/16/03)

She also said she brought a different musical toy for every child just about to keep them occupied for a second. Then that got confusing. Therefore, she transitioned. During the transition period of her tenure, she brought one keyboard and sort of a rap drum machine and tried to get them to free float. Now, she stated she utilizes the interest of the students and bases the class focus on who attends for that day. First, she sees who comes and considers what the student(s) completed the previous class period. Second, she incorporates the students' interest. Third, she uses relevant handouts of news articles, music information, and reference materials. She incorporates reading in the music assignments
and uses contemporary music. Fourth, she allowed each student to produce her or his own CD and add graphics. Fifth, she teaches how to produce and market a CD. Finally, she instructs how to build a synthesizer online.

**Choice of disciplinary strategies.** Shelia described several strategies she had learned on her own and from others. First, set limits and if necessary gave an ultimatum. She spoke of one occasion when she allowed a sibling of one of her students to attend the class. The siblings began to argue so she gave the non-registered student an ultimatum, to either work without strife or leave. For a second disciplinary action, she used what she called her “church voice” She used to plead with the students to stop but later she developed her stern authoritative church voice. Third, she built upon her seasoning from previous experiences with at-risk populations and used those learnings for this program. Fourth, she used her previous knowledge and history of the youth. She discovered she had familiarity with some of the youth in *Visions* from her band playing in the detention centers. Finally, she recognized the differences in the youth in different settings. For instance, when talking about the students at the juvenile detention center, she stated that "the kids absolutely loved anything. They were so hungry for knowledge and so bored that we don't touch the surface for what we could do for those kids in that time. They were the best. And I never had any behavioral problems and I would go back there in a heartbeat" (Interview, 5/16/03).

**Choice of end-of-year product.** Shelia said she based her showcase product on student input. Students selected from out of the work that they have produced during the year.

**Idea of ideal teacher for Visions.** Shelia’s idea of an ideal teacher is someone who really loves her or his art and through which the students can see the passion. It is someone
who has not given up on her or his craft. She stated that your art form is not just something to teach, or something to do. Second, the ideal teacher must have control of the room. It is not a question of having to baby-sit. It should not entail a series of "you know, be quiet, sit down, and 'don't mess with Sally' kind of stuff". Third, the ideal teacher must be well planned. She or He cannot just come in to the room. Instead, she or he must have so much planned that there is just not time to think about anything else. Fourth, the ideal teacher must be a motivator of the student and must encourage the student to see the end product. “You are going to get that project done because its cool and you are going to do it”.

(Follow-up interview, 5/16/03)

**Theatre Arts PAAT**

*Choice of strategies and methodologies.* During my observations and interviews, Shelley indicated several factors that contributed to her selection of strategies and methodologies: the needs of the population; the motivational level, attitude, mood, and reading ability of the students; and attendance.

The needs of the population and the motivational level of the student influenced Shelley’s approach. She found that the needs and motivational levels of the students Varied with the population site. The students at the center were coming because they really waned to take an acting class. The students at the day treatment site (the adjudicated youth) did not necessarily want to be there or have an interest in theatre. Someone told them they had to be in there. Therefore, she admitted being more sensitive to the needs of the adjudicated youth and being more flexible in what she wanted to accomplish. Second, the mood and attitude of the student population affected which strategies she would use. For instance, in the day treatment population, she stated that the general attitude was more depressing. The
students displayed a lack of focus and an overwhelming sense of carelessness about behavior. The strategy she adopted was to assess the student's moods and remains flexible. She stated that she sometimes had to “play it by ear and just really feel out what their energy” for the day.

Third, the class composition affected the atmosphere of the class. This related directly to the attitude and the motivational level of the students. Depending upon who attended for the day the general climate of the class would be affected. Dominant personalities or students facing specific crisis impacted how the other students responded and thus would required different strategies from the PAAT.

Additional strategies used by the Theatre PAAT included open discussion, improvisation, teamwork, specific goal setting, and positive ending in student-driven scene work. Shelley found that taking time to listen was important to student productivity. She would begin her instruction with improvisation and gradually introduce—depending on the class—teamwork. She said she is really big on teamwork and make the students work as an ensemble. The students worked one on one initially and transitioned into group work. She affirmed that one-on-one building into group work worked a lot better towards establishing the teamwork needed for an ensemble. In addition, she would set a specific goal to accomplish for each class and work towards it.

Finally, Shelley would promote a positive ending in student-driven scene work. In each class, she wanted the students to stop at that point. To facilitate this, whenever she felt the scene finally got to where it has a positive ending, she would end the scene.

*Choice of curriculum.* Shelley says that early in her tenure, her curricular choices were student-driven dialogues. Now, her choices are influenced by the following: her own
Shelley stated that she adopted the curriculum from "just kind of out of my head and through my research". The group population, student interest, gender, and ethnicity played a role. For instance, at the base site (the center) with her group that was mainly girls, Shelley’s curricular material tended to be more self-esteem and self-image based. She would try to get the girls to do “a little bit more” this type material as opposed to the “street stuff”. However, at the day treatment center, during her first class, her all male groups stated that if they had to do a production, they wanted to talk about their lives, they wanted to talk about the streets—what it was like to live on the streets. Shelley conceded. Additionally, the ethnic make-up of the group affected her choice of curricular material as well. Since her classes were about 95 per cent African American, she included African American folktales as apart of her focus.

She employed script writing through improvisation. She would bring in scripted material if kids could read, otherwise, she would create shows based around themes and allow the students to decide what sort of issues they wanted to deal with, or she would have a set idea of what issues she wanted to address with them. This strategy was necessary particularly if the students could not read.

Additionally, she taught acting technique. She credited herself as being more “techniquey” than her mentor. She taught the students to go through the script, explore their monologues, gain an understanding of what they were saying and find an emotional base to the character.

Finally, Shelley taught professionalism. She wanted the students to understand
professionalism and included it in her approach. Although she employed elements of emotional therapy. She knew that part of what she was doing during her theatre class was “sort of an emotional therapy”, but at the same time she want her students to know that they were really getting what she termed a high quality acting education.

Choice of disciplinary strategies. Shelley described a wide variety of disciplinary strategies. One, she depicted her discipline strategy as personality driven. Because she is “not easily rattled”, she emphasized respect and gave the student two chances to display such.

My discipline strategies come from my personality, totally. Being somebody that, like I am not easily rattled and so and all of my kids know that I work, like my main rule is respect in all of my classes and I work on a two strikes you are out, no three strikes, so basically you get a warning in my class.” If I—one I will ask you to be respectful and then if I have to talk to you again, I'll just ask you to leave."

Second, as a general practice, she used her soft voice. She avowed that this disarmed the students. Some of them were so accustomed to yelling as a form of discipline, that the soft voice threw off them. She described her self as laid back and said that she just asked the students rather than yelled. She would sometimes say, "I'm not gonna raise my voice. If you need to go, that's it.” When students would question why she was not yelling at them she would tell them it was a waste of her time and because that is what the student wanted her to do. Therefore, if in rare cases, she started to raise her voice, the students responded by quieting down.

Third, she varied the number of strikes with the population. In the base site she used two strikes in the day treatment facility she used a three strikes and you are out approach.
Fourth, other students would sometimes assist with discipline. She gave as an example of an occasion when one of the male students (Peter) at the day treatment center became disrespectful; she had asked him several times to behave. When he did not and he began to use really disrespectful and foul language, she asked him to leave. She told him that she had spoken to him three times now and to please leave and she would see him next week. When he would not leave and another student (John) came in. He was not even in her class that day but had seen Shelley come out in the hallway and asked, "Can I get a staff?" She said she had stated it calmly but that John came running down the hall asking her what she needed. When she told him that Peter was not listening and that she needed a staff, John approached Peter and asked him to behave, telling him to come with him before staff got involved. Peter did leave but while passing Shelley, he got about six inches from her face and called her a bitch. John was able to successfully escort out him. Ironically, John had been kicked out of class the previous week for inappropriate comments but had later apologized to Shelley.

Fifth, facility staff provides support and assistance. Shelley stated that a support system from the staff was incredibly important, especially at the day treatment facility. Sixth, she used a sense of humor. Shelley said that sometimes she had been able to quickly diffuse a situation with humor with the students at day treatment facility, because they will get really tense. She has found that if she can crack a joke with them, then sometimes they will relax too. She considered it extremely important to have a sense of humor. Seventh, she utilized the point system or the incentive program of the various sites and incorporated it as a part of her structure. For instance at the day treatment facility she incorporated the point system that the staff at the facility employed. Finally, she prefers to address issues
when they first arise. She said to nip it in the bud. "Nip it. Nip it."

Choice of end-of-year product. Shelley, like Shelia based her showcase product on student input. Students selected from out of the work that they have produced during the year.

Idea of ideal teacher for Visions. Shelley ideal teacher would be an African American, a male, preferably like 30ish. If the class were predominantly female, then she would prefer female. Second, she would prefer someone with a fabulous resume that has major motion pictures experience; works with other at-risk populations or has come from an at-risk population themselves; has a gift of listening; incredibly sensitive and still somewhat hard-nosed so the work is done. Is that too much to ask for? She felt the kids would really benefit from that, especially having a male figure because a lot of her students do not have a strong male figure in their lives and do not know their dad. So she thinks having a positive male figure is really important.

Visual Arts PAAT

Choice of strategies and methodologies. During my observations and interviews, Melvin indicated several factors that affected his choice of strategies and methodologies: group size; influences of a previous instructors; the respect level of the students; his personality-driven teaching style; facility structure; and traffic patterns.

The size of the group directly influenced his instructional strategies. When Teaching Small groups, he uses an individual approach, interacting with the students. Larger groups did not afford him the opportunity of providing the same intimate service. Second, the influences of one his professors, who was an art anatomist instructor at Arts Student League played an important role in his choice of Melvin’s artistic focus. His
professor emphasized the basics. Third, the respect level of the student (or the lack thereof) played an important role in his choices. Melvin emphasized the importance of respect and stated that he had discontinued his services at the day treatment center due to this factor. Fourth, he credited his personality of being a “mild manner type teacher” which affected his teaching style. He described himself as being cordial and laid back, focusing his instruction on the basic. Fifth, the facility structure definitely affected his choices. Melvin was the only PAAT that I observed in three different settings, once at the base site and the other two at different housing projects. At both housing projects, he had to rearrange the furniture and bring several items from his car. At one site, he locked the front door, forcing the students to use the side door to minimize traffic patterns and distractions of the students walking through the work area. Even then throughout the first half of his class, students continually knocked at the front door, to whom he would respond, “go around”. At the second housing project, his instructional space was in the large game room equipped with television (which was on), foos ball and other table games. The staff had taken the non-participating students outside. Since this room was the main thoroughfare, throughout the entire class, people went in and out.

*Choice of curriculum.* Unlike the other PAATs, Melvin made no references to changes in his curricular choices over the years. They seemed to stay the same no matter where he had taught. He credited the influences of Professor which was an art anatomist instructor at Arts Student League as providing the basis for his curricular choice. His professor drew well, put a lot of emphasis on basic geometrical forms and wrote about three books dealing with art anatomy, basic drawings. Therefore, Melvin used basic geometrical forms, basic color, basic design, basic composition, basic anything dealing
with the arts curriculum, the same in all locations. He stated that once the students learned
the basics they could extend that learning. Since knowing the basics in art was very, very
important in becoming an artist therefore he put great emphasis on it.

Choice of disciplinary strategies. Melvin gave two examples of disciplinary
strategies. He indicated he did not see discipline as being a problem at the center, because
he relied heavily upon site personnel and focused on the instructional task at hand. He said,
“The discipline issue really is it's not that, it's not that great of a problem here at the Visions
uh…and over the years”. At the center, the base site, the director helped him out quite a bit.
At the outreach sites, he relied on site personnel to assist with disciplinary issues. When he
had encountered problems with students in the outreach areas, the directors there would help him. Second, he would concentrate on the instructional task, redirecting the student’s
focus toward the day’s goal. If the lesson entailed the use of geometric shape, through
visual aids, hands on activities, the instructor modeling of concentrated behavior, and
verbal encouragement the students were redirected towards completing the task at hand.

Choice of end-of-year product. Melvin, like Shelia and Shelly, based his showcase
product on student input. At the culminating showcase, Melvin students displayed student-
produced artwork: African masks, self-portraits and still life drawings. Earlier in the year,
some of the student’s works were displayed and sold through a local art gallery.

Idea of ideal teacher for Visions. Melvin stated a few criteria for selecting the ideal
teacher: the artist’s background, interaction with the children, teaching and personality styles, and the artist’s professionalism. He declined to elaborate, instead he stated, "Uh and
that's basically it, really."
Summary of Findings

Research Question 1

Collectively, the PAATs identified 35 factors that contributed to their choice of strategies and methodologies. Some factors overlapped revealing an interdependency or co-dependency with other factors, overlapped while others were unique to the artist or the artist’s discipline. Three out of four PAAT identified the ability level or the student’s readiness as a factor in their strategy selection. In one case it was the student’s inability to retain choreography in another the inability to read but each required the PAAT to modify her strategies. Three of four cited the size of the class as a determiner. This was of particular concern when the planned activities required instruments or individualized instruction. Three out of four identified attendance as an issue. During the observation period, though not stated by the author, I determined that the fourth artist was affected by attendance as well. Due to the absence of the student, the artist had to repeat parts of a lesson that the students missed.

Three of the four PAATs stated that the insufficiency of the facility to accommodate their needs was a factor as well. The fourth artist complained of the assignment of the room in the facility but did not indicate that it affected her strategies. Factors, which at least two of the artists cited, were the level of respect the student had for the artists, the mood of the class, attitude of the students and the students’ interests. The individual artists singularly cited other factors as considerations for strategies modification as well.

Several strategies the PAATs had in common were the use of immediate feedback, praise, redirection, and the incorporation of student input in lesson planning and/or the final
product. Two of the teacher used teacher assistants (the Dance PAAT used an assistant every observation period, where as the Visual Arts PAAT used an assistant only at one cite. On one occasion, the Theatre PAAT team-taught with another professional actor. Other strategies were more indicative of the individual artist of the discipline in the arts.

Presentation of Data

Research Question 2

What were the teacher's perceptions of the effectiveness of his or her approach?

Although not certified by the State Department of Public Instruction, a professional artist as teacher (PAAT) must be able to assess in some way the effectiveness of her or his strategies, methodologies, curricula, disciplinary practices, processes, and products, as well as the receptiveness of the student to all of the aforementioned. It is through assessment the PAAT processes feedback from the student that may help the artist refine her or his strategies. It is during the assessment that the artist may activate her or his potential as well as the student’s. It is during the assessment that the artist receives enough data to make the determination to continue the current approach or devise a new one.

Gardner (1999) and Eisner (2004) argued for methods that were outside the traditional ephemeral realm of the psychometricians. Gardner expressed the need for a measure of assessment that was “intelligence fair”, one in which biopsychological potential could be measured directly. Eisner posited that multiple intelligences invite variance in student performance and that a complex, personalized, and differentiated system of assessment would reveal the students’ true distinctiveness. Standardization in curriculum and homogenization in teaching practices and expected outcome may allow a comparison of all subjects involved but does it give a true picture of the artist’s and student’s strengths
and potentials. Differentiation and variance is a necessity. The traditional classroom setting, under the auspices of the state department and the federal government mandates must conform to the expectations of the system wherein it resides. Certified teachers must complete certain requirements and undergo certain evaluations in order to maintain a license to teach. Professional Artist as teachers in an after school program are not required to follow such prescriptions and may be able to devise means of assessment that are intelligence fair, complex, personalized, and differentiated. As stated by the executive director of *Visions*, in this program, each artist was given the autonomy to decide curriculum and instructional strategies. Although she and other site personnel were available to assist with disciplinary actions, the artist determined when it was time for the staff to intervene. So, how did the PAATs determine the effectiveness of her or his approach? Moreover, how was that effectiveness defined and assessed by each? In this section, I present each artist’s perception of her or his effectiveness and how that artist assessed that effectiveness.

During our post session discussions, the artist were asked to evaluate the day’s class in terms of its effectiveness. I decided to use this method because it would allow the artist to give immediate feedback while it was fresh in her or his mind and allow me an opportunity to perhaps peer through her or his prism and use my observation of the session to judge the comments. I will discuss each session’s goal, the artist comments, and any observations that I noted that supported the comments.

**Candy, Dance PAAT**

At each session, Candy stated that she worked on technique, introduced a new movement and vocabulary word.
On March 6: (base site) Candy’s goal for the students was to have a good time and have a joyful time moving. On this particular day, the students are learning about a pointe tendu (pointed stretched foot achieved when the tips of the toes touch the floor, foot fully stretched, and knees straight) and combination. Specifically, the day’s focus was stretching the foot and brushing the floor.

**PAAT Post session assessment:** Overall, Candy’s goal for this session was for the students to have a good time and have a joyful time moving. She thought the session was pretty good and that her students did a good job “growing” in that dance combination, getting that training step, which was more of a challenge for them. Their concentration was good and she was pleased with them “bringing themselves to the work”. She said the students demonstrated lots of focus and lots of concentration and took corrections well. When asked what would she change if she taught the same lesson over, she said she would probably do some warm-up exercises. She felt the students’ eagerness to move on and learn more was a good sign; as well as their working through transitions and getting the training step combination. She felt she accomplished her goal.

On April 3, 2003: (base site) Candy’s goal for the students was to work on the choreography to be performed on the float belonging to the International African Dance Ensemble in the parade. The professional company had conducted a residency in the area and taught several workshops for *Visions*. Candy and her students had participated. She was incorporating some steps learned and creating choreography to be included with the parade.

**PAAT Post session assessment:** Candy was able to work on the choreography for the float. First, she warmed up the students quickly through gross motor movements, inclusive
of a walking and jumping combination with arms swings. Students would walk for eight counts, do a body wave to the floor, hit the floor with their hands and jump up, walk again eight counts and end. The quick warm up allowed the PAAT to use most of the class period working on the choreography for the float. Second, in one section of the class, Candy divided the students into two rows of choreography based on the students’ ability level, utilizing her teacher assistant as a teacher of one row. This allowed her to focus on one row at a time, since each row had separate choreography. The student helped Candy recall the choreography for the entire piece, reminding her of steps omitted. At the end of the class, she asked the students to demonstrate what they had learned. “Last time, all together and I’ll watch.” During the run through, one student asked, “What do we do next?” Candy showed her and began to give verbal cues, snapping her fingers and vocalizing the music. The students were able to complete the choreography with the teacher’s assistance.

April 17, 2003: (base site) During this session, Candy worked on the final product for the May 9th showcase. Her goals were to work on transitioning on and off the stage and to rehearse the African dance choreography.

**PAAT Post session assessment:** Candy rehearsed the African dance choreography alternating between the front and back rows of students. She ran through the dance several times as a whole group with and without music (using verbal counts). After completing the run through, she asked who wanted to lead the lines. Students volunteered for each line (one line had two volunteers). The teacher selected one of the students for the first row. After missing her cue to come in several times, the student stated that she had changed her mind about leading the line. Candy decided to appoint the other girl that had volunteered. She was successful in leading the line.
**Shelia, Music PAAT**

**March 3, 2003:** (base site) Shelia’s goal for this session was for each student to use sample disks to add sound to his or her CD.

**PAAT Post session assessment:** Shelia thought the session went well. She stated that it was good to see Portia (one of her students) take the class so seriously. Two weeks ago, she had six people and could not turn her back. She had to give an ultimatum to one of the sisters of a student, whom she allowed to attend even though she did not fit the age requirement. Later, she had to let the student go because she and her sister continued to bicker. In today’s class the sister remaining worked well. Shelia said that she felt the male student was brilliant but had wasted a lot of time in the session. She had to work hard to keep him focused. She laughed and said she was able to redirect him by using singings and rap to tell him how his skills could be used in a job at a radio station.

**March 17, 2003:** (base site) Shelia’s goal was to allow each student to catch up on his or her missed work due to student’s absence.

**PAAT Post session assessment:** During the session, one student worked on the keyboards adding lyrics to her music. Another student worked on selecting sounds for his CD from the sound track and determining the length and position of the sound. One student was concerned about the time left in the class. She had missed three classes in a row. The teacher told her that she make sure she recorded the information right. All other students finished their task.

**March 24, 2003:** (base site) The goal of this session was to teach the students how to record a loop base, auto burn it down and mix a CD.

**PAAT Post session assessment:** Shelia stated that she had met the goal of the class. In
order to meet this goal she used half of what she planned and half of what interested the students. She modified the original lesson after she saw who attended. Then, she looked at where the students were in the CD creation process and placed them on the appropriate station, rotating when needed.

**Shelley, Theatre Arts PAAT**

**December 5, 2002**: (Day Treatment facility-co teaching with African American male) Shelley’s goals for this session were to play some improvisation games and for the students not to kill each other.

**PAAT Post session assessment**: Shelley thought her session today was a good session, although “it wasn’t productive as far as them talking about—as far as like getting into real heady emotional stuff or any like therapy kind of thing”. She felt that it was productive in that the students stayed focused and managed to maintain it for over an hour. Furthermore, she stated that they were on good behavior, for which she was thankful.

**March 19, 2003**: (base site) The PAAT’s goal for this session was two fold: She stated that her first goal was not to throw up. She was ill with the flu but came to accomplish her second goal, to see where the students were in developing their scenes for the end of year showcase.

**PAAT Post session assessment**: After warming up with theatre games, each group of students came to the front of the room to present their scenes. Shelly gave feedback for each group, discussing what went well and giving suggestions for further exploration. Shelley was pleased with the day’s class because the students had done great work and she had not thrown up.

**March 24, 2003**: (Day Treatment facility) Shelley’s stated that the students had been
working on a talk show format and that her goal for this session was to develop previous dialogue into a play.

**PAAT Post session assessment:** Using a talk show format, the students performed several improvisation of the various scenarios. They worked the entire period rotating group presentations. Even when a student said his head hurt, she told him that it could be one of his characters. The student came to the front of the class and participated in a scene. The students developed much dialogue for a play (although no one wrote down the script). Shelley was pleased with the outcome.

*Melvin, Visual Arts PAAT*

**March 27, 2003:** (housing project #1) Melvin’s goal of today’s session was for the students to do draw a mask and cut it out.

**PAAT Post session assessment:** During the session he helped the students transfer the drawings to the cardboard (His students were ages eight to 10, so he assisted the younger ones with the cutting and other tasks he saw too difficult for the student.). Several students had not attended the previous session so he explained helped them draw their mask. Melvin achieved his goal and thought that he achieved his goal and that the student’s products looked pretty good.

**April 2, 2003:** (housing project #2 with teacher assistant) Melvin’s goal for this session was to finish making the African Mask

**PAAT Post session assessment:** The students were at various stages of completion. The teacher assistant aided Melvin in rotating around the class, helping the students. During the session, some students worked on cutting out the facial features, for instance he assisted some with cutting out the nose so that the mask wearer could breathe. One student finished
his and asked if he could show it other in the center that had not attended class. Excitedly, the student came running back in the class saying, “They liked it. They liked it”. Melvin thought his success was measured by the student success. Since he has had some students to do well after leaving his program and have not gotten in trouble with the law, he thought he was successful.

April 7, 2003: (base site) Melvin had multiple goals today based on the students previous accomplishment: to finish self-portraits, do landscape and a preliminary drawings.

PAAT Post session assessment: The students were at various stages of completion. The stages included put up the artwork, get the media, and get the colors needed. He assisted one student who stated that “I’m not in a painting mood today.” And that she had a cold. Melvin rotated from student to student throughout the class. Although the students talked a lot during the class, with Melvin telling several times to focus on the artwork, he thought the students performed well today in class. The students were told that they could finish the uncompleted portions next week.

Summary of Findings

Research Question 2

Overall, the PAATs' perceived their approaches were effective with this population. Each based her or his effectiveness on whether she or he accomplished her or his goals for each session. As a means of gathering this information, before each session, I would ask each artist what was the goal for today. I decided to include this pre-observation interview to give me a focal point for determining if the goal achieved was indeed the intended goal for that session and not a by product. After the session, I would ask the artist to assess the day’s session. What I hoped to gain was the artist perspective and means of measuring her
Goals seemed realistic and measurable. For instance, on one occasion at the base site, the theatre PAAT said her goal was not to throw up because she was ill with the flu but anyway. She added that she wanted to check in and see where the students were in their interviewing projects they started two to three weeks before, and she wanted to see what they wanted to do for their culminating event. At the end of the class, she felt quite successful because the student artists had determined their end-of-year project, and she had not thrown up. Another occasion, at the day treatment site she stated that her goal was for the students not to kill each other and that she would work on some improvisations that day. Once again, she left that day having explored some improvisations and with all lives in tact.

The following additional factors that I observed and believe may have contributed to the PAATs' perception of their effectiveness: the establishment and completion of realistic goals, the artists’ adaptability; the utilization of positive feedback; and the ability to judge when to wait and when to intervene.

One, reason the PAATs could be considered successful is due to the establishment and completion of realistic measurable goals. Many of the PAATs' responses dealt with how well accomplished their goals in the class and how well they did after they left the program. For example, the dance PAAT considered her techniques and strategies effective when students achieved the goal for the class. The visual arts PAAT considered his techniques and strategies effective because over a period of years, some of the children he had instructed went on to college and some of them went into business. He said he had never yet seen anyone, "what you call, fall by the wayside so to speak, uh, not to my
knowledge, and so I think it's working" (Interview, 4/2/03).

Second, during the observations and interviews, the artist demonstrated great adaptability when surprises occurred. For example, the erratic attendance or the attitudes of the participants for that day. The artist adapted to teaching spaces, erratic attendance, shifts in moods and attitudes, varying ability and motivational levels of the students. Although these features varied from class to class, the artist continued to work throughout the class period, identifying goals for the day and using various strategies to achieve the goals.

Third, the successful utilization of positive feedback and establishment an affirmation time to avoid or minimize conflict within the classroom and with each other. Each artist offered praise to the students for steps taken, products created, and achievements made. Fourth, Ability to determine when to intervene and when to look away. One strength of each artist was the ability to continue working, redirecting the students from negative behaviors to the task at hand. Some of the greatest challenges I saw was the disruptions that the Visual Arts PAAT encountered at the housing project, inclusive of baby crying, doors opening, children coming in and out, phone ringing, TV playing, yet he continued to speak in soft tones, moving about the class helping each student individually. Even when some of the students would finish first and yell his name to come over. He would calmly say, just a minute and work with the current student.
CHAPTER FIVE:

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

This study provided a different view of professional artist as teachers in a community arts-based program with at risk youth. It identified the strategies used by PAAT and examined her or his perspective of its effectiveness when used to accomplish her or his goal. The four professional artist selected either had longevity with the program or provided a unique perspective. The study was based on in-depth interviews, multiple observations, and document and media analysis which included the use of audio-visual material (CD), brochures, interview transcripts, newsletters, newspaper articles, pamphlets, participant observation field notes, physical artifacts (pictures, artwork), programs, and reports and has produced a narrative that provides an overall picture of each participant. Results of the study should be of interest to those who herald arts-based research and to those who are interested in best practices that may be replicated to other community-based or school-related programs targeted to this population, teaching reform, student learning, and student achievement, or the role the arts may play in shaping instruction and improving student learning for at-risk youth.

Responding to Research Questions

The primary questions that were addressed by this study are:

1. What factors influenced the professional artist as a teacher’s choices of strategies and methodologies with at-risk youth?

2. What were the teacher’s perceptions of the effectiveness of his or her approach?
The data suggested that the PAATs used a myriad of reasons to develop and use the strategies selected. Distinct differences were based on personality, comfort level, population, past experiences with youth, gender of the youth, previous teachers’ influences and number of years in the program. Each artist talked about a period of initial adjustment with this population and discussed changes made as a result. In some cases, the artists changed their techniques, in other cases they changed work sites.

One of the most impressive strategies noted by the researcher with each PAAT was the ability to determine when to intervene and when to look away. As an educator for many years, and one whom had been given what many would term the most difficult students, I thought that my method of nipping it in the bud had been quite effective. On several occasions at the research site, I saw behavior that I personally would have dealt with at that moment. I was stunned, shocked and occasionally annoyed that the PAAT in many cases just kept teaching, staying focused on teaching and the other students. As I continued to observe, I was astounded at how that student soon turned back to the task at hand and how the other students kept their focus. I remember thinking wow. Later, through the interviews I learned that as a part of their training with the conflict resolution they had learned to minimize disruptions by focusing on the goal and redirecting the students toward that goal.

From their perspective the PAAT’ were effective in their approaches with this population. While most determined effectiveness on whether she or he accomplished her or his goals for the session, one the Visual Art PAAT measured his success by the successes of his students, inclusive of those that became professional artist.

As a researcher, I could witness the immediate reaction of the students to the
strategies used but since my study only afforded three observations per artist, with a population that varied greatly due to attendance, it is impossible for me to know if the sessions were typical and if the teacher and youth responses were in keeping with the norm for that population. In some cases, I viewed site only one time. Thus, it becomes critical for artist to evaluate his or her own effectiveness and offer this data to researchers. Since the interviews with the professional artists occurred on an individual basis, after I re-read all the responses, I determined that it would have been of interest to know if some of the artist may have agreed with the others had they been privy to their colleagues’ responses. Additionally, it would have been of interest to the researcher to speak with artist who decided to leave after a shortened tenure with the program, especially those who did not leave due to school, family relocation etc. It would have been of interest to compare and contrast answers to the research questions.

Goals seemed to be realistic and measurable. For instance, on one occasion at the base site, the theater PAAT said her goal was not to throw up. She was ill with the flu but came that day. She added that she wanted to check in today and see where the students were in their interviewing projects that they started two to three weeks ago and she wanted to see what they wanted to do for their culminating event on May 9. At the end of the class, she felt quite successful since the student artists had determined their end of the year project and she had not thrown up. Another occasion, at the Day Treatment site she stated that her goal was for the students not to kill each other.

As the study continued, I began to see a difference in curriculum, expectations, and teaching strategies based on the gender of the students and whether the students were
adjudicated. For instance, the Theatre PAAT varied her approach with dealing with the youth in the day treatment center as compared with the youth at the base site. At the day treatment facility, the males were separated from the female to diminish the need for the boys to posture and the girls to flirt. At the base site there was no observable reaction as exemplified at the day treatment facility that warranted such separation.

In the initial stages of the study, my intent was to examine the artists’ techniques and to be able to determine by some measure through student focus groups the youth’s perception of the PAAT's perspective. My desire was to examine every aspect of the REP of MI model and to use input from the students to help determine the effectiveness of the PAATs’ strategies. It was difficult to ascertain the students’ perception of the PAAT. During this study, due to problems with getting permission forms from the parents of the youth participants, I was unable to use data from the students to corroborate the perspectives of the artists. Therefore, I was forced in my study to narrow my focus on the triadic component A to B to F, the PAAT’s perspective. Although there seems to be positive feedback through the students reactions during the sessions, a great deal of on task behavior at the sites during my visits, art work produced [some of which was sold], further studies can seek to find such answers.

In the A to B to F component, it was clear that the PAAT brought in gifting. This was exemplified by the artist successful career in his or her profession. Yet, I was not able to identify the areas of gifting of the students. Instead, students either selected their classes or selected from the classes not filled, if they registered late. In this instance, it would be difficult to determine if the class selected was an area of gifting for the student or just an
What did the youth bring? How did it impact the true reciprocal process of exchange between artist and student? Further studies could use an instrument to identify both the multiple intelligence of the PAAT as well as students. Additionally, further research should address the C to D to E triadic component [the student’s input] of the REP model of multiple intelligences to determine how the student modifies and changes during this process.

This research was valuable because it provided an artist as researcher’s perspective of professional artists in the field. It becomes critical for us to continue not only to allow artist as researcher to provide an artistic explanation for the phenomenon in the fields but to allow professional artists to help evaluate his/her own effectiveness. This is an area of research that is growing but is still slight in the literature.

**Implications for Practice**

What do these findings mean for teaching, and how can teachers use these findings in the classroom? How can other artists employ the strategies these PAATs’ used? The following list is a suggestion of ways to restructure teaching to incorporate these strategies.

Explore your own multiple intelligence(s). Examine your own innate abilities and use them as a part of your teaching strategies. You may need to ask others what they see in you. You possess intelligences. Identify them. Look for the intelligence in each student. The question does not become, if I can teach each student but how can I use the intelligence that my student brings to help enhance his or her learning?

Utilize teacher empowerment. *Visions*’ executive director gave the artist autonomy
over the curriculum and over instructional strategies. In an era when accountability in the public school is critical, this option may not be available for all public school teachers. Therefore, some teachers may need to find other ways to achieve some degree of empowerment.

Utilize student empowerment. Students were allowed to be part of the process in designing the goals and in determining the outcome of the product. This type of empowerment provides students an invested interest in the class. Although accountability in the public school is an issue, this approach may help to improve student achievement.

Incorporate multicultural education. Multicultural education is needed. The artist talked about the role his or her own environment played in shaping his or her approaches with and views of the students. Staff development that incorporates training in multicultural education can help the artist or teacher connect to the students and understand the role of diversity in the classroom. Acquire role models. Although the artists found ways to adapt, there was an expressed need to have students see others of like culture and gender as teachers. The students’ desired to make their teachers the same ethnic background revealing the inner need students to connect with similarity to some degree. Diversity of the teaching staff can provide the students with needed role models.

Employ the arts as part of the instructive process. The arts are powerful tools of instruction and an important part of the teaching process. Diversities in learning and teaching styles that both teacher and student possess highlights the need for strategies that employ the arts. The arts provide visual, auditory, tactile, and kinesthetic means of demonstrating learning.
Employ redirection of off-task behavior as a disciplinary strategy. Redirection of off-task behavior as a disciplinary strategy can help classroom teachers acquire the needed time for instruction and diminish the time spent in disciplinary actions. Set measurable goals for each class. There may be many responsibilities and duties that vie for a teacher’s attention, but setting realistic goals and redirecting students toward those goals may prove more successful for staff and students.

Accept that challenges will come. The artists faced some of the same challenges as do some public school teachers: the adaptation of facilities (teaching space) for suitability, the varied motivational level of students, time restraints, and attendance patterns of the student. Accept that challenges will occur but determine that they within themselves can be teaching tools and may open the door to creative learning.

Recognize the validity of professional artists as teachers. Although the artist may not have a certification by the State Department of Public Instruction, he or she can bring a wealth of talent, training, and experiences to the student classroom. This wealth may be used to create new teaching paradigms.

Finally, professional artists as teachers must possess a talent in teaching. Although the artist possessed an intelligence and expertise in an area of the arts, it was necessary to be able to connect with the students and teach the subject area. Regardless of whether you are a professional artist or regular classroom teacher, you still need to know how to teach.
REFERENCES


*Visions’ Promotional Literature [Brochure].* Author


APPENDICES
Appendix A

Multiple Intelligences: Definitions from Project SUMIT
Table 1: Project SUMIT: Schools Using Multiple Intelligence Theory

<table>
<thead>
<tr>
<th>Intelligence</th>
<th>Core Operations (Basic information processing)</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linguistic</td>
<td>Syntax, phonology, semantics, pragmatics</td>
<td>Allows individuals to communicate and make sense of the world through language</td>
</tr>
<tr>
<td>Musical</td>
<td>Pitch, rhythm, timbre</td>
<td>Allows people to create communicate and understand meanings made out of sounds</td>
</tr>
<tr>
<td>Logical-mathematical</td>
<td>Number, categorization, relations</td>
<td>Enables individuals to use and appreciate abstract relations</td>
</tr>
<tr>
<td>Spatial</td>
<td>Accurate mental visualization, mental transformation of images</td>
<td>Makes it possible for people to perceive visual and spatial information, to transform this information, and to recreate visual images from memory</td>
</tr>
<tr>
<td>Bodily-kinesthetic</td>
<td>Control of ones own body, control in handling objects</td>
<td>Allows individuals to use all or part of the body to create products or solve problems</td>
</tr>
<tr>
<td>Interpersonal</td>
<td>Awareness of other’s feelings, emotions, goals, motivations</td>
<td>Enables individuals to recognize and make distinctions about others’ feelings and intentions.</td>
</tr>
<tr>
<td>Intrapersonal</td>
<td>Awareness of other’s feelings, emotions, goals, motivations</td>
<td>Helps individuals to distinguish among own feelings, to build accurate mental models of themselves, and to draw on these models to make decisions about their lives.</td>
</tr>
<tr>
<td>Naturalistic</td>
<td>Recognition and classification of objects in the environment</td>
<td>Allows people to distinguish among, classify, and use features of the environment.</td>
</tr>
</tbody>
</table>

Note: Two other potential intelligences examined by Gardner but not adopted were spiritual and existential intelligence.

Appendix B

Four Professional Artists as Teachers (PAATs) Study Participants
Table 2: *Four Professional Artists as Teachers (PAATs) Study Participants*

<table>
<thead>
<tr>
<th>Arts discipline</th>
<th>Gender</th>
<th>Age</th>
<th>Race</th>
<th>Years teaching at <em>Visions</em></th>
<th>Years as professional artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
<td>Female</td>
<td>±35</td>
<td>European American</td>
<td>4</td>
<td>±19</td>
</tr>
<tr>
<td>Music</td>
<td>Female</td>
<td>±40</td>
<td>European Native American</td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>Theatre</td>
<td>Female</td>
<td>24</td>
<td>European American</td>
<td>3</td>
<td>&gt;3</td>
</tr>
<tr>
<td>Visual arts</td>
<td>Male</td>
<td>50</td>
<td>African American</td>
<td>6</td>
<td>30</td>
</tr>
</tbody>
</table>

* Ages were approximated in some cases because artists did not give their ages.
Appendix C

Data Collection Sources
Table 3:

Data Collection Sources

<table>
<thead>
<tr>
<th>Information source</th>
<th>Collection method</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Archive</td>
</tr>
<tr>
<td>Artist as teachers</td>
<td>X</td>
</tr>
<tr>
<td>Director</td>
<td></td>
</tr>
<tr>
<td>News reporters/</td>
<td></td>
</tr>
<tr>
<td>Papers/TV clips</td>
<td>X</td>
</tr>
<tr>
<td>Reports (Taller)</td>
<td></td>
</tr>
<tr>
<td>Staff</td>
<td>X</td>
</tr>
</tbody>
</table>
Appendix D

*Visions’ PAATs Observation Schedule*
## Table 4: Visions’ PAATs Observation Schedule

<table>
<thead>
<tr>
<th>Observation</th>
<th>Date</th>
<th>Age group</th>
<th>Observation site</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dance</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 (with teaching assistant)</td>
<td>03/06/03</td>
<td>8-10 years olds</td>
<td>Visions base site</td>
</tr>
<tr>
<td>2 (with teaching assistant)</td>
<td>04/03/03</td>
<td>8-10 years olds</td>
<td>Visions base site</td>
</tr>
<tr>
<td>3 (with teaching assistant)</td>
<td>04/17/03</td>
<td>8-10 years olds</td>
<td>Visions base site</td>
</tr>
<tr>
<td><strong>Drama (theatre)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 (co-teaching)</td>
<td>12/05/02</td>
<td>teens</td>
<td>day treatment facility</td>
</tr>
<tr>
<td>2</td>
<td>03/19/03</td>
<td>teens</td>
<td>Visions base site</td>
</tr>
<tr>
<td>3</td>
<td>03/24/03</td>
<td>teens</td>
<td>day treatment facility</td>
</tr>
<tr>
<td><strong>Music</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>03/03/03</td>
<td>teens</td>
<td>Visions base site</td>
</tr>
<tr>
<td>2</td>
<td>03/17/03</td>
<td>teens</td>
<td>Visions base site</td>
</tr>
<tr>
<td>3</td>
<td>03/24/03</td>
<td>teens</td>
<td>Visions base site</td>
</tr>
<tr>
<td><strong>Visual Arts</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>03/27/03</td>
<td>8-10 years olds</td>
<td>housing project site 1</td>
</tr>
<tr>
<td>2 (with teaching assistant)</td>
<td>04/02/03</td>
<td>8-10 years olds</td>
<td>housing project site 2</td>
</tr>
<tr>
<td>3</td>
<td>04/07/03</td>
<td>8-10 years olds</td>
<td>Visions base site</td>
</tr>
<tr>
<td><strong>Culminating visual and performing arts performance</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final Performance †</td>
<td>05/09/03</td>
<td>8-17 year olds</td>
<td>local middle school</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>auditorium</td>
</tr>
</tbody>
</table>

† Performance took place at 7:00 pm.
Appendix E

Observation Site
OBSERVATION SITE: MUSIC PAAT

Music Classroom at base site (site of all Music PAAT observations). 02/03/03; 03/03/03; 03/17/03

Comp This was the main computer where students worked on laying the track for the CD and burning the CD. Teacher rotated each student to this station. All other students worked at one of the other sites with headphones. This was the only station where students did not use headphones and could speak aloud freely with the teacher.

Computer students alternated sites to work on sound tracks. (Students used headphones).

KB Keyboards where students used headphones and created their own music.

Door Doorway led to hallway. The music class took place upstairs across the hall from the creative writing class.

T = Music PAAT

S1, S2, S3 = students
XXX XXXXXXXX  
Raleigh, North Carolina 27610

February 20, 2001

Mrs. Raycine Tyson, Director  
VISIONS  
City, Southern Atlantic State, USA

Dear Raycine Tyson:

Thank you very much for consenting to allow me to use your program VISIONS as a case study project for my Advanced Qualitative Research class. As you know, I am currently pursuing a PhD in Educational Research and Policy Analysis at North Carolina State University. I am interested in examining the impact of the use of the arts with diverse population. Your program offers the unique opportunity to see the use of the arts with youth in various settings: Youth Detention Center, Day Reporting School, SAY-VISIONS and with various disciplines: art, music, drama, photography etc. I am particularly interested the adjudicated youth component of your program.

Within the context of my project, the case study research I am proposing is exploratory in nature. My role as researcher is purely investigative. The unique strength of the case study deals with a variety of evidence.

Data collection procedures will be similar at each site and will be accomplished through a combination of four techniques: interviewing, document analysis, focus group and observation. Specifically, I will be collecting data through interviews with founders, board members, teachers, staff, guards, collaborative partners, students and parents (if possible).

Document analysis includes examining brochures pamphlets, news articles, archive notes, lesson plans, published works, etc. Field notes, interview tapes, and transcripts will be kept confidential. Participants/interviewees will be assigned pseudonyms and referred to by these codes in all written texts. Names and site location will be similarly disguised. Written reports may entail the use of quoted material. Only Margaret Brewington Douglass will have access to the consent form which link the participant/interviewee to their pseudonym and site identity. Codes and audiotapes will be stored in a secure file. Under these conditions, I will use the information obtained from this research for the purposes of completing my dissertation and the generating educational scholarship.

Since I plan to spend several days over the next few weeks, please examine my tentative schedule and solidify any available dates. Please confirm the dates that I can observe. Also, please suggest dates and times for interviews.

I have included a biography, as requested by the Theatre Artist. I am excited about the documentary and look forward to shadowing her being privy to the information derived. I have included a copy of the Informed Consent Form that I will be using for the interviews.

I am greatly appreciative of all that you are doing for the arts and children. I look forward to working with you in the future.

If you have any further questions or concerns please contact me (919) XXX-XXXX, (919) XXX-XXXX ext XXXX or xxxxxxxxxx@xxx.com.

Cordially,  
Margaret B. Douglass
Appendix F

Visions’ PAATs Interview Schedule
Table 5: 

**Visions’ PAATs Interview Schedule**

<table>
<thead>
<tr>
<th>Interview Type</th>
<th>Date</th>
<th>Observation site</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dance</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Pre and post observation</td>
<td>03/06/03</td>
<td><em>Visions</em> base site</td>
</tr>
<tr>
<td>2 Pre and post observation</td>
<td>04/03/03</td>
<td><em>Visions</em> base site</td>
</tr>
<tr>
<td>3 Pre and post observation</td>
<td>04/17/03</td>
<td><em>Visions</em> base site</td>
</tr>
<tr>
<td>4 Follow up</td>
<td>05/16/03</td>
<td><em>Visions</em> base site</td>
</tr>
<tr>
<td><strong>Drama (theatre)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Pre and post observation</td>
<td>12/05/02</td>
<td>day treatment facility</td>
</tr>
<tr>
<td>2 Pre and post observation</td>
<td>03/19/03</td>
<td><em>Visions</em> base site</td>
</tr>
<tr>
<td>3 Pre and post observation</td>
<td>03/24/03</td>
<td>day treatment facility</td>
</tr>
<tr>
<td>4 Follow up</td>
<td>05/16/03</td>
<td>artist’s residence</td>
</tr>
<tr>
<td><strong>Music</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Pre and post observation</td>
<td>03/03/03</td>
<td><em>Visions</em> base site</td>
</tr>
<tr>
<td>2 Pre and post observation</td>
<td>03/17/03</td>
<td><em>Visions</em> base site</td>
</tr>
<tr>
<td>3 Pre and post observation</td>
<td>03/24/03</td>
<td><em>Visions</em> base site</td>
</tr>
<tr>
<td>4 Follow up</td>
<td>05/16/03</td>
<td><em>Visions</em> base site</td>
</tr>
<tr>
<td><strong>Visual Arts</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Pre and post observation</td>
<td>03/27/03</td>
<td>housing project site 1</td>
</tr>
<tr>
<td>2 Pre and post observation</td>
<td>04/02/03</td>
<td>housing project site 2</td>
</tr>
<tr>
<td>3 Pre and post observation</td>
<td>04/07/03</td>
<td><em>Visions</em> base site</td>
</tr>
<tr>
<td>4 Follow up</td>
<td>not available</td>
<td></td>
</tr>
<tr>
<td><strong>Executive director/ founders</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Interview</td>
<td>05/16/03</td>
<td><em>Visions</em> base site</td>
</tr>
<tr>
<td>2 Interview</td>
<td>10/30/03</td>
<td>email</td>
</tr>
<tr>
<td>3 Interview</td>
<td>11/02/03</td>
<td>email</td>
</tr>
</tbody>
</table>

*Although the follow-up interview could not be held due to the unavailability of the Visual Arts PAAT, responses from questions that evolved during earlier conversations with him have been included in the study.*
Appendix G

Interview Protocols
INTerview protocol A: Teacher intervieW

Project: Time of interview:

Date: Place:

Interviewer: Margaret B. Douglass

Teacher certification: Yes No Area(s) of certification:

Discipline Area in the Arts Year’s Training

Years performing: Professional semiprofessional amateur

Years experience with teaching

Education Level:

Briefly describe the project

Teacher (Experience and Personal Philosophy)

- Tell me about yourself and your experiences as a professional artist?
- What have been your experiences with children in the age range of 8 to 17 prior to this program? How would you characterize this group?
- What attracted you to this program?
- Describe the ideal teacher for the Visions arts program.
- How has your background prepared you for this job?
- What role do you think the arts play with at risk students?
- How has your involvement with the program impacted your life?

Teaching Strategies/Approach

- How would you describe (characterize) your approach in teaching the youth in this program?
- How do you perceive the effectiveness of your approach? How do you measure the effectiveness?
- How do your strategies with at-risk youth (inclusive of adjudicated) differ/similar from the other youth you serve through your company in other settings?
- How would you describe your process of selecting materials for your class?
- Describe an ideal session.
- Describe a typical session.
- If you’re in this situation teaching your class and your students are just not grasping the project (they might be complaining that they don’t feel like doing this project), what would you do next?
- This program attempts to use the arts to:
  a) divert “at risk” youth from criminal activity or the juvenile justice system
  b) foster life long interest in the arts
  c) improve behavior and social skills
- Can you give an example of how you would use your art discipline to address one or some of these goals?
- What changes have you seen in one, some, any of your students during your tenure? To what do you attribute this change?

After Session
- Tell me about today’s session? How does it compare with an ideal session/ a typical session?
- What were your goals for this session? How do you determine if your goals are accomplished?
- What pleases you about today’s session? Why?
- What displeases you about today’s session? Why?
- What role did the strategies you used today play in your achieving your goals?
- What would you like to change about today’s session?
- How would you modify your next session based on today’s?
- Describe the typical youth in your session?

(Thank the individual for participating in this interview. Assure him/her of confidentiality of responses and potential future interviews.).
INTERVIEW PROTOCOL B: TEACHER FOLLOW UP

Note: These questions evolved during the study.

1. Think back to when you first began in the *Visions* program, do you think you were adequately prepared to deal with this population? Legal, psychological, social problems?

2. What type of in-service training did you receive? Was it useful? Describe your perception of its effectiveness.

3. Do you identify more strongly as a teacher of the arts or as a teacher of at risk youth. For instance, would the feeling that you are in the company of colleagues be stronger in a conference of artists or conference of at-risk teachers?

4. How many classes did you teach weekly?

5. Compare and contrast different settings of your work

6. How did you make your choice of the following:
   a. Curriculum
   b. Discipline strategies
   c. End-of-the-year product

7. What other choices did you have to make with this population and program?

8. If you could change anything…?

(Thank the individual for participating in this interview. Assure him/her of confidentiality of responses and potential future interviews.)
INTERVIEW PROTOCOL C: VISIONS’ EXECUTIVE DIRECTOR

Project: Time of Interview:

Date: Place:

Interviewer: Margaret B. Douglass

Teacher certification: Yes No Area(s) of certification:

Discipline Area in the Arts __________ Year’s Training _________

Years performing: _____ Professional _____ semiprofessional ____ amateur

Years experience with teaching ______

Years as director _____ years in current program _____

Education Level:

Briefly describe the project

- Describe the ideal teacher for this arts program.
- How are the teachers recruited?
- What kinds of qualities do you look for in selecting teachers for this program?
- What makes you terminate a teacher?
- What training or preparation, if any, do you provide for your teachers?
- Describe a typical student.
- What guidelines do you give to your teachers regarding the youth, their classes, teaching strategies, discipline, etc.?
- How do you determine the effectiveness of a teacher?
- Why do you hire only professional artist as teachers?
- Describe your background

(Thank the individual for participating in this interview. Assure her of confidentiality of responses and potential future interviews.).
INTERVIEW PROTOCOL D: VISIONS’ EXECUTIVE DIRECTOR FOLLOW-UP

Note: These questions evolved during the study.

1) Why the arts?

2) Why the arts with this population?

3) What evidence do you have that the arts work?

4) Do artists have degrees?

5) What evidence do you have that professional artists work well with this population?

6) What kind of in-service do they receive?

7) Why did you start the program?

8) How do you justify what you do and why it works?

9) What did you tell funders about your program?
INTERVIEW PROTOCOL E: DAY TREATMENT DIRECTOR

Why do you include the arts in this program?

Are there any arts media (i.e., dance, theatre, music, etc.) that seem to work best with this population? If so, why do you think that is true?

What are the common characteristics of the artists that you think have been successful with this population?

Which arts do you offer on site? Who determines what is offered?

How do the youth enter your program? How soon are the arts offered to them and what are the criteria for participation? Are there any that do not receive the arts? Do you notice the difference?

How would you describe the population that you serve? Demographics, character?

How is the arts selected for the youth? How does the youth get into the session?

Visions uses professional artist, do you think this is effective why or why not? Or does it matter if they are professional artist or regular teachers?

Describe some of the strategies that the artist uses with the students?

What other type of community-based programs do you offer at this site?

How do they compare with the Visions outreach?

Which sessions seem the most effective, why? Which the least?

(Thank the individual for participating in this interview. Assure her of confidentiality of responses and potential future interviews.).
Appendix H

Consent Forms
Form A Director Consent Form

I consent to be interviewed for a study regarding the use of the arts with youth and the examination of teaching techniques and strategies of professional artists serving as teaches with youth. The investigator will use the information gathered during this study, as part of the requirements for obtaining a Doctor of Philosophy (Ph.D.) at North Carolina State University. Margaret Douglass will be the only researcher on this project. This study will involve interviews, observations of classrooms, review of documents, artistic work and other media materials. Notes will be taken during the interview and interviews will be audio taped. Notes will be taken during classroom observation sessions.

RISKS, BENEFITS, AND COMPENSATION

We do not believe that there is any risk to anyone who takes part in the study. There will be no benefit directly and no reward for you participating in this study. Also, you may discontinue participation at any time without penalty. Answering the questions and allowing observations may help people know more about the arts with youth.

CONFIDENTIALITY

The information in the study records will be kept strictly confidential. Participants/interviewees will be assigned pseudonyms and referred to by these codes in all written texts and audiotapes. Program names and locations will be similarly disguised. Written reports may entail the use of quoted material. Only Margaret Douglass will have access to the consent form, which links the participant/interviewee to their pseudonym and site identity. Codes will be stored in a locked filing cabinet and will be made only available to the person conducting the study unless you specifically give written permission in writing otherwise. In any study involving children, direct evidence of abuse must be reported.

CONTACT

If at any time you have questions about the research, you may contact Margaret Douglass at caidll@bellsouth.net or 919-856-0056. If at any time, you feel that your rights as a research subject have been violated; you may contact Matt Zingraff, the chair of the North Carolina State University Institutional Review Board for the Protection of Human Subjects at 919-513-1834 or Box 7514, NCSU.

PARTICIPATION

Your participation in this study is voluntary. You may decline to participate without penalty and without loss of benefits. If you withdraw consent from the study before data collection is completed, your information will not be used in the study.

CONSENT

I have read and understand the above information. I have received a copy of this form. I agree to participate in this study.

Director’s signature: ____________________________ Date: ______________

Investigator’s signature: _________________________ Date: ______________

Form B Teacher Consent Form
I consent to be interviewed and observed for a study regarding the use of the arts with youth and the examination of teaching techniques and strategies of professional artists serving as teaches with youth. The investigator will use the information gathered during this study, as part of the requirements for obtaining a Doctor of Philosophy (Ph.D.) at North Carolina State University. Margaret Douglass will be the only researcher on this project. This study will involve interviews, observations of classrooms, review of documents, artistic work and other media materials. Notes will be taken during the interview and interviews will be audio taped. Notes will be taken during classroom observation sessions.

RISKS, BENEFITS, AND COMPENSATION

We do not believe that there is any risk to anyone who takes part in the study. There will be no benefit directly and no reward for you participating in this study. Also, you may discontinue participation at any time without penalty. Answering the questions and allowing observations may help people know more about the arts with youth.

CONFIDENTIALITY

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CONTACT

If at any time you have questions about the research, you may contact Margaret Douglass at caidl@bellsouth.net or 919-856-0056. If at any time, you feel that your rights as a research subject have been violated; you may contact Matt Zingraff, the chair of the North Carolina State University Institutional Review Board for the Protection of Human Subjects at 919-513-1834 or Box 7514, NCSU.

PARTICIPATION

Your participation in this study is voluntary. You may decline to participate without penalty and without loss of benefits. If you withdraw consent from the study before data collection is completed, your information will not be used in the study.

CONSENT

I have read and understand the above information. I have received a copy of this form. I agree to participate in this study.

Teacher’s signature: _______________________________ Date: ________________

Investigator’s signature: ____________________________ Date: ________________
Form C  Parent Consent Form

I consent to allow my child to be interviewed and observed in a study regarding the use of the arts with youth and the examination of teaching techniques and strategies of professional artists serving as teachers with youth. The investigator will use the information gathered during this study as part of the requirements for obtaining a Doctor of Philosophy (Ph.D.) at North Carolina State University. Margaret Douglass will be the only researcher on this project. This study will involve interviews and observation of classrooms. Notes will be taken during the interview and interviews will be audio taped. Notes will be taken during classroom observation sessions.

RISKS, BENEFITS, AND COMPENSATION

We do not believe that there is any risk to anyone who takes part in the study. There will be no benefit directly and no reward for your child participating in this study. Also, your child may discontinue participation at any time without penalty. Answering the questions and allowing observations may help people know more about the arts with youth.

CONFIDENTIALITY

The information in the study records will be kept strictly confidential. Participants/interviewees will be assigned pseudonyms and referred to by these codes in all written texts and audiotapes. Program names and locations will be similarly disguised. Written reports may entail the use of quoted material. Only Margaret Douglass will have access to the consent form, which links the participant/ interviewee to their pseudonym and site identity. Codes will be stored in a locked filing cabinet and will be made only available to the person conducting the study unless you specifically give written permission in writing otherwise. No reference will be made in oral or written reports that could link your child to the study. In any study involving children, direct evidence of abuse must be reported.

CONTACT

If at any time you have questions about the research, you may contact Margaret Douglass at caidl@bellsouth.net or 919-856-0056. If at any time, you feel that your rights or your child’s rights as a research subject have been violated; you may contact Matt Zingraff, the chair of the North Carolina State University Institutional Review Board for the Protection of Human Subjects at 919-513-1834 or Box 7514, NCSU.

PARTICIPATION

Your child’s participation in this study is voluntary. Your child may decline to participate without penalty and without loss of benefits. If you withdraw consent or your child withdraws from the study before data collection is completed, your child’s information will not be used in the study.

CONSENT

I have read and understand the above information. I have received a copy of this form. I agree to my child’s participation in this study.

Parent’s signature: _________________________________ Date: ________________

Investigator’s signature: _____________________________ Date: ________________
Form D  Youth Assent

Hi- my name is ______ and I want to talk with you about the arts with youth and teacher strategies. I have some questions about what you think and feel about some things. No answer is right or wrong for any of the questions of this study---I am interested in what you think and feel. There is no reward for doing this and no punishment if you don’t want to do it. I have already asked your (parents) if it was okay to talk to you and they said yes, but I want to make sure it is okay with you. Is it okay if I ask you to participate in a focus group and answer some questions and put your answers on a tape recorder? Your answering questions may help people know more about the arts with youth. Will you talk to me? Okay, thank you. Now if you change your mind you can stop at any time.

Note: Students will be given the opportunity to join us in the interview room if they assent to participate.

For adjudicated youth only:
Neither your sentence nor treatment by staff will change if you take part or if you do not take part in this study.

You have been told that all answers you give will be kept confidential. There are several exceptions to this secrecy: if you tell me that you are thinking about hurting yourself, hurting someone else, or planning to escape, these matters are not secret. You know that I must pass this information on to the prison staff.

You know you can stop talking or taking part in this study at any time. There is no penalty to you if you do. There is no reward to you if you take part.
Hi- my name is ----- and I am studying techniques and strategies used by artists who teach youth. I only want to observe your class. There is no reward to you for doing this and no punishment if you don’t want to do it. If you don’t want me to be in the room while I observe, the staff will take you to join an alternate activity.

I have already asked your teacher if it was okay to observe your class and she/he said yes, but I want to make sure it is okay with you if I do. My observation may help people know more about the arts with youth. Will you stay while I observe? Okay, thank you. Now if you do not want to stay, we will include you in another activity.

**Note:** Students will be given the opportunity to join an alternate activity provided by the staff.
Appendix I

Curriculum Vita
CURRICULUM VITA
MARGARET DIANE BREWINGTON DOUGLASS

EDUCATION


Master of School Administration 2002 North Carolina State University

Master of Fine Arts (Theatre) 1981 The University of North Carolina at Chapel Hill

Bachelor of Arts (Theatre) 1978 The University of North Carolina at Chapel Hill

TEACHING/DIRECTING/SUPERVISORY EXPERIENCE:

PRINCIPAL/CHIEF EDUCATION ADMINISTRATOR-Cherry Hospital- November 2002- Present.
The Principal serves as DHHS’s Chief Education Administrator for Cherry Hospital and as the overall director of the educational component of the Adolescent Unit’s treatment program and Principal of Riverbend School. The Principal directs the staff of classroom teachers, liaison teachers, teacher assistants, school secretary, and students ages 13-17. This position is responsible for the development and implementation of overall goals, regulations, curriculum, instructional procedures and materials, scheduling, staffing, student placement and counseling. The Principal directs and assists the development and coordination of short-term goals and long range plans for all educational and support areas under her accountability. This position is responsible for directing, observing and evaluating the competency and job performance of subordinate educational staff. This includes written performance plans and evaluations, reassignments, salary adjustments, demotions or dismissals. The Principal ensures that the Riverbend School program is in compliance with all accreditation requirements and with all legal and financial standards inclusive of Individuals with Disabilities Act (IDEA); NC General Statute 115C: Article 9 and the Cooperative Agreement between DHHS and DPI. This position is responsible for seeing that the educational programming for students with special needs is in compliance with the Procedures Governing Programs and Services for Children with Disabilities (Division of Exceptional Children-SDPI). The position coordinates compliance reviews by DHHS and DPI (State Operated Programs Compliance Review); as well as JCAHO and HCFA reviews.

NEW TEACHER TRAINING CONSULTANT- Southeastern Association of Independent Schools-August 2002, 2003
Conducted workshop in Learning Styles and the use of the theory of Multiple Intelligences in teaching practices; provided teacher observation, evaluation and training for the New Teacher Institute, a summer institute.

Director of Capital Breakthrough, a comprehensive three-year program for Wake County middles schools students with a teaching training laboratory. Responsibilities include recruiting, hiring, and evaluating teachers for the summer institute, year round Saturday Academy; redesigning and conducting a New Teacher Institute (training of new teachers); hiring and supervising Master Teachers inclusive of WCPSS to serve as mentors for the teaching staff; designing and conducting professional development training. Additional responsibilities include creating and executing a budget for the program, re-evaluating and designing the programmatic aspect for teachers and students inclusive of curriculum; and managing and operating a six-week summer sessions, a year-round Saturday and mentoring program, and high
school advising. Other duties include managing the Parent Advocates, a parental based support group, and the recruiting and selecting students for the program.


COMMUNICATION INSTRUCTOR—Shaw University EPA Program --Summer 1993. Taught communications skills in a multiculturalism context, coordinated publication of student-published newsletter.


TEACHER EXPECTATION STUDENT ACHIEVEMENT INSTRUCTOR --Wake County Public Schools Office (Staff Development) --1992. Taught teachers to implement Teacher Expectation Student Achievement (TESA). TESA is a method of assessing current teaching practices as it relates to student learning. Its objective is to increase the teacher’s awareness of his/her current practices and highlight new strategies to promote learning for all students.


SPEECH/THEATRE INSTRUCTOR -- Dabney S. Lancaster Community College --August 1982 to June 1984. Developed and taught courses in speech, communications, theatre workshop, acting, public speaking and stage movement. Directed major productions. Planned and organized schedules of outside theatre events. Worked with School Humanities Advisory Committee to analyze community needs and coordinate arts events. Conducted private voice training sessions.

RELATED EXPERIENCES:

CONSULTANT --Department of Public Instruction, Raleigh, North Carolina Conducted a workshop in Charlotte, North Carolina at the Very Special Arts Festival. Demonstrated techniques involved with the usage of drama as a learning tool with children with learning disabilities and/or behavior problem.

SPEECH CONSULTANT --International Business Machines --Research Triangle Park, Durham - February 1986 to August 1986. Taught course in speech communication emphasizing articulation, grammar, vocal expressiveness and assertiveness skills.

AWARDS/ACCOMPLISHMENTS:
North Carolina State University-Raleigh 1998-2003
Hodnett Fellowship (1998); Minority Presence Grant (1998-2001); Research Assistant

University of North Carolina at Chapel Hill 1979-81

The Southeastern Association of Music Therapy, Kentucky The North Carolina Association of Music Therapy; The Very Special Arts festival, Charlotte, NC

Publication: 1999 Dancing In His Presence: A Guide to Establishing and Maintaining a Dance Ministry. Conducted workshops implementing techniques. Designed program structure and conducted training sessions.

SPECIAL SKILLS: Manual Sign Language for the Deaf; Instructor of Cooperative Learning; Trainers of Teachers: Teacher Expectation Student Achievement (TESA).

NORTH CAROLINA TEACHER CERTIFICATION AREAS: G-Theatre Arts (K-12); A-Dance (K-12); M-Principal licensure (K-12).