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The effects of socialization through the arts: Teaching life skills strategies to youth in West Las Vegas

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THE EFFECTS OF SOCIALIZATION THROUGH THE ARTS:
TEACHING LIFE SKILLS STRATEGIES TO YOUTH
IN WEST LAS VEGAS

By

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Bachelor of Arts
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A dissertation submitted in partial fulfillment
of the requirements for the

**Doctor of Education Degree in Educational Leadership
Department of Educational Leadership
College of Education**

**Graduate College
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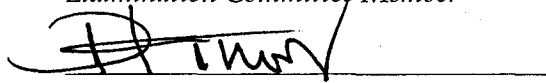
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ABSTRACT

The Effects of Socialization Through the Arts: Teaching Life Skill Strategies to Youth in West Las Vegas

by

Marcia Raquel Robinson

Dr. Dale Andersen, Examination Committee Chair
Professor of Education
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There are at least 200 gangs in Southern Nevada with more than 7,700 identified members. “Gang bangers” do not anticipate a future or invest in “dreams,” most do not expect to live beyond their 20’s. Las Vegas is more the rule than the exception; the West Las Vegas community is the epicenter needing attention. The planning and development of this pilot program “The Performing and Visual Arts Camp for Kids” focused on teaching life skills and character development, such as getting along with others, respect for oneself and others, initiative, the ability to communicate, problem solving, perseverance, and goal setting through an integration of a multidisciplinary cultural and performing arts program. The arts were tools used to promote healthy living through the exercise of life skills interventions practiced daily in an interim of an eight-week study. The arts curriculum encouraged at-risk students 10 to 15 years of age to participate in five (5) artistic disciplines: Dance (African, Ballet, Tap, Modern, Hip-Hop); Music

(African Conga/Steel Drums, Choir); Theatre Arts/Drama (Creative Writing); Film and Video Production; and Visual Arts. The camp participants presented a final musical theater production with all seventy students, executing performance and leadership skills developed in the camp's workshops. Recent research correlates evidence that one positive outcome of high academic performance in students is directly linked to their good habits and good character.

The purpose of this study was to conduct and report a formal evaluation of the Year 2001 Camp for Kids and study the development impact it had on youth living in West Las Vegas, making this program responsive to the needs of low/moderate income families during non school hours. The study investigated the Summer Camp for Kids Program to gain knowledge of what effect it had on students' life skills, self esteem, persistence/responsibility, and decision-making via the arts.

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Learning from a Role Model

The completion of this manuscript is a true testimony of how a relationship between a mentor and student can effectively accomplish and achieve a myriad of positive experiences in the direction of both educational and professional growth. This creative relationship is imbued in the fundamental structure of this dissertation where the following viewpoint serves as an expression of gratitude for my own personal passage; mentors bring expert knowledge to pedagogical value:

The emphasis in this context has been that mentoring serves as a significant vehicle of career development conveying the intricacies of both professional and personal dynamics to recipient protégés, clearing a path as it were for the protégés to advance careerwise (Dickerson 1989).

This journey started thirty-five years ago in East St. Louis, Illinois when I was introduced to the Performing Arts Training Center, Southern Illinois University by Mr. Darryl Braddix. Studying with the world renowned Katherine Dunham and training under her master instructors, Lenwood Morris, Ural Wilson, Tommy Gomez, Clifford Fears, Vanoye Akins, and Archie Savage, pioneered a new focus to the art of learning and launched the career pursuit for “community and cultural education.”

This is the arena where the realization of a dream seeded into a mission, manifesting into an aspiration to explore and understand the effectiveness of arts programs for at-risk youth for the sake of achieving success in life. I was awarded a fellowship to study at the University of California, San Diego, in the Masters of Fine Arts program under the tutelage of Dr. Floyd Gaffney.

Guided by the watchful eyes of Lavern Ligon, and Michael Pratt, the discipline of performing twice nightly perfected my art skills in the MGM's productions of Hallelujah Hollywood, and Jubilee in Las Vegas. Under the auspices of two successful administrators, William B. Clark, Director of the Educational Opportunity Program, and Dr. Gray, Chair of African Studies, the molding continued on the grounds of Sonoma State University, as both, Cultural Specialist, and Associate Professor in the Arts, mentoring other young minds to prosper from higher education.

In pursuing "the dream" Buck Ram's decision to contract me to sing and dance with the world famous Platters enabled me to tour countries such as Iceland, Australia, Thailand, New Zealand, France, and to visit many states nationally. These life experiences have helped to polish my values on an intercultural level. The plateau of this artistic journey culminated while working as co-producer and assistant to Harry Seybold, Entertainment Director of the Dunes Hotel.

In this lifelong journey of learning, appreciation extends even further to Dr. Barbara P. Jackson, Director of Leisure Services City of Las Vegas, and the students and staff of the West Las Vegas Arts Center for allowing me the opportunity to contribute this body of knowledge to the Performing and Visual Arts Summer Camp for Kids, which is the focus of this study. Mentorship cultivates an invigorating and exciting

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To my good friend Ruth Manzo, a very special thanks. She embraced this journey as her own and tirelessly mentored this journey through her support and expertise in computer technology. To the members of North Star District, and S.G.I., I express my gratitude for your encouragements to positively embrace all challenges. And to Dr. Rochelle Clark, for your life lessons in overcoming the nature of risk, your triumphs of overcoming them and your willingness to share those experiences to the Performing and Visual Arts Summer Camp for Kids, inspired me deeply to continue courageously no matter what. The African American Book of Values eloquently speaks on self-mastery in the face of adversity; a life skill that transcends all cultures and nationalities:

Tenacious people are nearly impossible to defeat, turn down, or turn around – they’re as unyielding as the daylong. Much of human progress has depended on tenacity, an essential ingredient in any formula for success. Without tenacity, much that we now take for granted would have been left undiscovered or undone. By teaching children lessons about the tenacity of black folks, by standing behind them, as they remain steadfast, and by helping their efforts to improve themselves as they persist, we will encourage in them survival techniques. This lesson is among the most useful they can learn (Steven Barboza 1998 pp. 314).

“The manner in which it is given is worth more than the gift.” Thank you

Dr. Barlow for your straightforward guidance in the completion of this manuscript.

This project could not have been completed without the vision, commitment, loyalty and tenacity of my family, especially Cheryl, Lisa, Florence, and James, for it is to my ancestors I dedicate this research. This study supports the findings that a positive active cultural climate contributes to students' school success, leadership and safer communities; the empirical information to follow will foster greater understanding of the values in the daily lives of our youth at-risk. Love you Nirvana.

Nam Myoho Renge Kyo

CHAPTER 1

INTRODUCTION

What Happens to a dream deferred?
Does it dry up
Like a raisin in the sun?
Or feaster like a sore-
And then run?
Does it stink like rotten meat?
Or crust and sugar over like a syrupy sweet?

Maybe it just sags
Like a Heavy load.

Or does it explode?

Langston Hughes

An appropriate prologue to this research report seems best found in both the words of Jonathan Kozol and a quotation from the Carnegie Council on Adolescent Development report. They set the stage for the narrative that will follow.

Christopher approaches me at the end of class. The room is too hot. His skin looks warm and his black hair is damp. 'Write this down. You asked a question about Martin Luther King. I'm going to say something. All that stuff about 'the dream' means nothing to the kids I know in East St. Louis.

So far as they're concerned, he died in vain. He was famous and he lived and gave his speeches and he died and now he is gone. But we're still here. Don't tell students in this school about 'the dream.' Go and look into a toilet here if you would like to know what life is like for students in the city (Savage Inequalities pp. 36).

By any standards, America's young adolescents have a great deal of discretionary time. Much of it is unstructured, unsupervised, and unproductive for the young person. Only 60 percent of adolescent's waking hours are committed to such essentials as school, homework, eating, chores, or paid employment, while fully 40 percent are discretionary (A Matter of Time, Risk and Opportunity in the Nonschool Hours pp. 10).

Las Vegas is more the rule than the exception, and the near West Side community is the epicenter needing attention. Truancy, bullying, juvenile delinquency, and gang violence are cries for help from the embattled West Las Vegas neighborhood youth. Teen idleness, insufficient supervision, inadequacy of direction, and a general lack of motivation and confidence are contributing factors to many of the social problems experienced by this underserved community. Some children have lost family members to crime, divorce, drugs, and lack the role models and support systems that they need during this critical time in their development. Instead of a safe haven in their communities, they face physical danger, a lack of economic security,

unchallenged intellectual stimulation and motivation and, therefore, have a growing detestation for America's mainstream.

As in many inner city ghettos, residents clearly see the social and cultural effects of living in high-jobless and impoverished neighborhoods, leaving minority youth over-represented at every level of the America's justice system. The U.S. Department of Justice, Uniform Crime Reports for the United States, 1999, Federal Bureau of Investigation cites the following national statistics:

- An estimated 7,400 youths under the age of 18 were admitted to the nation's state prisons in 1997. Of these newly committed youths, 75 percent were minorities and 58 percent of these youths were Black.
- In 1997, although the minority of arrests of juveniles involved White youth, White youth comprised 66 percent of the juvenile court referral population and just 53 percent of the detained population. In contrast, Black youths made up 31 percent of the referral population and 44 percent of the detained population.
- Black youths represent 15 percent of the population, 26 percent of juveniles arrested, 45 percent of delinquency cases involving detention, 46 percent of juvenile delinquency cases transferred to criminal court, and 40 percent of juveniles in residential placement.
- Black youths are as likely as White youths to be held in a detention facility for similar offenses. Hispanic youths were in custody on average 112 days more than White youths for the same offenses and Black youths were held 61 days longer than White youths.

On the local level, in Nevada, the Juvenile Violent Crime Arrest data from 1997 to 1999 show 312 arrests per 100,000 youth, age 10 to 17. During this period, there were a total of 1,916 juvenile violent crime arrests. A breakdown of the data reveals that Carson and Clark counties had the highest rates, 507 and 357, respectively (The Annie E. Casey Foundation, 2000, KIDS COUNT Data Book 2000, Baltimore, MD).

In an editorial in the Sentinel Voice, August 15, 2002, Gangs: cancer on community reports on youth violence in 2001:

This time last year, the embers of deadly, months-long gang interplay engulfing parts of West Las Vegas and North Las Vegas were slowly fizzling. Months earlier, in the effort to stem the carnage, community leaders formed a coalition to help stop the violence. While the year since has seen a decrease in the body count, gang problems persist as evidenced by last weekends fatal shootout between rivals at Lake Mead and Martin Luther King Boulevards.

Creating jobs is but one component; few gang members are job-ready. Few companies are eager to employ former trouble makers in a worthwhile capacity, fearful that they'll be recalcitrant. Increasing recreational operations is paramount. Research suggests that bored, lonely teens often gravitate to gangs.

Gang members do not anticipate a future or invest in "dreams," most do not expect to live beyond their 20's. Ninety-eight percent of them said they would not want their children to become gang members. (State Senator Valerie Wiener, Gang Violence Spreading in Valley, Las Vegas SUN, October 12, 1999).

Statement of Problem

Larson & Richards wrote insightful terms in narrowing options and focusing on the possible remedies for these societal problems (i.e. arson, vandalism, motor vehicle thief, drunkenness, prostitution, drugs). It must be recognized that high rates of boredom, alienation, and disconnection from meaningful challenge are not signs of psychopathology, but rather signs of a deficiency in positive development (Larson & Richards, 1991).

In this light, a fundamental question of facilitating positive youth development is how to address “developmental experiences” and encourage youth to focus on basic life skills and character building in such domains as leadership, initiative, creativity, citizenship, and the humanities. These represent core qualities that will enable them to become active partners in the positive development of today’s society. One acceptable definition of ‘youth development’ is:

The ongoing growth process in which all youth are engaged in attempting to (1) meet their basic personal needs to be safe, feel cared for, be valued, be useful, and be spiritually grounded, and (2) to build skills and competencies that allow them to function and continue in their daily lives. Rather than seeing young people as problems, this positive development approach views them instead as resources and builds on their strengths and capabilities to develop within their own community. To succeed youth must acquire adequate attitudes, behaviors, and skills (Building Resiliency, pp. 11-14, National Assembly, 1994; and Position Statement on Accountability and

Evaluation in Youth Development Organizations, pp. 1, National Collaboration for Youth, 1996).

This is the essential problem that the present study was designed to address.

Background of the Study

Traditional discussions of youth development has been most often centered on strategies for eliminating the problem behaviors of youth and the deficits that they experience; focusing on the measurement and reduction of negative environments and behaviors. However, observational studies defend their hypothesis positioning that problem elimination is not synonymous with fostering success.

To foster that success, studies now indicate that literature is now focusing on identifying and promoting life-enhancing, developmental experiences and creative resource designed programs; especially for those youth living in high-risk environments. Writings cite the value of positive outcomes that encompass the development of the 5 C's: Competence, confidence, character, connections, and contributions. The article specifically states that:

Youth are most likely to develop the 5 C's in environments characterized by consistent and caring people; safe, structured, and stimulating places; and the availability of multiple options for learning and contributing. This developmental asset of youth approach acknowledges the need to address deficits, such as poverty and the elimination of at-risk behaviors, while investing equally in asset-

building efforts (2001 Nevada KIDS COUNT Data Book, Center for Business and Economic Research, University of Nevada Las Vegas).

In 1990, the Carnegie Council on Adolescent Development, Washington D.C., called together a twenty-six-member task force and initiated a two-year study on Youth Development and Community Programs. The study, when completed, concluded that community-based youth development organizations represent a valuable national resource and provide a rewarding experience for young adolescents. That study culminated in a final report that contained recommendations for communities, school districts, higher education institutions, research and evaluators, young people and government.

The goal is to bring challenging and attractive programs to today's young adolescents, particularly those in low-income neighborhoods. They should be bold in citing the proven value of offering programs that help young adolescents develop into contributing members of their communities (A Matter of Time, Risk and Opportunity In Nonschool Hours pp. 15).

Responding to this charge, the West Las Vegas Arts Center (WLVAC) of the City of Las Vegas, a government agency and non-profit community organization, serving "at-risk" young adolescents between ten and fifteen years of age in an underserved area of the community, launched a pilot program to strengthen its contribution to youth development. The steadfastness of this effort was the planning and delivery of a Performing and Visual Arts Camp for Kids. This Camp for Kids was designed to focus on the teaching of such critical life skills and character development, as, getting along with others, respect for oneself and others, initiative,

the ability to communicate, problem solving, persistence, and goal setting for the development of education and careers during nonschool hours. In an interview conducted by students in the PVAC Film and Video Production class, Lawrence Weekly, Councilman, City of Las Vegas, Ward 5, was asked about the disparity in the arts regarding the West Las Vegas community. Councilman Weekly responded:

I believe there's truly an improper balance when you talk about the poor compared to the wealthy. There is a disparity. When I was growing up in this particular community in which I still live, we were poor ... but I don't think we knew we were poor. Sometimes you have to work with what you have and when resources become available, you have to take advantage of it. If you know that in reality you don't have as much as other people, then it's important for you to work ten times harder to get what it is in life you really want (see Appendix I).

In order to determine the effectiveness of the Camp for Kids, it was important that both qualitative and quantitative assessments be carried out. It was only through thorough evaluation that improvements could be made and the noble goals for which the Camp for Kids was founded could be fully realized.

Purpose of the Study

The purpose of this study was to conduct and report a formal evaluation of the Year 2001 Camp for Kids, and study the developmental impact it had on youth living in an underserved community by teaching life skills strategies that are relevant now and in the future of these young adolescents. It was intended to measure the effects

of the Camp for Kids on these selected life skills of these youths. More specifically, this study used self-assessment devices, survey instruments, and structured interviews to determine the impact that this youth development yields.

This study reports the degree to which a summer Camp for Kids that taught life skills through a unique curriculum, personified in a relationship between cultural and performing arts in an underserved community produced observable results. The study also determined if the program had an effect on art skills, self esteem, persistence, responsibility and decision-making. The study culminated in recommendations for future Youth Development Programs that can be used in future planning and the securing of support through educational and cultural publications for the high-risk populations for general consumption.

Conceptual Framework

It is well established that late childhood and early adolescence are critical life stages in the development of social skills, cultural attitudes, and lasting aspect of the self-concept of human beings, or moral development. Reported in Turning Points: Preparing American Youth for the 21st Century 1986 pp. 12:

For many youth 10 to 15 years old there is a crucial need to help adolescents to acquire durable self-esteem, flexible and inquiring habits of mind, reliable and relatively close human relationships, a sense of belonging in a valued group, and a sense of usefulness in some way beyond the self. They need to find constructive expression of their inherent curiosity and the exploratory energy; and they need a basis for making informed, deliberate decisions -

especially on matters that have large consequences, such as educational futures and drug use.

According to Erik Erickson, famed psychologist in educational theory, an essential task to be mastered during the adolescent years is the composites of self-image, self-concept, and self-esteem. Erickson (1959) considered the “psychosocial moratorium” to be a period “during which the individual through free role experimentation may find a niche in some section of society, a niche which is firmly defined and yet seems to be uniquely made for him.” Teens must engage in exploration, which include ways of looking, new ideas, new groups of friends, and new styles of music. There is a crucial need to help students at this developmental stage to acquire resiliency, flexibility, reliable bonds of friendships, and a sense of mission to serve for the betterment of others beyond themselves.

Goodlad (1984) points out that self-concepts have not often been of high priority in many school agendas, despite its tremendous impact on intellectual development. This concept will be a challenge for educational and community institutions during this adolescence stage of development. Thus, the experiences, efforts and programs aimed at assisting youth with these learning tasks are likely to be effective. They are at a “teachable moment” in their lives. In American society this appears to be a responsibility that is generally neglected, and a risk to our democratic foundation.

The anthropologist Ruth Benedict (1938) observed that many traditional societies provide a progressive set of steps that socialize youth into the roles and responsibilities of adulthood, whereas in western society there is marked

discontinuity between what we expect of children. American adolescences experience little societal support or platform to practice and develop the life skill initiative. They have few experiences of “preparing, planning, executing, and assessing” an endeavor (Heath, 1999).

These crucial developmental learning tasks are even more difficult for at-risk youth in underserved neighborhoods. By the year 2020, because of higher birth rates among minority populations and patterns of immigration, nearly half of all school-aged children will be non-White (Natriello, McDill, & Pallas 1987. In our Lifetime: Schooling and the Disadvantaged, unpublished manuscript). Many youths living in impoverished and dangerous neighborhoods portraying “ghetto-related” behaviors are at-risk because they feel they have no control over their immediate environment. They are considered high risk or disadvantaged because they have a tendency to be limited in an environment that is not conducive to promoting academic success, or pro-social behavior. A 17-year-old black male, working part-time, attending college, and living in an underserved, high-jobless inner city “the ghetto” gives voice to the following:

Well, basically, I feel that if you are raised in a neighborhood and all you see is negative things, then you are going to be negative because you don't see anything positive...Guys and black males see drug dealers on the corner and they see fancy cars and flashy money and they figure: “Hey, if I get into drugs I can be like him.”... And I think about how, you know, the kids around there, all they see, OK, they see drug addicts, and then what else do they see? Oh, they see thugs, you

know, they see the gang bangers. So, who do they, who do they really look, model themselves after? Who is their role model? They have none but the thugs. So that's what they wind up being, you know... They [the children in the neighborhood] deal with the only male role model that they can find and most of the time that be pimps, dope dealers, so what do they do? They model themselves after them. Not intentionally trying to but if you know, that's the only male you're around and that's the only one you come in close contact with, you tend to want to be like that person. And that's why you have so many young drug dealers (When Work Disappear The World of the Urban Poor, William Julius Wilson, pp. 55).

Children from dysfunctional families and at odds with schools and community, those at-risk children whose dysfunctional stage passage may inhibit later important development components, are in a particular hazardous situation (Haensly, Parson / Mentorship) "When a mode of behavior is encountered frequently and in many different persons," it is likely to be transmitted by modeling and instruction (Hannerz, 1969). When positive principles; and encouraged participation in community youth organizations in the nonschool hours become an affix substitute for what is currently available; higher self-esteem, feeling of control over oneself, lower rates of delinquency, and higher educational aspirations and achievement can produce positive outcomes. Gray (1989), in his advice for planning mentoring programs for at-risk youth, reminds us, "Planned mentoring does not produce a quick fix to solve difficult, chronic problems... It is a developmental process that requires

time to develop...and it must be monitored to ensure success.” Enhancement of self-concept, self-esteem and self-confidence are particularly evident outcomes of mentorship (Edlind & Haensly, Kaufman, Harrell, Milam, Woolverton, & Miller, 1986; Torrance, 1984) one of the critical components for such programs is parent involvement (Dickerson 1989).

Research Design

The research design for this study combined elements of both qualitative and experimental methods of investigation. In regard to the former, a variety of formats were employed to access the needed data. To understand fully the complexities of many situations, direct participation in and observation of the phenomenon of interest was deemed to be the best research method. Since a continuous observation method is central to this type of research, qualitative research is the most effective method of evaluation and research for this type of study (Patton, 1990). In regard to this aspect of the study, a case study format was employed using various sources of data. Three sources of data that dominate this aspect of the study were: audio recorded student interviews, observations by disinterested but trained observers, and daily class journals kept by the students in their respective activities. The process of triangulation among these sources insured corroboration as themes and patterns emerged from the analysis of all collected data.

The component of the study that is experimental in nature focuses on the application of the pretest and posttest. It measured life skills and art skills. By determining the change in scores from pretest to posttest, it was possible to assess the

impact of the camp for Kids on specific life skills and arts skills. The research questions for the purposes of this study are the following:

1. What were the effects of participation in the 2001 Camp for Kids conducted by the West Las Vegas Arts Center on the life skills of the youth who were involved?
2. What were the effects of participation in the West Las Vegas Arts Center 2001 Summer Camp on arts skills, self-esteem, responsibility, persistence and decision-making?

More specifically the elements of this experimental design were:

Independent Variable

The Performing Arts Training Center (PATC) program directed by Katherine Dunham in East St. Louis IL was the adapted arts educational model employed by the West Las Vegas Arts Center's Performing and Visual Arts Camp for Kids, in order to get youth to focus on basic life skills (initiative, creativity, leadership, citizenship persistence, and knowledge of the humanities).

Dependent Variables

The dependent variables in this study were the expected main changes in effects of participation in the WLVA Camp for Kids, namely life skills and arts skills of the participants.

Significance of the Study

Nowhere is the adage "a house divided against itself cannot stand" more appropriate than in the black community's push to end a West Las Vegas gang war that has claimed ten lives in the past two months. Agitated by the influx of

community youth violence, black civic and religious groups formed the Coalition for Community Peace. Strategy meetings were held to devise a community improvement plan, whose components included renovating recreational facilities, repaving roads and more jobs. Sentinel Voice, African–American Community Newspaper (2001, April 19). Katherine Dunham (1989) stated the following:

My years of activity with the militants in East St. Louis, I think, come from a drive to try to bring about social justice. Our program is Socialization through the Arts. I see it as taking the rough edges off of their lives and trying to channel them into ways of thinking and behaving that will help them in other parts of the world.

In a recent study entitled Champions of Change: The Impact of the Arts on Learning 2000, researchers exhorted the collection of evidence by the usage of data-driven analysis to help answer the questions of why positive changes occur in youth development programs and what might be done to replicate them.

The true significance of the present study was to determine whether an arts education program for youth in West Las Vegas, modeled after one implemented by Katherine Dunham's Performing Arts Training Center during the riots in East St. Louis, can show positive changes in the lives of young people similar to those pursued by Miss Dunham.

Assumption, Limitation, and/or Delimitations

This research study targeted seventy students who participated in the West Las Vegas Arts Center Camp for Kids in the summer of 2001. This was during an

eight-week camp session involving low/very low and moderate-income families. Since this group and this camp may or not be representative, any generalization to the other groups, camps or communities must be made cautiously. An assumption is made that the changes observed and measured in the study in the areas of life skills, arts skills were actual changes and not artifacts of chance and they will be sustained.

Definition of Terms

Poverty: Payne, DeVol, Smith, define poverty as an “extent to which an individual does without resources.”

At-Risk: According to Van Den Heuvel the definition of “at-risk” is an evolving term used, changed, revised, and discussed by legislators and educators since 1983. Van Den Heuvel et al. (1986), “Children at risk” meant dropouts, whose school achievement, progress toward graduation, or preparation for employment are in serious jeopardy due to one or more of the following:

- One or more years behind their grade level group in reading or mathematics basic skills achievement (K-8)
- Three or more grade levels below the grade level appropriate to the individual’s age
- Chronic truancy
- Adjudicated delinquent
- Personal and/or family drug and alcohol abuse
- Family trauma, such as death, divorce, violence, separation, or unemployment
- Physical, sexual, or emotional abuse
- Ethnic, economic, or cultural disadvantage

- Disruptive school behavior
- Low parental expectations for success
- Parents who place little value on education
- Cultural diversity (language, customs, or educational expectations)
- A family history of dropouts

Ghetto-Related Behavior: Julius Wilson coins this phrase as “behavior and attitudes that are found more frequently in ghetto neighborhoods.”

Culture: Julius Wilson’s definition of culture is a sharing of modes of behavior and outlook within a community.

High Risk: Jones and Watson – The term “High Risk” denotes any student whose probabilities of failing; “disadvantaged or poorly prepared students.”

Summary

In recent years the movement to “raise the performance of at-risk youth” by educators has become a national battle cry for underserved students to improve their chances for success in school, adult life, and to become better citizens in the community. A study entitled Educational Reform and Students at Risk: a Review of the Current State of the Art (January 1994) revealed that literature is constantly expanding and changing, and often very unreliable in the interpretations of the data on students at risk and the programs that serve them. The study also called for the expansion of youth programs that promise to offer real opportunities for mentoring and skill development, especially in the areas with high percentages of low-income single parents. The review also substantiated the following:

Specific outcomes on youth development confirms that young people are most likely to live in unsafe neighborhoods and to be unsupervised during the after school hours. They are least likely to have access to constructive alternatives. They are extremely high risk; they are the youth whose lives hang in the balance (A Matter of Time, pp. 33).

This chapter has presented the rationale and intended plan for an appraisal of a youth development model entitled, *Socialization through the Arts*. Empirical research will continue to test the validity of teaching life skills strategies in an art-educational-character-building curriculum during nonschool hours. "Poverty is relative. For our clients to be successful, we must understand their hidden rules and teach them the rules that will make them successful at school, at work, and in the community (Payne, DeVol, and Dreussi, 2001 pp. 12-13)." This was one component in the mosaic of research. The broader objective is to continuously produce the impact that can bring about positive changes in individuals through education and culture; therefore improving family situations, the community, and society at large. Dr. W.E.B. Dubois captures the ultimate desire, driving the present research for this study as he reflected on humanity:

History teaches that it is not enough for people to be angry – the supreme task is to organize and unite so that their anger becomes a transforming force.

Today we are still challenged to be dissatisfied. Let us be dissatisfied until every man can have food and materials necessary for his body, culture and education for his mind, freedom and human dignity for his spirit. Let us be dissatisfied until rat-infested, vermin-filled slums will be a thing of the past

and every family will have a decent sanitary house in which to live. Let us be dissatisfied until this pending cosmic elegy will be transformed into a creative psalm of peace and justice will roll down like waters from a mighty stream (W.E.B. Dubois Speaks (1970) pp. 20).

CHAPTER 2

REVIEW OF RELATED LITERATURE

The research literature summarized on the following pages discusses the areas seen as contributing influences to the problem under study. The review of literature is presented in the following categories:

1.) Historical Context; 2.) Original Study Model; 3.) Rationale - The Dunham Philosophy

Educational Significance

“If students’ minds are not stimulated during their time at school and if they are not provided with meaningful and positive learning experiences, many will develop and exhibit negative behaviors.” “High Risk” Students in Higher Education (1990 ASHE-ERIC Higher Education Reports; Jones & Watson)

“High Risk” Students in Higher Education: Future Trends cites the role that college and universities must play in order to implement positive learning strategies in both academic and nonacademic settings for high-risk communities. Additional research for reducing attrition and risk is needed; requiring that each individual within society assumes a shared responsibility and set clear cut goals and “market” the benefits of persistent behaviors to the students. Thus, high-risk students themselves

must be challenged to develop life skill training and those competencies associated with college “success.” Institutions of higher education, government, community agencies, businesses and private industry, must make a concerted effort to not only create programs, but also financially and morally commit themselves to address the needs of high-risk students.

Historical Context of Study

In the aftermath of the Civil Rights movement in the sixties, white colleges and universities reluctantly opened their doors to minority students. Many students came from low socioeconomic circumstances and were not fully prepared either academically or mentally to cope with campus life and fulfill great expectations. Collectively, on a national level, students began to rise up and demand that ethnicity should be reflected in college and university curriculums to stimulate educational and cultural self-growth. Higher Education administrators responded and established Ethnic Studies and Student Supportive Services, which were designed especially to encourage minorities and to explore the maximum potential of the learning process. This historical introduction by Emil F. Jason initiated national attention and recognition to those problems affecting the education of ethnic minorities.

The failure of our institutions of higher Education to confront and address this problem seriously has remained hidden from the public scrutiny, or masked in pious pronouncement and hypocritical denouncements about the failures of our elementary and secondary schools to educate the disadvantaged and adequately prepare them for higher education (Emil Jason, The Cutting Edge

A National Conference on Special Emerging Programs in Higher Education

pp. 2-3).

On March 14-16, 1968, in Washington D. C. the first National Conference on Higher Education of the Disadvantaged was held, sponsored by the Office of Education – (Division of Research and Demonstration) and The Experiment in Higher Education of Southern Illinois University. This historical conference was a wake-up call for this nation to recognize the need for providing equal educational opportunities for the low, “disadvantaged” youth, on the part of American colleges and universities. Problems – Progress – Prospects the conference theme provided the opportunity for issues to be discussed among both administrators and faculty members, representing more than one hundred and twenty five institutions.

Treating this historical conference as a direct call to action, Southern Illinois University created a commuter college in East St. Louis, named “Experiment in Higher Education” (EHE) for one hundred low-income underachieving youth. Whereas this Special Program had no livable dormitories at the center, the students lived within a thirty-mile radius from the center mostly in housing projects, or the Southend section of town, and commuted to classes and activities (Frankel, Henderson, Ellsworth, An Experiment In Higher Education). In the 60’s, East St. Louis, once known as “The All American City” was an inner-city community with a population estimated to be 81,712. Savage Inequalities (Jonathan Kozol pp. 7) sets the stage on life in the 20th Century on the Mighty Mississippi.

East St. Louis, East of anywhere...the city, which is 98 percent black, has no obstetric services, no regular trash collection, and few jobs. Seventy-five

percent of its population lives on welfare and nearly a third of its families live on less than \$7,500 a year. The U.S Department of Housing and Urban Development (HUD) describes it as the most distressed small city in America.

In an early report of the college, Amos Cofield, Experiment in Higher Education Director, characterizes the Southend neighborhood as an extensive and rambling slum within East St. Louis, its traits liken to most urban slums, marred by a high proportion of dilapidated housing, over-crowding, disproportionately high rents, high rates of unemployment, extremely low income and a high concentration of Negroes. "It is from these circumstances that the majority of EHE students come (Amos Cofield. The Family and It's Environment pp. 6)."

Reporter John Mathews, an outside observer from the Washington Evening Post Washington D. C., penned the story of the Experiment In Higher Education experience initiated in Southern Illinois University East St. Louis Center for the Congressional Record, Proceedings and Debates, of the 90th Congress, First Session - Washington D. C., March 23, 1967 Volume 113, Number 47 (see Appendix II). In this account he memorializes the challenges, the almost failures, and the success stories of students, instructors, and administrators that made the Southern Illinois University Experiment in Higher Education East St. Louis experience worth documenting for research references.

Original Program Model

The model for the curriculum and instructional activities adapted by the Performing and Visual Arts Camp for Kids at the WLVAC originated in East St.

Louis as a part of the EHE experience. A more detailed presentation of its elements and the developer is appropriate at this time.

East St. Louis, says the chairman of the state board of education, "is simply the worse possible place I can imagine to have a child brought up...the community is in desperate circumstances." Sports and music, he observes, are, for many children here, the only avenues for success (Savage Inequalities pp. 25).

When Katherine Dunham was asked to accept the position of a Visiting Artist in the Fine Arts Division at Southern Illinois University in 1965, she accepted the title and used it to write proposals to begin changing the circumstances. "East St. Louis seems like a lost City. There was violence, despair and more poverty than any one can imagine could exist in an American city." Always eager to start new projects she identified the problems, envisioned and pioneered The Performing Arts Training Center (PATC). PATC, a division under the auspices of the Experiment in Higher Education Program in East St. Louis was a multidisciplinary approach to arts training that emphasizes educating the total person who can then utilize the arts as a vehicle for social change. Emil Jason, associate vice president of Experiment of Higher Education Southern Illinois University, articulated this philosophy in a school publication, "The training center is innovative in its approach and focuses on motivating East St. Louis residents towards a cultural awakening. Both credit and non-credit classes in the field of performing arts, applied skills and humanities were offered."

Katherine Dunham sensing the hopelessness, especially in the youth, began a two-year pilot program in the cultural and performing arts, funded by both the

Rockefeller Foundation and the Danforth Foundation, in which fifty high school students would attend. An excerpt from the book by Darlene Donloe entitled Katherine Dunham (1993), captures the depth of Dunham's commitment for this troubled city, and documents the bases of her proposal for the youth development program in East St Louis relating to this current study:

Darryl Braddix, a gang member, was one of the original fifty students in the pilot program. Katherine took an interest in him and hoped he would help her get more gang members to enter the cultural program. One summer night in July, Katherine arranged for herself and Jeanelle Stovall to meet with Darryl and some of his friends.

During the meeting she listened intently to what they had to say. When it was their turn to speak, Katherine spoke about the positive aspects of the Performing Arts Training Center. When the meeting concluded, Braddix escorted the women to the car. When they arrived, the police were there and confronted Braddix and arrested him.

The police told her to mind her own business. They obviously didn't know how headstrong Katherine Dunham could be. When she arrived at the station, Katherine's anger grew when she continued to be ignored. The officer behind the desk refused to answer her inquiries of when Darryl would get a chance to call a lawyer.

Tired of getting the run-around, Katherine stepped behind the booking desk and continued to demand answers. The dispatcher told her to get from behind the desk. Katherine refused. Of course, no one told the officers who

Katherine was, although if they had, there was no assurance that anything would have been different. Katherine told the media about her experience. She told about the officer who pushed her around. She told about the two officers who twisted her arms when they arrested her. She told of how she now understood what it was to be a youth in East St. Louis. She was booked on charges of disorderly conduct and spent three and a half hours in jail before being bailed out by her husband and daughter. The New York Times ran the headline: "Katherine Dunham is Jailed 3 1/2 Hours Following Protest."

In the story that followed, the concluding paragraph states, "To say that East St. Louis officials were embarrassed is an understatement. They immediately dropped the charges. Unfortunately, the damage had already been done (Darlene Donloe, Katherine Dunham (1993), pp. 165-167).

Katherine used that incident as ammunition to accelerate her cause and doors. The Imperial War Lords, the gang to which Braddix belonged, now respected her and the youngsters slowly came into the center. "The girls wanted to study dance and the boys wanted to study martial arts." Many former Dunham company members joined her, and they were used as "magnets" or mentors and instructors for the cultural community arts-based program (see Appendix III).

Rationale - The Dunham Philosophy

"Most colleges put the burden of change on the student who must become motivated for college; we are trying to redress the balance, and put the burden on the

institution to make higher education meaningful and relevant to students (Herman Frankel, Higher Education: Its Need for Renewal pp. 13).”

On March 19, 1969, in a memorandum addressed to Dr. John S. Rendleman, Chancellor, Southern Illinois University Edwardsville, Katherine Dunham proposed her Philosophy and requirements for an Associate Bachelors’ Degree in the Performing Arts. This proposal validated her efforts to raise the communicative and aspiration levels of disadvantage youth through the teaching of dance, theater, music and the humanities, the educational model employed by the West Las Vegas Arts Center’s Camp for Kids.

There is a growing tendency for many Americans to feel alienated, confused and disenchanted with our society. This is especially true for thousands of Negroes and underprivileged “whites” trapped in the slums and ghettos of East St. Louis where they develop a subculture of their own. Faced with repeated failures in attempts at communicating their feelings and significant aspects of their culture, and failures to change conditions contributing to their plight, they have resorted to riots, demonstrations and an obvious disrespect for many social institutions, law and policeman who are often seen as oppressors of the poor.

Traditional methods have produced little results, and in some cases tend to work against individual self-actualization and expression. New and innovative methods that stress basic understanding without an overdependence on language may be ideally suited for bridging the communication gap between rich-poor and black- white Americans. One such

approach may be found in using the cultural arts as models of communicating subtle and important aspects of life in the inner city.

Many economically disadvantaged students experience academic problems in schools. In many instances these problems are manifested in a high rate of dropouts from high school and a low percentage of college attendance. Skinner (1959) estimated that forty percent of all students who began high school never finished. The Commission on Human Resources and Advance Training (1954) reported less than half of the students at or above the 90th percentile in intelligence graduate from college. It is reasonable to suspect that these ratios are much higher for disadvantaged Negroes attending schools in East St. Louis because of their value orientation, lower earning power and lower academic achievement.

There is an urgent need to develop an education system for disadvantaged students that has greater holding power; one that is more consistent with the life style of the disadvantaged neighborhood and makes greater use of the positive attributes of its students. The inclusion of dance, primitive rhythms and other African art forms in the curriculum would accomplish the above and go far in improving the self concept of many Negro teenagers, mitigate their degree of alienation, and give them a greater sense of identification and pride.

A two year Associate Degree Program in the Cultural Arts would tend to ameliorate the problem of inadequate inter-group communication between the more and less affluent citizens, provide the vehicle for greater self-

actualization and reduction of the degree of alienation in many Negro students, and make it possible for many students to obtain the union card important to upward social mobility—a college degree. In addition, Southern Illinois University would lead the way in the fusion of community services—academic through self-expression through art. It would take a giant step in discharging its responsibility to provide higher educational programs appropriate for the total community.

The general objective of this proposed program is to teach disadvantaged inner city students something about the self and its relation to the East St. Louis community, America and the world, and to provide some artistic skills that may enable them to become more productive citizens and/or enrich their lives (Katherine Dunham Proposal for an Associate Degree in the Cultural Arts, March 1969).

Between 1967 and 1971, the East St. Louis Performing Arts Training Center, comprised of high school and college students, community and professionals, performed for over 300,000 people in various theatres, schools, park and churches to demonstrate the emerging power of Higher Education and community. Further enunciation of the way in which the PATC was developed, how it was to relate to the community and how it should be assessed is found in the original works of its founder.

Miss Dunham presented a lecture demonstration entitled The Performing Arts Training Center Workshop – A Review, at The Cutting Edge The First National Conference, on Special Emerging Programs in Higher Education (1970). She traced

the journey of the most difficult challenges involved in the founding of a new program and explained how the city responded. In the presentation, Miss Dunham stated that in evaluating such a program as the Performing Arts Training Center, one needs to look at the persons being touched; to look at how often and what ways the program has responded to it's objectives, "When initiating an emerging program in an emerging community, magnets are needed. At the closing of the conference Dr. Theresa Love concluded that blacks at one time thought only of being teachers, doctors, nurses, and perhaps blues singers. Miss Dunham, "a maker of dreams" irregardless of her fame, has acted as a guiding force and provided hope to the young of East St. Louis to reveal others areas to be achieved. "She has illustrated that African Heritage can be equally as significant as the most elegant of classic ballets."

In this regard, as past results were imbedded in reports and/or live performances of Performing Arts Training Center achievements, the Dunham philosophy, formal structure of activities and learning task, involvement of participants, use of community supporters and professional instructors and assessment strategies, formed the model for the West Las Vegas Arts Center's Performing and Visual Arts Camp for Kids, the object of the present study.

Citing collected figures of the Socialization of the Arts model as part of this qualitative documentation was necessary for the reader to see, "one needed to look at the people that had been touched, and see the ways effective programs serviced and responded to its objective." With permission, the following documentation, (see Figure 1 through Figure 5), was collected from the archives of Southern Illinois University, Edwardsville, illustrating the historical beginning of how a community

such as East St. Louis, Illinois was affected by the treatment of arts education, crucial for the survival of a desolate community.

The Socialization of The Arts was a production in cooperation with the Music Educators National Conference that featured forty five (45) of Katherine Dunham's East St. Louis Performing Arts Training Center children. That first multicultural exchange included other children around the nation. The East St. Louis children were taken out of their everyday element and were challenged to communicate with other children different from themselves. As a result of a person's socialization, he has already acquired interpersonal skills, (George Gazda, Human Relations Development, A Manual for Education (1973), pp. 34.). While participating in the White House Conference on Children in 1970 as shown in Figure 1, the children were introduced to Adlai E. Steven, a senator from Illinois, in his Washington office. The White House Conference on Children, initiated by President Theodore Roosevelt, was an event that took place every ten years and it was at one of these conferences that the Child Labor Laws was founded. This year the conference was entitled as the "Sights and Sounds of Children."

Miss Dunham was quoted as saying that she would be unable to coordinate that event unless East St. Louis could represent their region. An excerpt from a reflected narrative archived in the library of Southern Illinois University entitled "Impressions" cited the emotions of this Socialization through the Arts Program (see Appendix IV).

Children of virtually every ethnic background converged on the nation's capitol to do their thing. Among them, the children of East St. Louis stole the

show and brought the whole place alive with their boundless energy, expert dancing and innate rhythms.

Figure 1. White House Conference on Children



That night in Washington was the culmination of months of preparation ... beginning of the recruitment of children, a period of time marked with the goodwill and cooperation between many factions of the East St. Louis community. The area schools, teachers, parents, business men and the community at large all seemed in favor of making this undertaking different from other undertakings in that strife torn, apathetic community that is East St. Louis.

The subsequent documented letter represented in Figure 2, also gave credence to Miss Dunham's outreach philosophy giving students the opportunity to study art and experience life outside of East Saint Louis. The student was Paul Hoskins.

Figure 2. Correspondence between Alvin Ailey and Ms. Dunham

Dear Miss Dunham:
532 North 10th Street
East St. Louis, Ill 62201

I would appreciate it if we could arrange to have Paul Hoskins join my company as soon as possible. Having observed him during the rehearsal for "Choros", I feel he will be a welcome and a gifted addition.

Also, let me commend Anne Walker-Gaites, Jacqueline Thompson and Clifford Fears who were so vital in helping my dancers learn "Choros" so quickly. Their exemplary behavior and cooperation were noted by all of us. Thanks for all you have done.

ALVIN AILEY AMERICAN DANCE THEATER 21 September 1972

Dear Alvin,

Thank you so much for your kind letter concerning Paul Hoskins. As you know, I have no aspiration for forming another Dunham Company (heaven forbid!) but am deeply involved in trying to help the City of East St. Louis and the University Performing Arts Program started here by us some five ago.

It would give me greatest of pleasure to help train and educate young dancers for the work and experience such a Company as yours can offer.

Thanks again, Alvin, for your sincere interest in our former repertoire and in these young dancers from a truly needy and desolate City.

KATHERINE DUNHAM - PERFORMING ARTS TRAINING CENTER

Figure 3. Treemonisha's Premiere at Morehouse College



In Figure 3, the dance students from East St. Louis, the Performing Arts Training Center participated in a premier concert of Scott Joplin's opera Treemonisha, in Atlanta, Georgia, 1972; performed by the Atlanta Symphony and the Morehouse College Music Department. Scott Joplin was an African American, who wrote and published the first black opera Treemonisha, in 1911. East St. Louis students left to right are Ruby Streate, Marcia Robinson, and Priscilla Townsend, along with Katherine Dunham and Eubie Blake.

Figure 4. Winston-Salem Journal – North Carolina, April 27, 1973



Glory Van Scott and Darryl Braddix in "Guitar Blues."

"...Karate was a magnet for me. I am not ashamed of my past, because I know where I'm going today. But, if it weren't for Miss Dunham taking a personal interest in me, I am sure I would be in jail or dead! Too bad there aren't 100 more like Miss "D" out there in the world."

Gloria Van Scott and Darryl Braddix (see Figure 4), were invited guest performers in Winston-Salem, North Carolina, performing a dance piece about the life of American Blacks, set in Chicago in 1921, "Floyd Guitar Blues". Darryl Braddix was the first student in the pilot Performing Arts Training Center program in E. St. Louis, IL at Southern Illinois University. PATC often included the State Correctional Facilities as apart of its educational touring calendar (see Figure 5).

Figure 5. State Correctional Facilities Request

DEPARTMENT OF CORRECTIONS

Peter B. Bensinger
Director

JUVENILE DIVISION

Joseph S. Coughlin
Assistant Director of Corrections

STATE OF ILLINOIS



OFFICE OF INSTITUTION SERVICES

Box 122
St. Charles, Illinois 60174
Phone: 312-584-0506
Samuel Sublett, Jr., Administrator

June 22, 1971

Mr. John Brooks, Production Manager
Performing Arts Training Center
Southern Illinois University
East St. Louis, Illinois 62201

Dear Mr. Brooks:

Thank you for your letter of June 14, 1971,
and your response to our request for your Performing
Arts Company to tour several State facilities. We will
look into the items enumerated by you as necessary
for the tour. If we are able to make suitable arrange-
ments, we will contact you regarding specific dates.

Sincerely yours,

A handwritten signature in cursive script, reading "Samuel Sublett, Jr.".

Samuel Sublett, Jr., Administrator
Office of Institution Services

SS:ja

Cc: Mr. J. Coughlin (Att.)
File

"He who opens a school door closes a prison (Victor Hugo)."

Katherine was aware that she could not just go out into the streets of East St. Louis and get the young people to follow her like Pied Piper. She would reach them through grown-up counselors, people especially chosen for their ability to bridge the gap between herself and the kids. Katherine was seeking not college degrees but, from the proverbial “school of hard knocks.” Two of the five counselors she chose were former prison inmates.

A Case Study

The Performing and Visual Arts Summer Camp for Kids

Some researchers have found that carefully structured programs designed to enhance productive thinking, self-perceived ability, and self-concept can enhance academic achievement (Resnick). The aim is to help students think of themselves as problem solvers and to resist immobilization by the fear of failing (Covington 1985). At present, research literature concludes that education has approached a redefining moment, and now must move into the direction of helping students to go beyond basic skills to produce “excellence,” in the work force.

Based upon the strength of the literature presented in defense of this study, it is concluded that at-risk students can escape the influences of a negative society through education and mentorship programs by, “evaluation and ongoing monitoring of existing programs, techniques, and policies to reduce risk and attrition so that the most successful programs can be replicated.”

Program Format

Time Frames

One of the first tasks addressed was the establishment of a reasonable time schedule. In order to accommodate the daily work hours of parents and child providers, most of who adhere to a typical eight to five work schedule, the summer camp drop off time was set for 7:30am to 5:00pm. The weekly operations of the camp, Monday through Friday were likewise tailored to accommodate the parents and child providers and free them as well as the children for weekends. Therefore, the final time schedule was set as follows:

Drop off:	7:30am
Days:	Monday – Friday
Hours:	8:00am – 5:00pm
Pick-up:	5:00pm

The duration of the camp was dictated by considerations for the realities of funding opportunities, participation, attention spans and deference to competing family vacation plans.

Program Elements

The selection of the learning activities, teaching strategies and curricular approaches was recognized as critical to the camp for kid's enterprise. The, program was structured using three primary learning experiences, throughout the entire eight weeks of the summer program. These three key learning experiences were: The Unity Circle, The Conservatory, and The Black Box Theatre. Each is discussed below.

The Unity Circle

The first and last activity of the day was the Unity Circle, based on the African proverb, "It takes a Village to Raise A Child." The essence of the Unity Circle was used as a physical and mental focusing tool to wake-up the inner- self or spirit and to promote group participation. Both students and instructors were engaged and participated in this learning environment to achieve a sense of community and interaction. The emphasis was directed towards gaining personal discipline, the respect for oneself and others in a community setting, the sharing of the spoken word, and the expression of ideas, aspirations, hopes and dreams. Each day the students would select a "Word-for-the-day" as a character-builder, to practice throughout the day. The Unity Circle coordination was initiated by staff and instructors and rotated daily.

Each day an invited guest (Elders/community leaders or mentors) from the Greater Las Vegas Community visited the morning circle and offered personal life and professional experiences. Vocational backgrounds would include but not be limited to: Business, Medical, Education, Job Recruiters, Community Pioneers and Historians, and the L.V. Metro Police Enforcement. Total of thirty five (35) speakers donated their time to deliver a message and answer questions regarding values, employment, and/or education. The PVAC program coordinator initiated the opening of the Unity Circle for the first week of camp. As the camp progressed, this shared responsibility was rotated with all camp instructors.

The Evening Circle brought closure to the day and provided the camp community the opportunity for reflecting, sharing, and conflict resolution. Parents

were encouraged to support and participate in the evening closing session. There were a total of seventy-eight (78) Unity Circles throughout the forty days of the Performing and Visual Arts Summer Camp for Kids.

The conservatory format was designed to produce more concentrated time in one desired discipline with the instructors. Each student spent eight (8) hours a day; forty (40) hours a week; three hundred and twenty (320) hours of intensive, multidimensional training in the areas of physical activity, competence and achievement, self-definition, creative expression, positive social interactions with peers and adults, and program and community service commitment in a single summer art discipline. This conservatory format was created to fully prepare the students well for the camp final musical performance, "Turning point: What Cha Gonna do."

The conservatory consisted of five (5) separate and distinct Fine Art disciplines, namely visual arts, dance, music, drama, and video production. The instructional objectives and specific learning outcomes for each was based on the three (3) Major Categories in the Taxonomy of Educational Objectives (Major Categories and Illustrative Objectives); Cognitive Domain of Educational Objectives (Bloom 1956), Major Categories in the Affective Domain of the Educational Objectives (Krathwohl 1964); and A Classification of Educational Objectives in the Psychomotor Domain (Simpson 1972). An overview of each of the five areas follows:

Dance – (Ballet, Tap, Jazz, Hip-Hop, Modern, African)

Each student is uniquely different in skill, size and experiences. Dance enabled the instructor to measure individual development growth by working through mechanics and adaptation of complex steps and dance technique. The instructional objective was concerned with students demonstrating physical exercises, routines and choreography with ease and good muscle control. The specific learning outcome is that the students perform without hesitation or being shy.

Music – (Steel Drums, African Conga Drums, Chorus)

Students developed the ability to recognize the differences in sounds, scales and rhythms by forming a Summer Music Ensemble.

Drama/Theater Arts

Active learning activities such as theatre games, allowed the student to develop from the inside out. If we want learning and problem solving to be a continual and life-long process that will result in a change of attitude, values and beliefs, then we must emphasize process activities (Jackson, 1993).

Film and Video Productions

In film production a number of students were involved in a project. The instructional objectives were to practice decision-making skills and recognize the role of systematic planning and problem solving as a group. Sometimes the decisions we make are not ours (Jackson 1993).

Visual Arts

Camp member's explored different art mediums including painting, sculpting, drawing, hand building, and set design. Each individual artwork was designed at a

conceptual stage, then developed and finished as a presentational piece. The visual artists presented their work in an exhibit at the West Las Vegas Center Community Gallery as part of the final production and received their accolades during the reception. This program instilled the importance of goals setting with an added insight to the visual arts as a career choice or profitable business.

The Black Box Theatre

Friday afternoons were the set designated time for the camp experimental theatre, the Black Box Theatre. The Black Box Theatre provided the students an opportunity to discover the essence of teamwork, responsibility and accountability, the giving of self, and the respect for the work of others through sharing their classroom work learned that week. As a component of the camps evaluation, the Black Box Theatre provided an arena to access, critique, and provide vision for camp administrators, and instructors, for a summer camp final musical production. All seventy (70) students incorporated both technical and performing learning techniques exercised in the Black Box Theatre.

Again, the arts curriculum consisted of five (5) artistic programs: visual arts, dance, music, drama, film and video production. Presentations were made each week in each of these five conservatory areas. There were seven (7) Black Box Theatre presentations during the PVAC 2001 season free and open to the community.

Summary

“Children with moderately severe developmental lags can make up grounds – if the teacher knows how to use art materials and projects for more than recreation

(School Power, pp. 162).” The following excerpt modeled a teacher’s observation and discovery referencing a student’s improved academic performance, specifically, reading and math skills applicable to the arts:

Art problems? You bet. The arts require many of the thinking, analytical, and problem-solving skills required in academic subject area. Painting, dancing, and writing start with feelings, involvement, and often kernels of ideas.

Watch a child stand back from his or her painting, examine it and redo it, changing its color and shape. The change expresses more closely what the artist wanted it to say. Watch a child wipe a paintbrush to have just the amount of paint needed, painstakingly mold clay or perfect a dance step.

Each of these activities requires problem solving. This involvement in problem solving is the bridge children travel to achieve manipulation of more abstract symbols and more complex problems (School Power pp 162).

Young people need training in the skills that help them to resist interpersonal or media messages to engage in specific negative behaviors, increase self-control, and self esteem, reduce stress and anxiety, gain in the ability to express apprehension and disapproval, and become assertive (Turning Points, Preparing American Youth for the 21st Century pp. 45).

Based upon the potency of the literature presented, the reader may conclude that at-risk students can escape “self-destructive or dangerous behavior.” In spite of the numerous research in this area of study, additional projects are needed, “to curb” the phenomenon of failure in high-risk communities.

CHAPTER 3

METHODOLOGY

This chapter describes research specifications that were employed in the study, *Socialization Through the Arts: Teaching Life Skills to Youth in the West Las Vegas Community*; includes a detailed description of the daily summer program, its rationale, sampling layouts, experimental design, and the methods for collecting and analyzing data for this Case Study, the West Las Vegas Performing and Visual Arts Camp for Kids' 2001. As can be seen this study used both experimental and qualitative approaches to examine the impact of teaching life skills strategies in an arts educational program in West Las Vegas, a high-risk community in Nevada. The following sections will include the Selection of Participants, Instruments, and the Design of the Study, Data Collection, Data Analysis, and the Summary. The research questions for the purposes of analyzing the following data are again the following:

1. What were the effects of participation in the 2001 Camp for Kids conducted by the West Las Vegas Arts Center on the life skills of the youth who were involved?
2. What were the effects of participation in the West Las Vegas Arts Center 2001 Summer Camp on arts skills, self-esteem, responsibility, persistence and decision-making?

Participants

Once the program format was determined, attention was turned to the selection of the participants for the Camp for Kids. This process unfolded in a series of steps including determination of criteria for selection, recruitment of prospects, an application procedure, and final determination of participants for the WLVA Camp for Kids 2001. The important aspects of each step were as follows:

Participation Criteria

In harmony with the principles of the Carnegie Council on Adolescent Development, a report on the Task Force on Youth Development and Community Programs and those of the original Katherine Dunham Performing Arts Training Center model discussed earlier, the basic criteria for selecting camp participants were the following:

Recruitment

It was important to disseminate information about the camp for Kids to potential participants. Therefore fifty student scholarships were earmarked for camp participants, but seventy (70) students were selected. The basic criteria for selecting camp participants were the following:

- The students had to be 10-15 years of age,
- Low/very low/moderate family income status,
- A strong personal commitment for attendance, and a desire to achieve a high level of learning, and a willingness to share this learning experiences in school.

According to United States Department of Housing and Urban Development (HUD), the definition for low and moderate income families is stated as such, “Families whose incomes do not exceed 80 percent of the median family income of the metropolitan area (Clark County).” Because several at-risk factors existed in this community; i.e. inadequate school funding, overcrowded classrooms, disruptive student behaviors, poverty (individuals without resources); the recruitment process targeted the five (5) elementary schools in the West Las Vegas community, Kit Carson, Kermit Booker, Jo Mackey, Matt Kelly, Madison, and the Charles I. West Middle School. Nevada received an F in “school climate” (see Figure 6), Clark County School Test Report (Archives of the Review Journal January 22 ‘2001): See entire Clark County Test Report in Appendix V

Figure 6. Schools Needing Improvement

BOOKER ELEMENTARY SCHOOL – Number of Students: 374

MEDIAN PERCENTILE RANK					
	1996-97	1997-98	1998-99	1999-2000	2000-01
ABILITY	20	26	23	52	33
READ	17	22	24	39	40
MATH	16	25	42	70	72
LANG	23	25	26	51	48
SCIENCE		14	27	42	19
ECONOMIC STATUS					
High Income	27				
Low Income.	73				

MATT KELLY – Number of Students: 370

MEDIAN PERCENTILE RANK					
	1996-97	1997-98	1998-99	1999-2000	2000-01
ABILITY	18	28	34	35	33

READ	20	32	36	32	28
MATH	31	38	26	47	47
LANG	21	37	37	39	32
SCIENCE		39	34	26	21
ECONOMIC STATUS					
High Income		12			
Low Income.		88			

KIT CARSON - Number of Students: 312

MEDIAN PERCENTILE RANK					
	1996-97	1997-98	1998-99	1999-2000	2000-01
ABILITY	17	26	21	20	29
READ	18	32	36	31	28
MATH	33	28	39	31	33
LANG	30	43	41	31	35
SCIENCE		19	28	19	18
ECONOMIC STATUS					
High Income		39			
Low Income.		61			

MADISON - Number of Students: 466

MEDIAN PERCENTILE RANK					
	1996-97	1997-98	1998-99	1999-2000	2000-01
ABILITY	9	13	21	23	21
READ	15	21	21	16	30
MATH	23	21	27	31	49
LANG	21	18	21	19	29
SCIENCE		11	24	16	23
ECONOMIC STATUS					
High Income		5			
Low Income.		95			

MACKEY ELEMENTARY SCHOOL - Number of Students: 468

MEDIAN PERCENTILE RANK					
	1996-97	1997-98	1998-99	1999-2000	2000-01
ABILITY	49	45	45	52	54
READ	53	49	48	43	54
MATH	58	60	66	77	67
LANG	63	56	52	59	58
SCIENCE		48	49	40	42
ECONOMIC STATUS					
High Income	61				
Low Income.	39				

CHARLES I WEST - Number of Students: 1,603

MEDIAN PERCENTILE RANK			
	1998-99	1999-2000	2000-01
ABILITY	24	29	29
READ	30	28	25
MATH	26	26	26
LANG	28	35	29
SCIENCE	31	25	24
ECONOMIC STATUS			
High Income	37		
Low Income.	63		

The Center Coordinator and an appointed Camp Coordinator were the principal administrators directly responsible for initiating the recruitment process.

Application Procedure

Each prospective participant had to fill out an application, an interview questionnaire form, and secure references from both educational and community

resources i.e. church, neighbors, or social activities. The parents had to provide information requested by HUD (Housing and Urban Development) for the supplemental income questionnaire.

Measurement Tools

This study employed several devices and instruments as Measurement Tools and/or for data collection. A number of these instruments served dual purposes i.e. The Application, The Interview Questionnaire, Video and Still Picture Documentation, School Report Cards, Commitment to Excellence Contract, by providing information as well as fulfilling personal agreements on commitments. Each of these is discussed below:

The Application

The PVAC application secured several items of information; name, gender, age, address, home phone, pager number, cellular number, contact in case of emergency, phone, relationship, discipline applying for (see Figures 7 and 8), for distributions of both disciplines applied for and ethnicity and medical conditions (heart problems, frequent nose bleeds, asthma, allergies, seizure disorder, diabetes; and two (2) references (school and community). Signatures of parent or caregiver for liability release, and verification of scholarship request information were also items to be completed. The applications were distributed sixty days before the scheduling of the interviews and returned in completed form before an interview was scheduled (see Appendix VI for PVAC Application).

Figure 7. Art Scale

		Art Form			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Visual	8	12.5	15.7	15.7
	Dance	22	34.4	43.1	58.8
	Music	11	17.2	21.6	80.4
	Film	7	10.9	13.7	94.1
	Theater	3	4.7	5.9	100.0
	Total	51	79.7	100.0	
Missing	System	13	20.3		
Total		64	100.0		

Figure 8. Ethnicity Scale

		Ethnicity			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	European-Am.	1	1.6	2.0	2.0
	African-Am.	40	62.5	78.4	80.4
	Hispanic-Am.	1	1.6	2.0	82.4
	Asian-Am.	2	3.1	3.9	86.3
	Multi-ethnic	7	10.9	13.7	100.0
	Total	51	79.7	100.0	
Missing	System	13	20.3		
Total		64	100.0		

The Interview Questionnaire

The Interview Questionnaire provided the indication for area of interest: Theater Arts, Dance, Music, Visual Arts, or Film and Video. Five open-ended questions were to be answered by each participant.

1. Have you participated in the past PVAC programs? If yes, what year/years?
2. What can you give to the camp to make it successful?
3. Why did you choose (selected art discipline)
4. What achievements are you most proud of? What are some of your strengths?
5. What things can you improve about yourself?

Commitment To Excellence Contract

The Commitment to Excellence Contract instrument was used to communicate the high expectations of the staff to the families and students; referencing attendance, uniform, conduct, and enunciating the standards for commitment and communication. The items of the contract were read aloud by camp participants, the parents/guardians, and then administrators, providing clarifications, and presenting another opportunity for dialogue. Due to the reading disabilities of three students, this document was read to the students by the parents. The Commitment to Excellence Contract also contained the provisions granting camp administrator's permission to test students as part of the evaluative study (see Appendix VII for the Commitment to Excellence Contract).

Pretest-Posttest Instrument

A Pretest-Posttest Instrument was composed of fifty two (52) items and was designed by a trained researcher, the center coordinator, and the camp coordinator (see Appendix VIII for Pretest-Posttest Instrument).

This instrument was widely used by Camp and city administrators to gather data related to the areas of art skills, community, age, sex, ethnicity, self-esteem, attitudes, and decision-making as part of youth development. Items were answered

on a four-part Likert-type scale ranging through Not good, Sort of good, Good to Very Good; or Strongly Agree, Agree, Disagree, to Strongly Disagree. The Pretest-Posttest Instrument was the primary source for data on life skills of the Camp participants both prior to and after participation in the Camp.

This survey was pilot tested and administrated a week before the beginning of camp to youth volunteers from different age groups. From this pilot test it was learned that the ten and the eleven year olds were going to need assistance and therefore items were read aloud to this specific age group to fully understand what was being asked of them.

Thirty minutes was the allotted time set for completing the survey and the participants were encouraged several times to answer honestly. The ten and eleven year olds were grouped together; the twelve, thirteen, fourteen, and the fifteen year olds were tested in separate groups.

Qualitative Devices

Video Documentation

Throughout the camp a video camcorder was used as an instrument to record statements and/or responses of the teaching and the learning process, including complete Student Interviews, Weekly Unity Circle, Black Box Theatre, Music Workshops, Classes and the Final Camp for Kids Production at the conclusion of the summer camp. During camp interviews the video session ended when addressing personal circumstances such as family finances, income verification, and scholarship determination. Essentially the video documentation provided an archive for

substantiating and revisiting the findings (Fasse, 1993). Thus this device produced valuable data for qualitative analysis.

Journals

Journal writing was an important vehicle for the collection of data and documentation, especially for the qualitative analysis. An explanation of the value of writing is offered by Dr. Kathleen Adams LPC, RPT (1990):

Journal Therapy – the purposeful and intentional use of reflective writing to further mental, physical, emotional and spiritual health and wellness – is an effective means of providing focus and clarity to issues, concerns, conflicts and confusions. Once initial discomfort and resistance to writing are overcome, nearly every journalkeeper finds that writing can be a reassuring, nurturing outlet for thoughts and feelings. Creative expression is inherently healing, builds confidence and enhances self-esteem (Kathleen Adams, The Way of the Journal pp. 73-74).

The instructors were encouraged to initiate the journal-writing concept as a device to stimulate student creativity. Journal writing was incorporated into their daily lesson plans as a means for promoting self-discovery. Daily sessions were held for journal entrees and these were collected and used as a source of qualitative data, but also as a compilation of performance pieces for the final camp production. These data documented growth and change in the individual student and were relative to the main effects of camp participation. During the final production the video segment “Turning Point” were profiles produced from individual student journals.

Observations

Prolonged engagement through extensive observation was a technique that was central to gaining an in-depth understanding the impact of a classroom activity. We needed to know not only how receptive the students were to the lesson plans but also what was going on in the classroom that might be affecting the group as well as individuals within the group besides those things we intended and expected. This task called for qualitative methodology (Fasse and Kolodner, 1993). Written observations included the recordings of a consistent activity conducted by several trained outside observers. They were cued to be especially alert to signs of demonstrated interactions between skills, and the activities in which they were engaged.

Data Collection

According to the findings of the Carnegie Council on Adolescent Development, a report of the Task Force on Youth Development and Community Programs, only a handful of studies have examined youth development programs at the local level, where services to youth are actually delivered (A Matter of Time, Risk and Opportunity In the Nonschool Hours December 1992, page 67). As part of the recommendations for evaluation and outcomes, successful programs should evolve through testing and changing approaches to meet new needs. The report directed and challenged program designers to incorporate an appropriate level of evaluation into its design. In accordance with these highly recommended standards the following section will describe the collection of data with selected assessment measures for this

Camp for Kids. The specific description of the collection of the data for each of the measuring instruments and qualitative devices is described below.

The Application

The PVAC applications for Summer Camp for Kids were distributed in the West Las Vegas community at five (5) Clark County School District Elementary Schools; Kit Carson, Kermit Booker, Jo Mackey, Matt Kelly, Madison, and the only middle school in the community, the Charles I. West Middle School by the Center Coordinator and the PVAC coordinator. The schools that participated in the camp were selected because of their demographic relationship located in the Southern Nevada Enterprise Zone.

The PVAC promotions for the summer camp were in conjunction with a touring life skill children's musical "I Think I Can" also sponsored by the West Las Vegas Arts Center for the Westside community elementary schools. The first summer camp promotion for PVAC was conducted after the, "I Think I Can" musical at the West Las Vegas Library Theatre for an audience composed of three (3) elementary schools April 29, 2001; Kermit R. Booker, House of Knowledge, and the Andre Agassi College Preparatory Academy, a total of 300 students. PVAC presentations at individual schools were Madison School, May 2, Kit Carson May 6, and, Jo Mackey May 14. Each presentation averaged forty-five minute in length with the maximum classroom size of 25. The presentation included an explanation of the character-building and life skills opportunities, ending with an open dialogue with questions and answers. Lastly, applications were given to the teachers requesting a

returned date to the West Las Vegas Arts Center, May 19, no later than June 2, 2001 to begin the scheduling of the interviewing process.

The PVAC participants were specifically required to submit a copy of their most recent Grade Report and two (2) references from their school, and community, with their application. During the interview the interviewer explained that this request for grade reports did not affect the applicant's acceptance into the PVAC '2001.

Journals

Journal writing was an important vehicle for the collection of data and documentation especially for the qualitative analysis. The instructors were encouraged to initiate the journal-writing concept as a device to stimulate student creativity. Journal writing was incorporated into their daily lesson plans as a means for promoting self-discovery. Daily sessions were held for journal entrees and these were collected and used as a source of qualitative data

Each areas of discipline coordinated field trips. The following is an example of a field trip through a journal entry after touring Channel 33 Television Station where the student's film instructor had access:

Today I learned how to edit and I got all of the movie done except for the ending of the movie. It was fun and easy, I got the job done. And my assistant director was KD. We both had fun and the place we went had everything you would need to make a real movie. They had at the studio a make-up room, a sound proof room, a board, and they had a big room you do

screams in. I saw the co-host from Count Cool Rider, and his name is DC.

He is a real funny guy and nice.

Written Observations

We needed to know not only how receptive the students were to the lesson plans but also what was going on in the classroom that might be affecting the group collectively, as well as individually within the group. Prolonged engagement through extensive observation was a technique that was central to gaining a comprehensive perspective, understanding the impact of a classroom activity. Journal writing, videotaping and still photograph observations included the recordings of a consistent activity conducted by a trained outside observer. The observers, acting in the capacity of human instruments, recorded the process of development and were cued to be especially alert to signs of demonstrated interactions between skills, cultural attitudes, and the activities in which they were engaged.

The observers randomly chose the classes, workshops, activities, hour and different days of the week to monitor students in their naturalistic location. The following is a brief illustration of two (2) camp student observations by the outside observer. The observer was instructed to observe students on their own terms, without being judgmental.

8-3-01

J. did a good job performing his speaking parts during his group's performance. J. started practicing with the group late in the program but learned his lines quickly. He has a good voice for speaking. He, however, seem to continue a pattern of looking down a lot and still tends to exhibits signs of being troubled by something.

8-04-01

K. participated in the final show and appeared at ease. She smiled a lot and really appeared to enjoy the event.

J. had several speaking opportunities in the theater class's performances. He also participated with his art class in their performance. J. appeared reserved in his actions but performed the roles he had been assigned.

K seems to have blossomed over the weeks and started to interact with others comfortably. She moved further away from her sister and developed friendships with others within the camp. K. took on responsibilities she was assigned and looked and acted like an entirely different person in these settings. Even though she appeared to have experienced some bad moments, most days seemed to be trumpeted and full of good feelings. K. received a lot of attention, encouragement, hugs and opportunities to demonstrate she could accomplish tasks on her own. In every sense, camp appeared to be a definite benefit to K...

J. developed relationships within the camp, but several kids referred to him as J. "C", and would sometimes talk about him to others. J. participated in camp activities and exhibited talent in several areas, but he continued to hold back on displaying his full potential.

J. continued to exhibit signs of possible distress at various stages of the camp. Camp seemed to have offered J. an outlet from what may have been troubling him.

Videotaping and Still Photograph Observations

The writings of Marcus Banks, a lecturer in social research, a documentary filmmaker graduate from the University of Cambridge and an expert on the subject of Visual Research Methods; were applicable to this youth development study:

Methodologically, the use of photography, film and video to document areas of social and cultural life would appear to be straightforward and unproblematic. In the late 19th century (and later) photography was used by anthropologists to record and document supposed 'racial types' as part of the discipline's project to provide a scientific study of humankind. Photography

was also employed as a 'visual notebook' by anthropologists to document aspects of material culture produced by a particular society. After the invention in 1895 of the portable motion picture camera, film, was employed to the same ends (www.soc.surrey.ac.uk/sur/SRU11/SRU11).

Towards this end, the collected analyses from raw data were processed into video compilation pieces; participants became educators, teaching their perspectives (Collier & Collier, 1986, pp. 23-27). We developed categories that evolved from student journal entries, combined with their visual creative expressions with the encouragement and insight of their mentors and instructors. This was demonstrated in the piece "ART AND SOUL" A Visual Arts Presentation... Art is not just pictures or words - It's both.

The second film project, a collection of short films written, photographed, directed and edited by film students under the direct supervision of their instructor, dealt with real life issues facing today's youth, i.e. bullying, self-doubt, and family.

The third film project was a camp montage using an open-ended approach method entitled "Hero." The film students developed an overall film piece emphasizing the socialization through the arts; camp interactivities; over an eight-week period. The benefit of this type of recording method values the importance by the researcher to be open to all experiences (Collier & Collier, 1986).

The fourth film assemblage consisted of several one-on-one personal interviews and written reflective statements of students, which were conducted through an observational process; a collective response analysis on film, asking the question, "What does Turning Point means to you?"

Pretest and Posttest Instrument

It was necessary to administer the pre and post test instrument twice. The first administration took place on June 11, 2001 after the opening Unity Circle ceremony in the Community Gallery, and the Meeting Rooms, of the West Las Vegas Arts Center. The test was administered to the different age groups. All 70 participants completed the youth survey following the instructions given by Dr. Randall Brown, Ph. D., an expert in test and measurements from the University of Nevada, Reno Cooperative Extension Program. As it was reported earlier it was necessary to read each item to the ten and eleven year old participants as a group. This was done at 9:00 am and was followed by separate administrations of the survey to the thirteen, fourteen, and fifteen year olds commencing at forty-five minute intervals thereafter.

The second administration of the posttest took place on August 3, 2001. Again the administrations of the test were conducted in the West Las Vegas Arts Center Community Gallery, and Meeting Room, and followed a similar format and schedule as had been used in the pretest. This instrument was used to gather data related to the areas of art skills, community, age, sex, ethnicity, self-esteem and attitudes, and, decision-making as part of youth development. Items were answered on a four-part Likert-type scale ranging through Not good, Sort of good, Good to Very Good; or Strongly Agree, Agree, Disagree, to Strongly Disagree. The interpretations and findings of the pretest and posttest will be reported in Chapter Four (see Appendix VIII).

Summary

This chapter presented the methodology that was used in this summer youth development study. Both qualitative methods and quantitative methods were described in this chapter. Full descriptions of the participants, recruitment and selection process, the program format of the Camp for Kids, the design of the evaluation study including the instruments, data collection and analysis were present. The WLVAC evaluation team was encouraged to utilize the versatility of multiple methods to achieve a clearer picture, and a greater understanding that would enable staff to meet the needs of our youth. Triangulation of multiple data sources was employed in the data analysis as a means of validity, to corroborate information obtained from the journals, interviews, and observation process, which included written text, film and still pictures as a cooperative effort between participants and researchers, a “marriage of text and image.”

CHAPTER 4

FINDINGS OF THE STUDY

In this chapter, the researcher analyzed the data collected for this study. The analysis was made from the Pretest and Posttest Instruments, journal entries, observations, and videotaping. The pretest and posttest instrument results of the life skills measured and the triangulation of the journal entries, observations, and videotaping observations focused on the major research questions addressing the project:

1. What were the effects of participation in the 2001 Camp for Kids conducted by the West Las Vegas Arts Center on the life skills of the youth who were involved?
2. What were the effects of participation in the West Las Vegas Arts Center 2001 Summer Camp on Arts Skills, Decision Making, Self Esteem, Responsibility and Persistence?

Survey Results

Pretest and Posttest Instrument

This instrument was the principal source of data on both prior to and after participation in the Camp. The distributions of variables used in the study were the following:

The collected data were entered into the analytical software called SPSS to clearly illustrate the Paired-Samples T Test procedure. This method was used to store separate variables, the before and after measurement for each subject. To further exemplify the process the SPSS manual detailed the following statement:

In each two-sample t test, SPSS split the values of a single variable into two groups, computed the average for each group, and compared the averages. For the paired (or dependent) t test, the means of two variables (columns) are compared. Often, the study design for this test involves measuring each subject twice: before and after some kind of treatment or intervention. The paired comparison t is used to test if the means of the two measures differ – or, equivalently, whether the average of the differences (of the two values for each case) differs from 0 (SPSS Applications Guide pp. 115.) The results of application of this procedure are shown in table 7.

Figure 9. Distribution Chart

<u>Paired Samples Test</u>	<u>Mean</u>	<u>Std. Deviation</u>	<u>t</u>	<u>df</u>	<u>Sig. (2-tailed)</u>
Pre Total Art Skills Post Total Art Skills	-.2481	.7932	-2.051	42	.047
Pre Decision Making Post Decision Making Scale	-.2119	.7783	-1.765	41	.085
Pre Self –Esteem Post Self Esteem	.0810	.4498	.254	39	.801
Pre Responsibility /Persistence Post Responsibility/Persistence	.08482	.4230	1.268	39	.212

Because the City of Las Vegas West Las Vegas Arts Center is a governmental agency the evaluation team could not discriminate in any services for its youth development program, therefore the one-group pretest-posttest design was used for this experimental case study. The descriptive t value in arts skills .047 is less than the .05 number, to show statistical significance. The Decision Making .085 numbers reported a suggested growth change from the pre and post test, scores. The self-esteem, and responsibility/persistence analyses, did not reveal itself to be statistically significant for this targeted group (see Appendix IX for Pretest-Posttest Distribution Charts).

The PVAC Summer Camp for Kids Program is located in a Southern Nevada Enterprise community (a targeted area for redevelopment); therefore it is eligible for Community Development Block Grants (CDBG). Figure 10 is a follow-up chart presented to the Neighborhood Services Department, Neighborhood Development Division, 400 Stewart Avenue, Las Vegas, NV,. August 28, 200.

Community Development Block Grant Report

97% of the youth partners involved in this youth development program accomplished their goals and successfully completed the Performing & Visual Arts Camp for Kids '2001, the Final Summer Performance, the Art Exhibit, and executed the practice of life skill strategies. Through the discipline of the arts, PVAC '2001 presented shows at three Las Vegas venues: Mandalay Bay Hotel, Las Vegas, NV, The International House of Blues, and the West Las Vegas Library Theatre. CDBG funding in the amount of \$10,360.00 provided twenty scholarships valued at \$500.00 apiece. Additional support in the amount of \$25,000.00 from Clark County 437 funds and the corporate sponsorship of Bank of America allowed for the program to scholarship a total of seventy youth partners. All participants were 100% active, involved, and committed to the PVAC '2001 youth development program. 3% of the '2001 PVAC students were unable to complete the final week of camp due to extenuating family difficulties (see Figure 10).

Figure 10. CDBG Youth Client Information

YOUTH CLIENTS SERVED			
Ethnicity			
Blacks		66	
White Non- Hispanic		2	
Hispanic		1	
Asian/pacific Islander		1	
Total			70
Gender			
Male		26	
Female		44	
Total			70
Female Head of Household		47	
Client Income Information			
0 - 30% Extremely Low		15	
31 - 50% Very Low		20	
51 - 80% Moderate		35	
Total			70

Journals

The journal provided an ongoing record of the healing, discovery and the reprocessing of information for the students, a powerful media that ascertained the answers that lie deep within. Presented are two samples from PVAC 2001 student's portfolio/reflective journals. The first sample entitled E2 reflected their struggles in identity, self-esteem, and relationships, journal entry two (2) entitled V1, struggled with confidence, self-esteem, and art development.

E2

Look in the mirror, who and what do you see?

I saw a person that looks like a "nerd" or a "geek", just because of her glasses and braces, but still thinks she's pretty. She looked different and strange, but proud of it. She looked stubborn and mad, like she wasn't going to let anyone get in her way to wherever she would go. She would climb her way to the top of the mountain, but wouldn't stop there. I saw her jump.

Define your self.

I am shy and quiet.

I am weak, but determined.

I work hard and try my best.
I always try to be polite and kind.

Define your family members.

My bother is annoying sometimes and he criticizes everything, but he's very responsible and sometimes funny. My older sister is funny, but she's selfish a lot, too. My younger sister is extremely rambunctious. She's very fun, but she's very rude to certain people. She's very kind when it really matters though. My dad is strict when he has to be and he can get very anger. But he's a great comedian when he's in a good mood. My mom is loving, but very stern.

Define your instructors.

Ms. S. is very nice, but strict, also. She will help when people ask, but she get extremely frustrated when people keep making the same mistakes over and over again.

Ms. J. and Ms. J. are the same as Ms. S. but maybe just sometimes a tiny bit tougher.

Define PVAC.

The camp is very helpful. It provides a learning environment that instead of teaching algebra and science teaches valuable life lessons. Some kids learned how to keep their mouth shut when necessary and not to get into fights. I've learned that you can't just sit by yourself all the time...

Documented data of growth and change in the individual student is relative to the main effects of camp participation. The following journal entry gives the readers an illustration of the "Turning Point" of one student's transitions from the perils of challenge, to growth, then change, at a PVAC singing audition activity:

V1

At first I didn't want to sing. Then I found out that you could sing in Spanish. So I wrote my name on the list because I thought it was going to be easy. I thought that because I thought that if I messed up noone would understand me.

The next week came I started to get really nervous even if we had to sing until next week. I felt nervous because we had to sing two songs.

On Sunday I was sure that I was going to nail this activity. Then Monday came and I found out that the art students were going to watch everyone.

When the time got to 1:00 I was shaking from my head to my toes. The minute that I got on the line to go to the theatre I suddenly relized that I have forgotten what song I was going to sing and the lines that go to the song.

I was a mess. When I got to wait I was starting to think that writing my name on the list was a mistake.

I wanted to go to the street and let a car hit me so I didn't have to go on, I was saying I can't.

Suddenly I saw some girls as a nervous wreck like me going inside to try out came out saying, Oh that was wasn't hard. So, when I went in and I started out good until I got to the first song that I was trying to remember the lines I knew that I was going to mess up and I didn't.

When I finished I felt like lifting the world with my hands because I got over it and I did. I didn't have to start to cry. I didn't give up. When I got to the stage it didn't seem so hard...

Written Observations

We needed to know not only how receptive the students were to the lesson plans but also what was going on in the classroom that might be affecting the group collectively, as well as individuals within the group besides those things we intended and expected. Prolonged engagement through extensive observation was a technique that was central to gaining a comprehensive perspective, understanding the impact of a classroom activity. The observers, acted in the capacity of a human instrument, recorded the process of development and were cued to be especially alert to signs of demonstrated interactions between skills, cultural attitudes, and the activities in which they were engaged.

The observers randomly chose the classes, workshops, activity, hour and different days of the week to monitor students in their naturalistic location. The following are illustrations by an outside observer at the West Las Vegas Arts Center's Performing and Visual Arts Summer Camp for Kids. Verbatim the observer gave full descriptions of the Unity Circle, the arts disciplines; individual class observations, and the Black Box Theatre.

Date: June 26, 2001

Prepared by: G H

Collectively

The Unity Circle guest spoke about careers choices. He began by giving a brief background about himself, what he does and what he aspires to do in the future. The participants were told being involved in programs such as the PVAC was a good thing; these programs facilitate gaining knowledge. The participants were encouraged to interact with others and to learn from each other.

Each participant was asked to state their name and to share what they aspire to be. There were a number of career choices from actors/singers to doctors and lawyers and even multiple aspirations. A few of the participants are still unsure.

The speaker stressed that goals may change over time but that's okay. He wanted them to pursue all goals because goals are very important and should be given thought everyday. The speaker encouraged them to continue to develop their crafts and not to get caught up into negativeness. Opportunities are out there even if they are in another field. Above all, "Never Give Up."

Before concluding, the speaker asked the participants to turn to the mirror and to take a look at their best friend. The best friends were themselves.

Today was picture day. Students were dismissed to their respective classes. They were to assemble for pictures according to the list handed out during Unity Circle. The pictures taken will be used in the final performance brochure. Individual participants have been assigned to perform duties to facilitate the pictures taking process.

Individual Disciplines

Theater

The students were involved in pranks before class started. While being corrected, several students stated someone else made them do it. The instructor explained to these individuals they were practicing victimization. Each person is responsible for his/her own actions.

The instructor assistant inquired whether the students had studied the script they had been given on Monday. Some indicated they had. Before beginning the day's activities, the students were allowed to make journal entries about what took

place the day before. They were reminded that journal entries needed to be made on a daily basis.

In preparation for photos, students were asked to write an individual caption to appear under their respective photo. The instructor encouraged the students to make positive statements about themselves.

The students began the day's activities by practicing signing that has been learned. They then worked on to signing for another piece, "What would you do." Students were assigned different parts to sign out in preparation for the final performance.

Film / Video Production

The instructor was working with students to create a diagram of how the camera and mixer board was set up. The purpose of this exercise was to create an aid to assist them in remembering and understanding how the equipment should be connected and how it interacts. The instructor hopes the students will use this information to trouble shoot and to perform set-ups. The instructor, also, advised the students of the proper names and roles for the particular functions they will perform which are the Grip and/or Gaffer.

The students were advised they'd be moving equipment around during camp to video record student activities. It is, therefore, important that they learn to connect the system correctly and to know the proper names of the equipment to be supplied. To facilitate this, the students were, also, instructed to create a supply list. Shots gathered through their efforts will be made into a completed film for the final performance.

Video students were busy making numbers for the take board. The instructor emphasized the importance of preparing equipment prior to going on a shoot. He engaged them in conversation about what's needed on a shoot to reinforce the concept of being prepared.

Visual Arts

The students were involved in a time intensive exercise using Quilling paper and charcoals. This assignment was designed to continue the Value study. Students were furnished with black and white photos/pictures as subjects for drawing because the values were already broken down. They were allowed to thumb through magazines to further identify works containing black and white values.

The instructor showed the students how to blend charcoals. Several students wanted to use colors to work with. The instructor explained this exercise will help them to visualize what they want to see as color using charcoals.

The instructor asked the students not waste supplies. They're being afforded an opportunity to work with several different means some of which are quite pricey. The program is allowing them to find out what it's like to work with these different materials so be careful and don't be wasteful.

Date: June 29, 2001

Prepared by: G H

Black Box Theatre

The PVAC had its weekly Black Box performance. The Black Box is held each Friday and serves as a venue to showcase the talents and works of all camp participants. The motto for the PVAC is Excellence. The audience was comprised of parents/guardians, instructors, mentors, Staff and camp participants. Each discipline presented a glimpse of what they are working on. At the end of each presentation, the audience was given an opportunity to ask question. Responding participants indicated their disciplines weren't as easy as they looked.

Film / Video Production presented a combined effort of three short films in varying stages of production. The students were responsible for all the efforts put forth to make the presentation. The audience was informed it took two hours to hook up the equipment to make the viewing possible.

The Film / Video Production department split the technical and story line responsibilities. The students have received hands on training in the areas of writing, filming, editing and audio / video operations.

Visual Arts showcased works they had completed during the week. The students explained their project and the technique and medium it was done in. An instructor reminded the students they must be able to talk about their work in addition to showing it. Examples of photo-realism, grids, quilling, sketching, tie dying and graphics were presented. There was an indication the tie-dye pieces may be sewn in to a quilt.

Theater performed a routine using dance movement, signing and character development. The audience was fore warned that the piece used contained some controversial lyrics. The students weren't being taught signs for those lyrics.

Dance class performed two routines. The instructor indicated this was their first opportunity to perform. The second routine was a reflective piece of what's happening in the world. It encompasses school community and home and is a real life work in progress.

The music class performed several numbers they have been working on. Each student participated in the numbers, some on different instrument. They displayed good skills and attentiveness to the instructor.

Members of the audience complimented the participants and indicated they could see an improvement over last week. Participants were asked why did they think this performance was difference. There were several responses such as no negativism, encouragement, respect, working harder, team work, having learned more and most of all having fun.

After the performance, the participants were treated to pizza for doing such a great job.

Videotaping

Nine students from the five art disciplines were interviewed and participated in a film project. The students were randomly selected from each discipline by the instructor and camp coordinator and asked to reflect statements from their journals in front of the camera. The footage was then edited by the instructor and film students, and became a montage with music which was then reviewed and selected to be included in the final summer musical, "The Turning Point, What cha gonna do?"

The films transcript or narrative was recorded as the following:

(see Appendix X Video Short Turning Point)

- P1 To me turning point means a point in your life when you make changes.
- P2 The term turning point means to me you grow up and act more mature, you don't you don't act like your five or six years old you act like an adult.
- P3 The term turning point means to me really coming to your senses.
- P4 My greatest challenge was knowing I could be a better dancer then I was last year, so I just had to focus and I pushed my self.
- P5 My biggest challenges were trying to make friends because it takes me a really long time to make them.
- P6 The most important thing I learned this summer, you have to have patience to learn and be willing to learn.
- P7 The most important lesson I learned this summer was making friends and when you pick your friends you must choose them wisely.
- P8 The life skills I would use to better myself is to express myself and don't let anybody stop me.

- P9 A life skill I would use to better other peoples lives is kindness.
- P4 Ever since I came here this year I found out I have to be a better person to make it.
- P7 I believe that who I am can make a difference because I can provide a source of entertainment for people and inspire them.
- P9 If I wouldn't have come to this camp I would be at home watching TV not learning anything I cold have learned here.
- P6 The most important thing to me is my family but other than that is to make sure everybody is treated good and not badly and just to help them.
- P3 I don't want to depend on anyone else in my life. I want to depend on my self I want to be a very independent woman.
- P2 I've grown in a big way.
- P8 Some people say I can't dance then I just prove to them I could dance.
- P7 The most important thing I learned about myself is that I had an inner talent.
- P9 My greatest accomplishments were helping others.
- P3 I participated in drama it teaches the students to be more responsible.
- P5 What I'm most proud of is the fact that I could remember my lines.
- P1 I had to learn different ways of dancing because everybody was different from me and I think I had to make changes witch made me go through a turning point.
- P2 I got to do something I never did before and I liked it.
- P6 The life skills I would use is respect because without respect there would be chaos and listen because if you don't listen you won't learn.
- P4 My greatest accomplishments were learning more discipline and taking it home with me and knowing I could be a better person if I just try.
- P2 Everything I learned here I will use for the rest of my life.

Summary

The data gathered and analyzed in this investigation indicated that the participants' involved were moderately to significantly influenced by life skills training in a concentrated arts curriculum in the short-term of eight-weeks. This was especially true of the Art Skills, and suggested growth reflected in the Decision – Making Skills data. However, qualitative data validated and documented significant growth and positive change in Self esteem and Persistence through journal writing interviews, and film Shorts. It is not known if these effects lasted beyond the time period of the camp.

CHAPTER 5

SUMMARY, IMPLICATIONS AND RECOMMENDATIONS

This study examined the impact of the participants practicing character-building life skills in a structured arts summer camp for kids. The fundamental question of facilitating positive youth development in Chapter Two is how to address “development experiences” and encourage youth to focus on basic life skills and character building in such various domains in nonschool hours.

Outcomes

One group pretest-posttest design was used in this experimental case study. The investigators used the one-group pretest-posttest design because the program is sponsored by the City of Las Vegas Department of Leisure Services Community Affairs Division, a government agency promoting youth development and could not discriminate in any services for its students. It is evident from the t-test results that the Arts Scale Scales illustrated a significant difference of change during the interim of the eight-week arts curriculum. Statistically, the decision making scale measured a moderate change. The responsibility/persistence scale, and the self-esteem scale, did not show a significant change. The qualitative triangulation validated and documented the student’s personal growth through interviews, student journal entries, and written observations through the eyes of an outside observer.

Implications

Using the Performing Arts Training Center model, as an independent variable or youth development model and the Performing and Visual Arts Summer Camp for Kids as a dependent variable made it possible to identify reasons for the specific changes of the participants. The true significance of the present study was to determine that an arts education program for youth in West Las Vegas, modeled after one instituted by Katherine Dunham could show positive changes in the lives of young people.

The values of mentoring and parental involvement were woven into the overall patterns and design of the three key learning experiences of the camp: The Unity Circles, The Conservatory, and The Black Box Theatre. A quotation from the journal, *Creative, Intellectual, and Psychosocial Development Through mentorship Relations and Stages* (Haensly and Parsons') expresses the rationale for the approaches used in the 2001 Camp for Kids:

This special mode of education brings together students with individuals from the community who are committed to or are outstanding experts in a specialized field of endeavor, in a shared relationship with such enthusiasm for a topic or content that both become dedicated to increased learning about that topic and to accomplishments stemming from their endeavors.

Mentors can work with individual students or with groups of students, in repeated brief encounters or in prolonged periods of hours, days, or even months (as in apprenticeships and career exploration), but always in a way designed to capitalize on the students' strengths, interests, and most of all, the

fresh, creative ideas the students bring to the exploration. All of these aspects emphasize the individual competitive mode of much of traditional instruction.

Bi-weekly “debriefing meetings” provided the opportunity to share data and corroborate a continual evaluation plan for the triangulation of multiple specified data sources, journals entries, interviews, and observations in a confidential locale. These “brainstorming” sessions were also used as production meetings to gather momentum and identify materials that could be used for the final summer production.

Brainstorming sessions often developed or evolved into interdisciplinary art, pieces frequently using Patton’s concept of “marriage of text and image.” Adopting this fundamental philosophy Art and Soul... A Visual Arts Presentation, art was not just pictures or words – it’s both, became a living diary of visual expressions, an anthology with music and student memoirs. Analysis was a cooperative effort between participant’s, instructors and researchers. Still photographs of class assignments and filmed class observations, gave their perspectives on “What art means to me” (Collier and Collier, 1986, pp. 23-27).

Excerpts of Art and Soul script (see Appendix X for full Video Short).

Teacher (1) Making art inspires me when I see kids excited about certain art materials. I became an artist when it allowed me to express certain feelings about living in our culture, those always dealt with pain and frustration...

Teacher (2) Visual Arts is the left side of the soul...

Student (1) I like making art because it is fun and sets me free. It inspires me because there is so many types of art...

Students (2) Art inspires me because I liked to do all kinds of things. I like to use all of the materials because there is a lot...

Student (3) Materials in art helps me to express myself in many different ways...

Student (4) In doing my art I can be relaxed...

Student (3) Art makes me feel free, because art is free...

Students (4) Art comes from me and only me...

To take one element of Camp activities for illustrative purposes The Black Box Theatre presented every Friday afternoon afforded the opportunity for a performance assessment evaluation by the instructors, the administrators, and the parents or community. To further illustrate the nature of this element the following descriptive description of it is presented here verbatim.

Final Black Box Theatre Observation 7th Week of Camp

Date: July 27, 2001(Friday)

Prepared by: G H

Black Box

Today was the final Black Box for the PVAC. The Black Box was held in the West Las Vegas Library Theatre. Next week, the final week of camp, will consist of practices similar to the Black Box being held today. This Black Box was to simulate the final show but would be minus curtain pulls, technique, completed visual aids, and additional lighting. The Black Box acts were to proceed in the order that they had been listed on the show run schedule.

A group rehearsal with all the camp participants took place prior to the beginning of the Black Box. Instructors covered last minute details with the students and worked as a group to perfect the opening act. The students were reminded to remain focused and to project into the audience.

The performance began with the drum call played by Mr. Moore. Two students from the camp introduced themselves and welcomed the audience. They made acknowledgments, thanked community entities and shared the purpose of the camp with the audience. The students stated the performance the audience was about to see focuses on the power of one voice. Before proceeding, the students asked the

elders to stand. The elders were thanked and their permission was sought to proceed with the show.

The first act involved all the camp participants. The theater students signed and the workshop singers sang the word to "Lift Every Voice and Sing" as the other camp participants performed dance movements. They were joined by the NBS and Community Service workers who performed the raps they had written. Mr. Moore played drums in the background.

The camp participants were directed to their positions and adjustments to the different acts were made through out the performance. Staff attempted to have the next acts on deck for their performances to avoid holes.

The steel drums students set up to perform while the theater students remained in the wings. The drummers performed "Amazing Grace." The theater students entered the stage to perform "The Creation." The Creation performance was enhanced by the music of a violin and drum. This arrangement was much nicer than the previous version.

The next act was performed by the dancers. They performed a spiritual routine to "Jesus Loves Me." This act was followed by brief monologue that allowed time for the drummers to set up. The drummers performed two African numbers.

Mr. Mason, the theater instructor, performed a dramatic reading entitled "What Happens to a Dream Deferred" which was followed by a combined film clip and dance routine. The audience was given an explanation of what was being conveyed via the student's performance.

The coop student dancers performed "Calling the Ancestors." The dance was performed by all males today. This performance is the product of students being able to explore other disciplines.

The Film/Video Production class showed three short clips that were produced, directed and written by students from the class. During the final performance, these and all other clips will be shown on a larger screen at the back of the stage.

A film clip of Katherine Dunham, founder of the Dunham School, was shown. The film depicted Ms. Dunham's story and how she got involved in getting children off the streets by creating an interest in the arts. The film was followed by a performance by the drummers.

Visual Arts performed an art in motion routine. The students drew shapes and danced to music. The act will be refined more for the final performance.

Steel drum students performed a series of numbers which included all the students. Two additional numbers were performed by several of the more advanced music students.

“John Brown’s Body” was performed by the theater students. Staff worked with the group on placement and projection.

Several routines were cut due to technical problem, the “Grim” monologue was read by a student, and the “Hero” number was performed by a cross section of camp students.

The Black Box ran long, but this experience allowed everyone to see where improvements were needed and gave the students the opportunity to perform as a group on stage prior to the final show. Next week will consist of all day practices in the theater.

Today was good in that staff/instructors could identify holes and determine where changes need to be made. Theater performance allowed everyone to see how different the production on stage is verses what happened in the class room and during studio performances.

Discussion

“Socrates defined education as what we do to help the young become smart and good.” Daisaku Ikeda writes:

Youth means grappling with all kinds of problems. It means resolving them, in spite of all difficulties, pushing aside the dark clouds of despair and advancing toward the sun, toward hope. This strength is the hallmark of youth. Having problems, making mistakes or feeling regrets is only natural. What’s important is to be undefeated by them (Discussions on Hope, World Tribune, July 2002, pp. 1).

Socrates and Daisaku Ikeda are once again reminding society that we as leaders have an obligation to our youth in providing “effective education,” producing those studies and use of creative skills that will enable them to become responsible adults with noble missions in the 21st Century. The State of America’s Children Yearbook produced by the Children’s Defense Fund reported that many young people especially those in the poorest of communities leave school early without acquiring

essential skills. Recent studies are strongly emphasizing the correlation between acquiring good grades and the life skills used in making those grades. Character Education: Our High School's Missing Link, published in the Education Weekly Magazine (January 29, 2003), proposes a consolidation of community resources that would restore the value of character-building programs; establishing strong partnerships between school, vocation, and community.

A strong case can be made that the poor academic performance of American high school students is directly linked to their failure of character; that is to their lack of strong personal habits, such as taking responsibility for completing their academic chores, and having persistence in tackling the hard business of learning. Students with the good habits that constitute good character do well in school. We should make the acquisition of these habits a priority (Education Weekly, January 29, 2003 pp. 48). "It opens the door to good opportunities and is the surest route out of poverty for poor children."

"The transfer of knowledge is not and can never be the purpose of education. The purpose of education is rather to guide the learning process and to put the responsibility for learning into the student's own hands (Makiguchi, Education for Creative Living pp. 6-10). School Power, also corroborates the positive findings of this current research. The following testimony reconfirms the influence of the arts as learning tools within a high-risk school population when addressing the drive "to develop a curriculum that would motivate students to learn for the satisfaction of learning, mastery, and achievement and not just to raise their achievement test scales:"

Teachers were sometimes surprised to see children with short attention spans, who were usually apathetic or volatile in the classroom, concentrating and carrying out intricate dance movement routines or designing and carrying out complex art projects. These were the "oh, my God, how can you stand so and so?" children. Some teachers feel that such children willfully act up during an academic lesson but do not do so in the arts classes because arts lessons are fun and easy. Usually such children have not had the developmental experiences that permit interest, control, and concentration in academic areas.

Participation in the arts can facilitate inner mental control and eventually permit concentration and interest in academic subject areas (Comer. School Power, pp. 160-161).

A fitting conclusion to this dissertation came from the originator of the model used in the study. During a cultural exchange with the East St. Louis Museum Children's Workshop and the West Las Vegas Arts Center's Performance Dance and Music Ensemble, an extension of the PVAC Summer Camp for Kids, Miss Katherine Dunham March 29, 2003, observed the students in the contemporary youth development program at the Clark County Las Vegas Library District West Las Vegas Library Theatre. This is her acknowledgment and remarks on the subject: Socialization Through the Arts: The Effects of Teaching Life Skills Strategies in Underserved Communities (see full text, Appendix XI and XII).

A Leitmotif in my educational approach has always been the teaching of dance and the other arts along with allied technical skills and humanities. Whether it was a performing company, a school for the performing arts or a community development program, the attempt has been to establish a broad approach to learning. The underlying goal, for those who comprehend and develop from the approach, is through the methodology to fuse mind, body, and spirit. As the physical body becomes more physically mastered, that discipline opens the mind to further growth and understanding, which embraces the spirituality of one and with the fusion, the reality of humanism.

In the late sixties-early seventies, I took this approach into the community of East St. Louis, Illinois and attempted to stimulate growth and further learning through the establishment of the Performing Arts Training Center. It is certain that such broad strokes lead to economic development and overall social development of a community. Southern Illinois University was amenable to the concept. The aim was to train a certain number of young people in the arts, applied skills, and humanities, by means of Socialization through the Arts, to teach them of other cultures in order better to understand themselves and to expand their horizons, to enable them to articulate what had for so long been deeply embedded but unexpressed. The hope was to seed the community with individuals who would spread this humanistic learning to even wider circles within the community.

Marcia Robinson was a very young and energetic East St. Louis teenager when she participated in the program at the Performing Arts Training Center under the aegis of Southern Illinois University at Edwardsville. She became one of the principals in the Performing Arts Training Center's performing company, which evolved from the training, and continued to move ever forward. It is therefore indeed wonderfully heartening to learn that she not only personally benefited from, but also

understood and internalized the methodology to the extent that she has been able to adapt and apply it within another community not unlike her own. She had the good fortune to experience the program when it had its full interdisciplinary array of performing arts, applied skills, and humanities. She has understood that when used properly, the arts do indeed create atmospheres for positive growth.

They are restorative and vital to life. It is most heartwarming that Marcia has given testimony to this through her desire to help in the uplift of another generation in another community, and her realization of that desire with outstanding results. I am proud of the work she is doing and pleased with her development and continuous growth. I wish her much success.

The methodology can and should exist in many more communities of the country to effect the changes that are sorely needed throughout our nation and throughout the world to ensure that the world evolves into a society of truly human beings. The arts are not for the sake of the arts but rather for life's sake. This method should be applied within school curricula in addition to after school programs.

The possibilities for research in the field of rhythm and motion in relationship to the measure and control of individual personality traits are almost unlimited; some note has been taken in relationship to community traits and culture pattern, but to date both of these special studies remain more in the field of scattered and cursory documentation than in analysis. Marcia's work contributes an important element in furthering this work. It is important that she is encouraged, supported, and enabled to continue this noteworthy effort. With more time and resources, the community will experience many more positive results.

Congratulations Marcia, on having understood that reality, and for your patience and perseverance to achieve. And congratulations on your document.

KATHERINE DUNHAM
NEW YORK CITY 2002

Recommendations for Further Research

The success of the present study supports further research on the application, use, and evaluation of the Katherine Dunham philosophy and model of participation in other settings.

Possible projects for research:

- This program could be replicated in other geographical, cultural and /or population settings. It might also be implemented and evaluated with other age groups, i.e. Elementary and High School.
- Some thought might be given to involving these participants in “refresher camps” in the future years to see if this will sustain and /or carry them into adult years.
- Another possible focus for future research could be longitudinal follow-ups at yearly intervals with the participants, continuing the efforts to assess, monitor, document and evaluate changes over a specific period of time.
- A continual effort to assess, to monitor and evaluate the present youth development program yearly, working closely with the Clark County Schools to better address academic, nonacademic, and cultural needs in the hopes of promoting better grades, strong citizenship and healthy communities.
- Longitudinal studies to charter students from the West Las Vegas community in Decision-Making Skills from their entrance into institutions of higher education to Career Choices and Vocation Development.
- To work closely with those youth provider agencies such as the Clark County Juvenile Service Department and the Community Youth Service Programs to collaborate, create, implement, monitor and evaluate socialization through the arts programs for troubled youth. Recent research is indicating that programs that deal with problems creatively on the front end are going to be more effective.

APPENDIX I

INTERVIEW WITH COUNCILMAN LAWRENCE WEEKLY

During the Performing and Visual Arts Summer Camp for kids, Councilman Weekly held an impromptu interview session with several students and staff.

Question:

How can the arts help young people to develop as responsible citizens?

Councilman Weekly:

I believe there's truly an improper balance when you talk about the poor compared to the wealthy. There is a disparity. When I was growing up in this particular community in which I still live, we were poor... but I don't think we knew we were poor. Sometimes you have to work with what you have and when resources become available, you have to take advantage of it. If you know that in reality you don't have as much as other people, then that's why it's important for you to work ten times harder to get what it is in life you really want.

Question:

How can the arts help young people to development as responsibility citizen?

Councilman Weekly:

The West Las Vegas Arts Center allows young people the opportunity to explore their inner beings. It's a confidence builder and a self-motivator. It allows young people to express who they are. I believe that a facility like this is very beneficial because it allows young people to be themselves in a setting that's a great safe haven.

Question:

How does the government help the arts to develop in Las Vegas and can the government do more?

Councilman Weekly:

As far as city government is concerned, I believe we're doing our part by allocating funding to allow young people who may not have the accessibility to take advantage of a great program like this. Can the government do more? Absolutely, I believe that programs like this need to be on the front of the burner as opposed to the back of the burner to allow us an opportunity to go out and reach more young people. In today's society with all that young people have to deal with in their lives, we need to provide services like this which offer a good place to come and mix with their peers and at the same time express themselves and have a great time.

Question:

Does the government invest the same amount of money in the inner city as in other parts of Las Vegas?

Councilman Weekly:

Looking at the types of dollars that are allocated from the government toward communities like this, I think we receive our fair share. Simply because many of the federal dollars that comes from government are earmarked for communities such as this. Can we do more? Absolutely, because the cause is greater... And when you look at other areas of the city, developed communities where the income brackets are higher, many times they don't require government dollars such as we do in communities like this. I believe that we do receive our fair share, but I do also believe that we could definitely use more money to expand programs like the West Las Vegas Arts Center.

Question:

Does the City of Las Vegas have a low opinion of young people?

Councilman Weekly:

I don't think Las Vegas has a lower opinion of young people. It's an adult oriented city. It's a young city that's growing at a rapid pace. Las Vegas is trying to move into a direction of trying to become more family oriented if you will. I don't think that there has been a lot taken into consideration as it related to what young people have to deal with in this city compared to other cities. You travel around this country and you find communities where young people really have their own segment of their community and they're doing progressive things.

Gaming is our number one revenue here in this state, so a lot of emphasis is placed on that opposed to education. When you look at the teacher student ratio in the classroom here, we're just way behind the gum. Look at teachers salaries. Teachers are suffering. We have a lot of people not interested in going into education anymore simply because they can't keep up with the cost of living. And the sad part about it is that who suffers in the end are young people. When you look at Las Vegas, particularly the State of Nevada, we're ranked in the top five for teen pregnancy. We're ranked in the top five for teen suicide. We're ranked in the top five for high school dropouts. Young people can dropout of high school and go and work in the hotel industry and make almost as much money as their parents do.

There are some priorities that need to change here and we really do need to get more people involved. Parents are going to have to take a more active role in the development of the children.

APPENDIX II

COLLEGE WITHIN COLLEGE BRINGS MOTIVATION TO DEPRIVED

(By John Matthews)

East St Louis, IL

East St. Louis sits in another state across the muddy Mississippi from vibrant St. Louis, with its massive Gateway Arch and its new waterfront of high rent apartments buildings.

It has inherited the standard litany of central city problems- unemployment, marginal income, the flight of industry, high welfare rolls and poor education.

In this urban bleakness, small groups of unconventional higher education, including alumni from Washington's antipoverty agency have created an unusual "college within a college" for students in the slums.

"Most colleges put the burden of change on the student who must become motivated for college and must improve himself," said Herman Frankel, director of the project with the low-key name. "We are trying to redress the balance, and put the burden on the institution to make higher education meaningful and relevant to students."

Taking 96 students, most of who do not have the proper qualifications to get into college, the program, based at the East St. Louis Center of Southern Illinois University, is attempting to bring students in two years up to the level of an average college junior.

Teaching machines and programmed instruction are used to make up deficiencies in basic reading, math and science skills. Courses are designed to relate to one another as well as to the real world beyond the college door. Student jobs in the community are tied to course work.

And, a new position of teacher-counselor has been created to keep close check on student progress and problems. The counselors, each in charge of 10 students, including two graduates of state penitentiaries and a couple of dropouts.

We have made our mistakes, but we believe that our basic idea is a sound one," said Donald Henderson, assistant project director. Throughout the country the dropout rates from college of poverty youth are phenomenal. At the East St. Louis center, about 90 percent of the students from poverty backgrounds dropped out from the standard program.

The East St. Louis project, which began last fall, has so far shunned publicity, but is drawing inquiries and visits from other colleges, including several from the District. Frankel is hopeful that the project approach could be tried by an existing college in the District or by the new public college now being planned.

The U.S. Office of Education is examining the approach as a possible model for use in predominantly Negro colleges in the South. A paper on this project was given in Washington D.C. at the annual meeting of the American Orthopsychiatry Association.

FIRST TO ADMIT

Edward W. Crosby, a Negro, left a tenure position as a professor of German at a predominantly white college near Cleveland to join the project. Crosby is the to admit that the project's curriculum objectives do not yet live up to their paper billing. The aim-partially achieved-is to have an integrated curriculum with each part relating to another.

The usual course program includes: verbal studies, German, history, math and the community, a combination of anthropology and sociology. German for instance, is designed not only as a foreign language course, but also a course that will aid a student's pronunciation and grammar in both English and the foreign tongue.

While the courses largely are not meshed together to the extent the project envisages, student-counselor sessions provide an unusual method for following up course work. In one session, for example, the counselor and the students are constructing an outline for a history course unit, which serves as an example of how to study for a test.

SUMS UP SPIRIT

Willie Robinson, a teacher-counselor who worked as a research associate in the District summed up the spirit. "Take these three cats, for instance." When they got here they were on a joy ride. But now there's some sort of academic competition going on between them. I'll see one of them and say, 'Hey man, what happened? Your buddy got that paper in yesterday.' And before you know it the other one will shape up."

Another essential part of the program is the after-school job. After initial difficulties, the project is getting students into the local public schools as tutors for younger students into neighbor poverty, welfare, and health programs as aids to professionals. Students have been paid to recruit other students and plans call for using project students to conduct neighborhood surveys for the East St. Louis Model City grant program.

Students make up to \$20.00 a week in after school employment. The university has granted all the students tuition scholarships. A grant of \$214,000 from the Office of the federal antipoverty agency, plus some \$60,000 in services and facilities from Southern Illinois University cover project costs.

'THAT MONSTER'

The final answers to the East St. Louis project won't be in until students graduate from the project and face, either at Southern Illinois University or another institution, a regular college campus, which Henderson a faculty member calls "that monster where nobody gives a damn about how creative you are, but just that you put a comma in the right place."

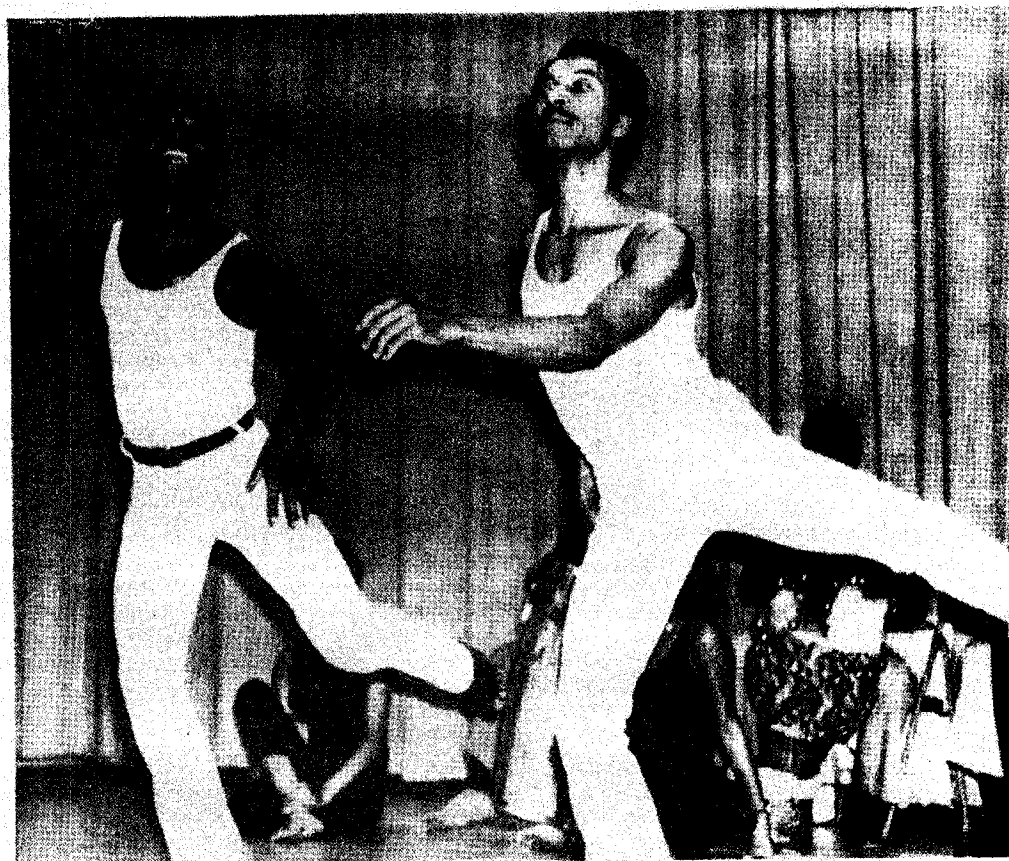
With only a handful of dropouts so far the project officials think they're on the way to demonstrating that so-called "disadvantage," students aspire to college, and the program makes sense.

John Brooks, student counsel president, wrote a memo recently to his fellow students that seem to sum up the general attitude about the project. It read, in part: If anyone said anything derogatory about this program, I feel that all of you would take it as an insult. We are all part of this program... We, the culturally deprived, financially disabled underachievers of today, are destined to be the leaders of tomorrow.

APPENDIX III

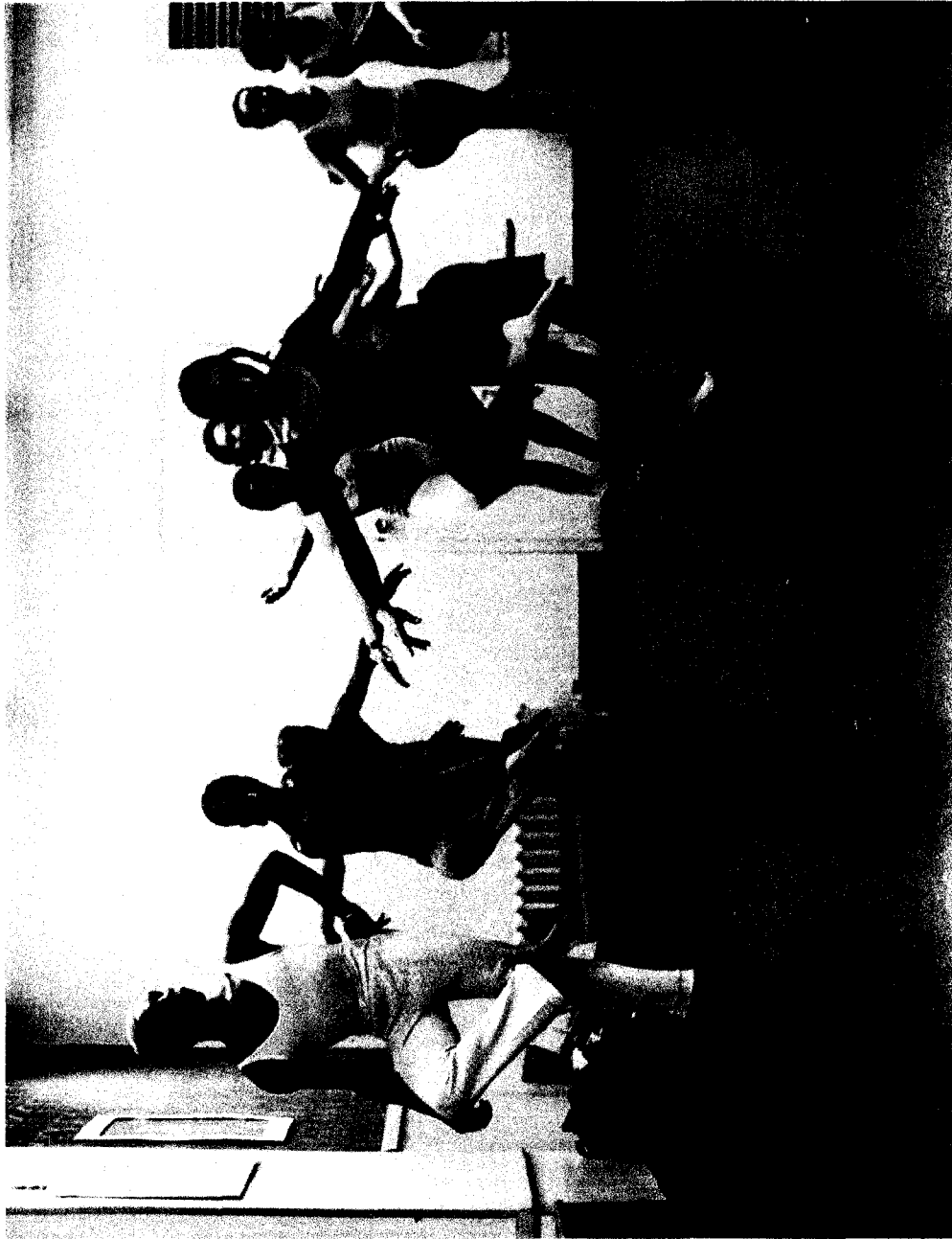
MENTORS

Ethnic & Special Studies Supported By Scholarships



Ural Wilson and Tommy Gomez (Master Dance Instructors)
Mor Thiam Senegalese Master Drummer

"Magnets" or Mentors
Performing Arts Training Center (1972)
East St. Louis Illinois



Southern Illinois University East St. Louis Ill
(1973)
Students shadowing their mentor - Clifford Fears (Instructor)

APPENDIX IV

IMPRESSIONS - WHITE HOUSE CONFERENCE ON CHILDREN

When Miss Dunham was asked by the Committee of the White House Conference on Children to coordinate its Dance Program she said that she would be unable to do it unless East St. Louis could represent this region.

The White House Conference on Children is an Event that takes Place every ten years. It was initiated by President Theodore Roosevelt. It was at one of these conferences that our present day Child Labor Laws was founded. This year it was billed as the "Sights and Sounds of Children." And indeed it was...

Children of virtually every ethnic background converged on the nation's capitol to do their thing. Among them, the children of East St. Louis stole the show and brought the whole place alive with their boundless energy, expert dancing and innate rhythms.

That night in Washington was the culmination of months of preparation... beginning of the recruitment of children, a period of time marked with the goodwill and cooperation between many factions of the E. St. Louis community... The area schools, teachers, parents, business men and the community at large all seemed in favor of making this undertaking different from other undertakings in that strife torn, apathetic community that is East St. Louis.

And, while we thank those aforementioned who gave their full cooperation it is with reverent awe that we must say thanks to all the little kids who are the Sights and Sounds of East St. Louis. For they are the ones who bore the burden of giving up other things that little ones do in order to represent their community. And I must say that they did it like it's never been done before.

Opening night... Tension and confusion are high... All the Adults are operating on the last nerve. Panic stricken as if "they" have to perform the show. While the kids are cool. They're the ones that were "come on, everything will work out fine," just dig on us.

And as the babies took the stage there was a look of pride and determination on all their young faces, and what followed has aptly been described by... Ladies and Gentleman it is with pleasure and pride that I present to you "The Sights and Sounds of East St. Louis."

APPENDIX V

CLARK COUNTY SCHOOL DISTRICT TEST RESULTS 2000-2001

Booker Elementary School

Principal: Beverly Mathis

Address: 2277 martin l. King blvd. Las Vegas, NV 89106

Phone: 799-4720

Year Opened: 1954

Grades Housed: Pre-K, K- 5

Number of Students: 374

Number of Staff: 62

Administrators: 2

Counselors: 1

Licensed Staff: 38

Support Staff: 21

ETHNICITY	
WHITE	3
HISP.	7
AM IND	0.2
ASIAN	0.2
BLACK	89

SPECIAL POPULATIONS	
REG.	81
SP. ED.	14
G.A.T.E	1
E.L.L.	4

PERCENTILES					
ABOVE AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	0	3	38	10	0
AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	80	70	56	70	38
BELOW AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	20	28	5	20	63

Matt Kelly**Principal:** Jeremy Hauser**address:** 1900 N. J Street Las Vegas, NV 89106**Phone:** 799-4750**Year Opened:** 1961**Grades Housed:** Pre-K, K- 5**Number of Students:** 370**Number of Staff:** 54**Administrators:** 2**Counselors:** 1**Licensed Staff:** 32**Support Staff:** 19

ETHNICITY	
WHITE	3
HISP.	9
AM. IND.	0.3
ASIAN	0.6
BLACK	87

SPECIAL POPULATIONS	
REG.	79
SP. ED.	18
G.A.T.E.	0.8
E.L.L.	3

PERCENTILES					
ABOVE AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	0	3	21	6	0
AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	70	52	61	67	47
BELOW AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	30	45	18	27	53

Kit Carson**Principal:** Linda Gipson**address:** 1735 N. D Street Las Vegas, NV 89106**Phone:** 799-7113**Year Opened:** 1956**Grades Housed:** Pre-K, K- 5**Number of Students:** 312**Number of Staff:** 51**Administrators:** 2**Counselors:** 1**Licensed Staff:** 29**Support Staff:** 19

ETHNICITY	
WHITE	3
HISP.	15
BLACK	82

SPECIAL POPULATIONS	
REG.	75
SP. ED.	15
G.A.T.E.	1
E.L.L.	9

PERCENTILES					
ABOVE AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	4	9	9	13	5
AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	63	46	54	45	30
BELOW AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	34	45	38	43	65

Madison**Principal:** Carol Foster**Address:** 1030 J Street Las Vegas, NV 89106**Phone:** 799-4760**Year Opened:** 1953**Grades Housed:** K- 5**Number of Students:** 466**Number of Staff:** 66**Administrators:** 2**Counselors:** 1**Licensed Staff:** 43**Support Staff:** 20

ETHNICITY	
WHITE	4
HISP.	13
AM. IND.	0.4
ASIAN	2
BLACK	82

SPECIAL POPULATIONS	
REG.	80
SP. ED.	12
G.A.T.E.	1
E.L.L.	7

PERCENTILES					
ABOVE AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	3	6	25	6	2
AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	48	53	48	48	40
BELOW AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	48	40	27	46	59

Jo Macky Elementary School**Principal:** Annie Barnes**Address:** 2726 Englestad North Las Vegas, NV 89030**Phone:** 799-7139**Year Opened:** 1964**Grades Housed:** Pre-K, K- 5**Number of Students:** 468**Number of Staff:** 59**Administrators:** 1**Counselors:** 1**Licensed Staff:** 40**Support Staff:** 17

ETHNICITY	
WHITE	34
HISP.	8
AM. IND.	0.2
ASIAN	3
BLACK	55

SPECIAL POPULATIONS	
REG.	75
SP. ED.	12
G.A.T.E.	10
E.L.L.	3

PERCENTILES					
ABOVE AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	22	19	37	37	22
AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	59	53	45	41	42
BELOW AVERAGE	ABILITY	READ	MATH	LANG	SCIENCE
	19	28	18	22	36

Charles L. West Middle School**Principal:** Karen Williams**Address:** 2050 Sapphire Stone Ave. Las Vegas, NV 89106**Phone:** 799-3120**Year Opened:** 1997**Grades Housed:** 6-8**Number of Students:** 1,603**Number of Staff:** 124**Administrators:** 5**Counselors:** 4**Licensed Staff:** 86**Support Staff:** 29

ETHNICITY	
WHITE	11
HISP.	20
AM. IND.	0.4
ASIAN	5
BLACK	64

SPECIAL POPULATIONS		
REG.	69	
SP. ED.	14	14%
G.A.T.E.	6	6%
E.L.L.	11	11%

	ABILITY	READ	MATH	LANG	SCIENCE
ABOVE AVERAGE	7	10.5	5.9	8.9	6.1
AVERAGE	59	39.4	45	47	41.9
BELOW AVERAGE	34	50.1	49.1	44.1	52

APPENDIX VI

PVAC THE PERFORMING AND VISUAL ARTS 2001 APPLICATION

PUAC 2001

The Performing & Visual Arts Summer Camp for Kids 2001 provides a special opportunity for Las Vegas area youth to acquire life skills while having fun through the instruction of an arts enrichment program. The fundamental philosophy of PUAC is to instill in the young artist the creative capabilities of once Mr. particularly the many lessons of respect, respect for others and self-respect.

The essence of PUAC 2001 is to incorporate art into a curriculum with teaching strategy and discipline, yet cohesive, commanding. The skills taught at PUAC are lessons that can be practiced through life.



The Program

Drop off: 7:30 am
Days: Monday-Friday
Hours: 8:00 am-5:00 pm
Pick up: 5:00 am

Morning and noon meals provided.
Comfortable appropriate attire required.

Beyond the Neon

OLD LINE SCHOOLS 1741 N. 15TH ST.
Las Vegas, NV 89106
Department of Education

West Las Vegas Arts Center

947 W. Lake Mead Blvd.
Las Vegas, NV 89106

PUAC 2001

Performing &
Visual Arts
Summer Camp
for Kids



June 11 - August 4
(Ages 10-15)

702-220-4500
Fax 702-640-5200

All PVAC participants are required to submit a copy of their most recent Grade Report with application. Reports will not affect applicant's acceptance into PVAC 2001.
Data collected facilitate evaluative studies on learning in and through the arts.

Submitted copy of Grade/Citizenship Report: D ☐ Yes (Copy Attached) ☐ No (Explain)

References

School _____

Teacher/Administrator _____ Phone _____

Comments _____

Community Organization _____

Name _____ Phone _____

Comments: _____

The morning Unity Circle, drum and music workshops, dramatic role-playing and theatre games, dance, lecture/demonstrations, student video productions, and hands on projects are examples of both cooperative and experimental arts learning in the PVAC program. These learning strategies are incorporated into the works-in-progress experimental Black Box Theatre, held every Friday afternoon and open to family and the community. A final production will be performed at the West Las Vegas Library Theatre. PVAC participants will execute both technical and performance leadership roles. This production is free and open to the community.

The Unity Circle - The first and last activity of the day is the unity circle. Traditional African communal principles and teaching methods are applied to create a nurturing learning environment. The life skills emphasized are discipline, initiative, responsibility, persistence, self-respect, and respect for others. Specific and obtainable goals are discussed and each student is encouraged to introduce his/her ideas, goals and concerns. This begins a circle of personal success measured by individual achievement. Freedom allows ideas, aspirations, hopes and dreams to be discussed and shared in a community setting.

Theatre Arts/Drama - If we want learning and problem solving to be a continual and lifelong process that will result in a change of attitude, values and beliefs, then we must emphasize process activities. Active learning activities, such as theatre games, allows the student to develop from the inside out.

Dance (African, Modern, Hip-Hop, Ballet, Tap, Jazz) - Each student is uniquely different in skill size and experiences. Dance enables the instructor to measure individual development growth by working through mechanics and adaptation of complex steps and dance technique. The instructional objective is concerned with students demonstrating physical exercises, routines and choreography with ease and good muscle control. The specific learning outcome is that the students perform without hesitation or being shy.

Music - Students develop the ability to recognize the differences in sounds, scales and rhythms by forming a Summer Music Ensemble.

Visual Arts - Students explore different art mediums including painting, sculpting, drawing, hand-building and set design. Each individual artwork begins at a conceptual stage, then is developed and finished as a presentational piece. The visual artists exhibit their work in the West Las Vegas Arts Center Community Gallery and throughout the Las Vegas community. Instilling the importance of goal setting and perseverance gives young artists insight into the visual arts as a profitable business.

Stage Crafts - Students explore the creative, technical and production aspects of theatre, stage management, props and scenery. They work cooperatively and individually on hand-building projects to develop an understanding of theatre, history, terminology, theatre etiquette, safety, design, lighting and technical operations. Students must interview with instructor.

Film/Video Production - Students work cooperatively and collaboratively on projects. Active participation, decision making, communication, and personal responsibility are the life skills and learning strategies emphasized. The instructional objectives are to practice decision-making skills and recognize the role of systematic planning and problem solving as a group. Students must interview with instructor.

APPENDIX VII

West Las Vegas Arts Center Performing and Visual Arts Summer Camp '2001 COMMITMENT TO EXCELLENCE CONTRACT

STUDENT COMMITMENT

We fully commit to the PVAC Summer Camp for Kids, in the following ways:

- I will arrive at the PVAC Summer Camp everyday by 8:00 am (Monday – Friday).
- I will remain at the PVAC Summer Camp until 5:00pm (Monday – Friday).
- I will follow PVAC dress codes at all times.
- I am responsible for my own behavior and I will always behave so as to protect the safety, interest, and rights of all individuals within our summer camp.
- I will show respect to all individuals
- I will always make myself available to accept responsibility, and encourage those around me to do their best. If I make a mistake, this means I will tell the truth and except all responsibility for my actions.
- I will always work, think, and behave in the best way I know how and I will do whatever it takes for me and my fellow students to learn.

PARENT/GUARDIAN COMMITMENT

We fully commit to the PVAC Summer Camp for Kids, in the following ways:

- We will make sure our child arrives at the summer camp everyday by 8am (Monday – Friday).
- We will make arrangements so our child can remain at the summer camp for kids until 5pm (Monday – Friday).
- We will make arrangements for our child to come to the summer camp appropriately dressed, pants, tennis shoes, and no jewelry.
- We will make sure that our child attends the PVAC summer camp everyday.
- We will always help our child in the best way we know how, and we will do whatever it takes for him/her to learn.

- We will make ourselves available to our children, and the summer camp staff for any concerns they might have. This also means that if our child is going to miss camp for an emergency, we will notify the program coordinator or center coordinator as soon as possible.
- We will allow our child to go on PVAC field trips.
- We understand that our child must follow the PVAC summer camp rules so as to protect the safety, interest, and rights of all individuals within the school.
- We, not the PVAC staff, are responsible for the behavior and actions of our child.

STAFF COMMITMENT

We will fully commit to the PVAC summer camp in the following ways:

- We will arrive at the PVAC summer camp for Kids every day by 7:30pm.
- We will always teach in the best way we know how and do whatever it takes for our students to learn.
- We will always protect the safety, interest, and rights of all individuals who enter our summer camp.
- We will provide the best possible resources for the betterment of the Performing and Visual Arts summer Camp for Kids '2001.

With my signature, I am agreeing to follow through with the complete eight weeks of the Performing and Visual Art Summer Camp for Kids '2001, with the understanding that this commitment of excellence and partnership is vital to the success of obtaining my goals.

I also give my consent for my child/children and myself to participate in the evaluative study focusing on the Performing & Visual Arts Camp for kids' Learning In and Through The Arts. Data collection will include interviews, surveys, and video documentation of the program and its participants.

DATE

CAMP PARTICIPANT

PARENT SUPPORT

WLVAC - PVAC STAFF

APPENDIX VIII

Pre and Post Measurement Instrument

Youth Survey

Please take a few minutes to complete this survey. This survey will help us understand whether the WLVAC summer program is making a difference for you. There are no right or wrong answers, we just want your opinions about yourself. Please give us your most honest response.

Please fill in only one bubble per question. For example, ☐ ☐ ☒ ☐

✓ How good do you think you are at these things:

	Not good	Sort of good	Good	Very Good
* Performing or showing your art (e.g. painting, dancing, acting) in front of an audience.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
* Talking in front of a group of people.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
* Thinking up ideas for your art.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
* Finishing your art once you started something.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

✓ How much do you agree with the following statements about the community that you are from:

	<u>Strongly Agree</u>	<u>Agree</u>	<u>Disagree</u>	<u>Strongly Disagree</u>
* Adults in my community make youth feel important.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
* Adults in my community listen to what youth have to say.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
* Adults in my community care about children and youth.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

✓ How old are you?

12 years old or younger..... ☐

13..... ☐

14..... ☐

15..... ☐

16 years old or older..... ☐

✓ You are:

Female..... ☐

Male..... ☐

✓ Which art form are you studying:

Visual..... ☐

Dance..... ☐

Music..... ☐

Film..... ☐

Theater..... ☐

✓ How do you describe yourself?

Caucasian/White..... ☐

African American/Black..... ☐

Latino/Mexican/Hispanic..... ☐

Asian American or Pacific Islander..... ☐

Native American/Alaskan Native/Aleut..... ☐

Multi-ethnic/Multi-racial; my parents are from two different groups.. ☐

Other (write in):..... ☐

Please fill in only one bubble per question. For example, ○ ○ ● ○

✓ How much do you agree with the following statements about yourself:

	<u>Strongly Agree</u>	<u>Agree</u>	<u>Disagree</u>	<u>Strongly Disagree</u>
* When I start something, I always finish it.....	○	○	○	○
* When I run into a problem, I usually just give up.....	○	○	○	○
* I am good at finishing what I start.....	○	○	○	○
* I often set goals for myself.....	○	○	○	○
* I usually start off strong and then get bored.....	○	○	○	○
* When I run into problems, I continue working until I solve them.....	○	○	○	○
* I often have fights with others.....	○	○	○	○
* Most of the time, I respect others.....	○	○	○	○
* I feel like I am good at working with others.....	○	○	○	○
* I find it very hard to talk in front of a group.....	○	○	○	○
* There are a lot of things about myself that I'd change if I could.....	○	○	○	○
* I'm a lot of fun to be with.....	○	○	○	○
* I'm popular with persons of my own age.....	○	○	○	○
* I give in easily.....	○	○	○	○
* People usually follow my ideas.....	○	○	○	○
* I have a low opinion of myself.....	○	○	○	○
* I often feel upset with my work.....	○	○	○	○
* If I have something to say, I usually say it.....	○	○	○	○
* I often wish I were someone else.....	○	○	○	○
* I can't be depended on.....	○	○	○	○
* I think what I say is important.....	○	○	○	○
* I am usually very responsible.....	○	○	○	○
* Other kids listen to what I have to say.....	○	○	○	○
* I like to help other people.....	○	○	○	○
* I like to work as a part of a team.....	○	○	○	○

Please fill in only one bubble per question. For example, ○ ○ ● ○

INSTRUCTIONS: The questions below ask you how you make important decisions in your life. When you think about these questions, think of an important decision you have made recently, like a decision about which courses to take in school, what kind of job you would like, or dating or breaking up with a boy/girlfriend.

Please write down an important decision positive or negative you have made recently or are currently in the process of making:

Please refer to this decision when you answer the following questions:

✓ How much do these things sound like you?	Not at all	Kind of True	True for me	Very True for me
I think of all the consequences, both good and bad, before making an important decision.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel confident in my ability to make important decisions.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I make an important decision, I come up with lots of possible choices.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I am unhappy about what happened with an important decision, I think about what I could do differently next time.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I get discouraged when making an important decision, I give up trying.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I don't think about the future when making an important decision.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I make an important decision, I choose the first thing that I think of that seems like it will work.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
After I have made an important decision, I think about it to see if I am happy with the way it turned out.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I make an important decision, I think how my decision might help or hurt another person.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think of as many choices as I can before I make an important decision.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I let other people make important decisions for me so it is not my problem...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I am faced with making an important decision, I think about the way past decisions have turned out.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think about how the important decisions I make today, good or bad, will affect my life in the future.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel like I don't have control over important decision I make.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I like how an important decision turns out, I try to make other decisions in the same way.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Most of the important decisions I make turn out well.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I make an important decision, it isn't worth worrying about choices because things usually work out for themselves.....	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

APPENDIX IX

PRETEST-POSTTEST INSTRUMENT DISTRIBUTION

Figure 11. Arts Skills T-Test and Graph

Paired Samples Test

	Paired Differences					t	df	Sig (2-tailed)
	Mean	Std. Devia- tion	St. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair Pre Total art skills score 1 Post Total art skills score	-.2481	.7932	.1210	-.4922	-.0040	-2.051	42	.047

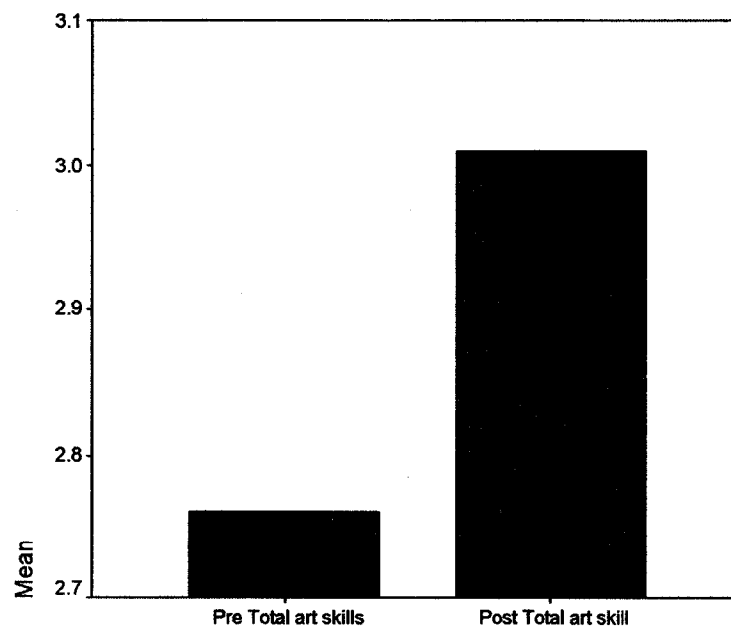


Figure 12. T-Tests for Decision Making and Graph

Paired Samples Test

	Paired Differences					t	df	Sig (2-tailed)
	Mean	Std. Devia- tion	St. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 Pre Decision Making Post Decision Making	-.2119	.7783	.1201	-.4545	.0060	-1.765	41	.085

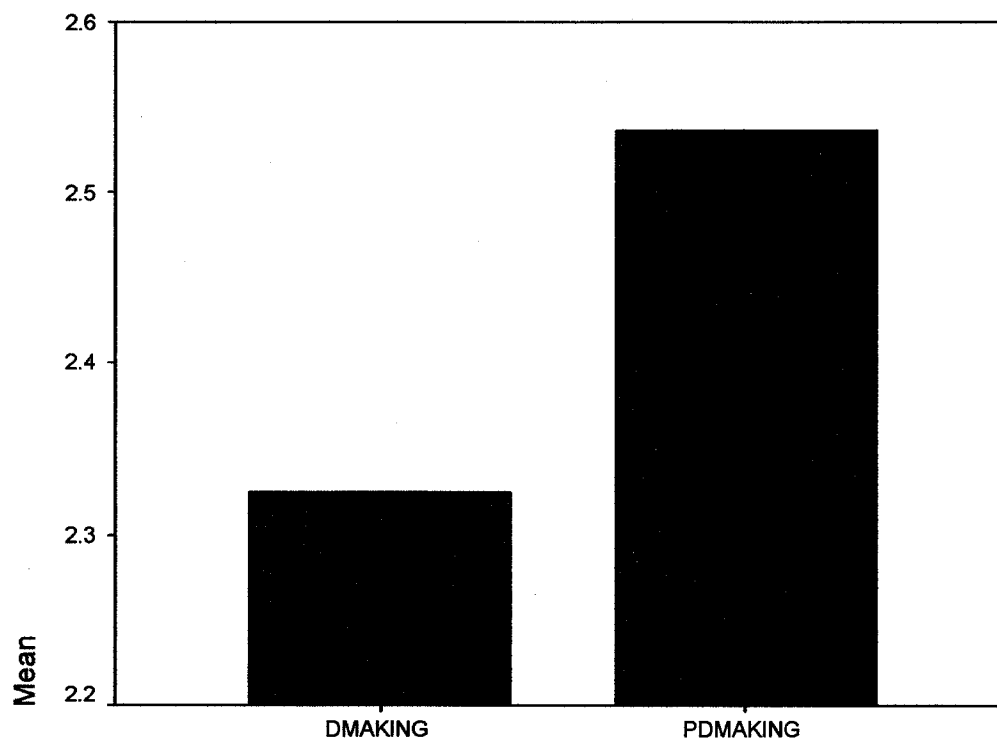


Figure 13. T-Test Self Esteem and Graph

Paired Samples Test

		Paired Differences				t	df	Sig (2-tailed)	
		Mean	Std. Devia- tion	St. Error Mean	95% Confidence Interval of the Difference				
					Lower				Upper
Pair 1	Pre Self Esteem Post Self Esteem	.0810	.4498	.0113	-.1258	.1620	.254	39	.801

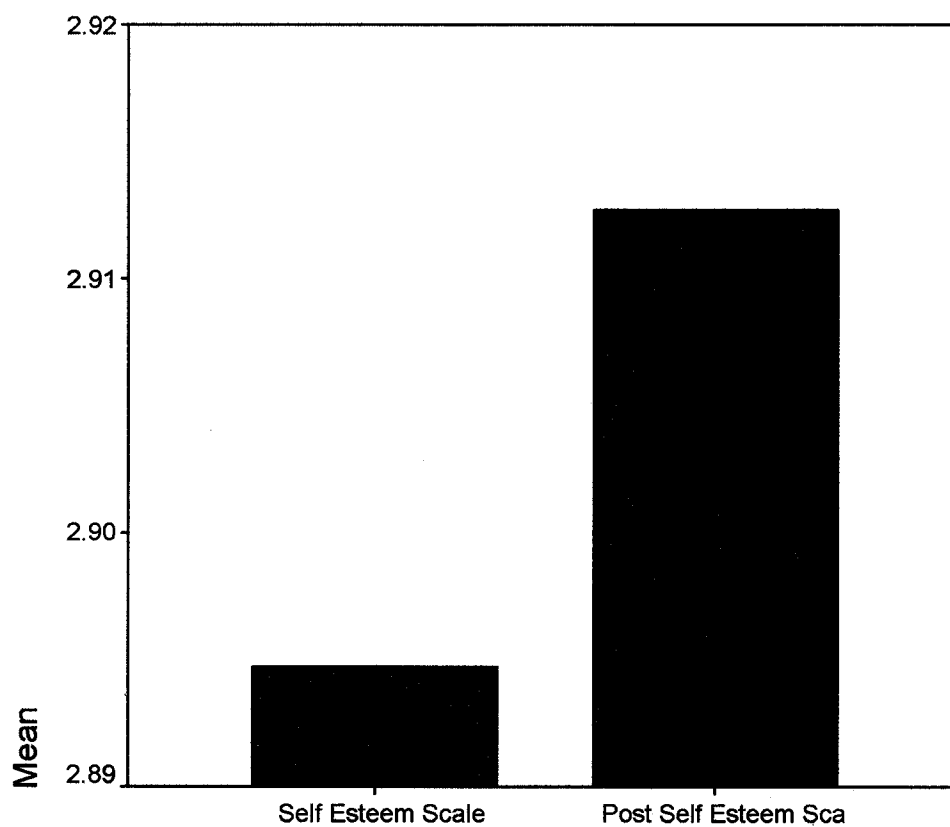
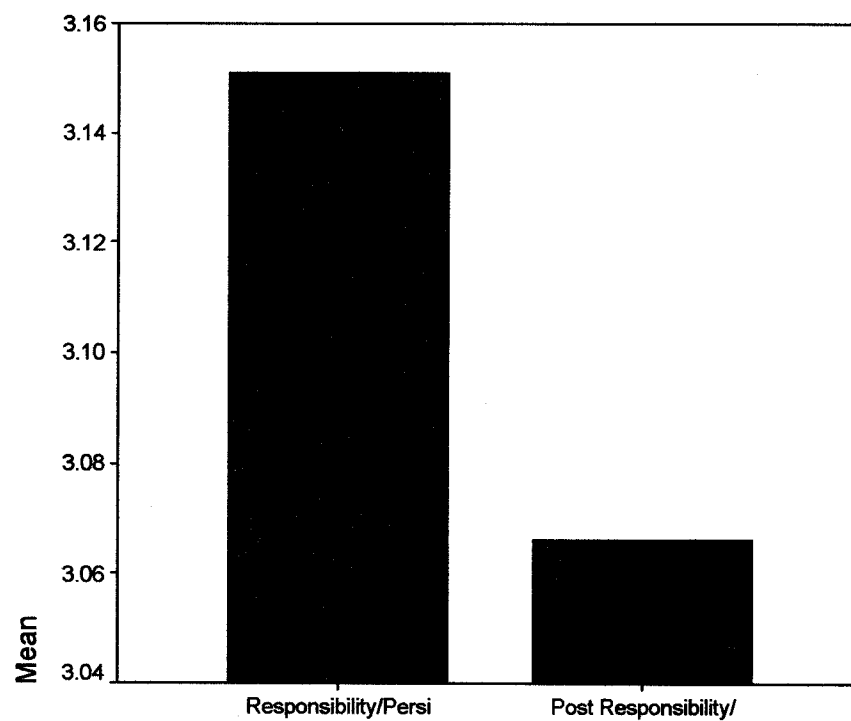


Figure 14. T-Test Responsibility/Persistence and Graph

Paired Samples Test

	Paired Differences					t	df	Sig (2-tailed)
	Mean	Std. Devia- tion	St. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pre Responsibility/Persistence Post Responsibility/ Persistence	8.0482	.4230	.60688	-.0504	.2201	1.268	39	.212



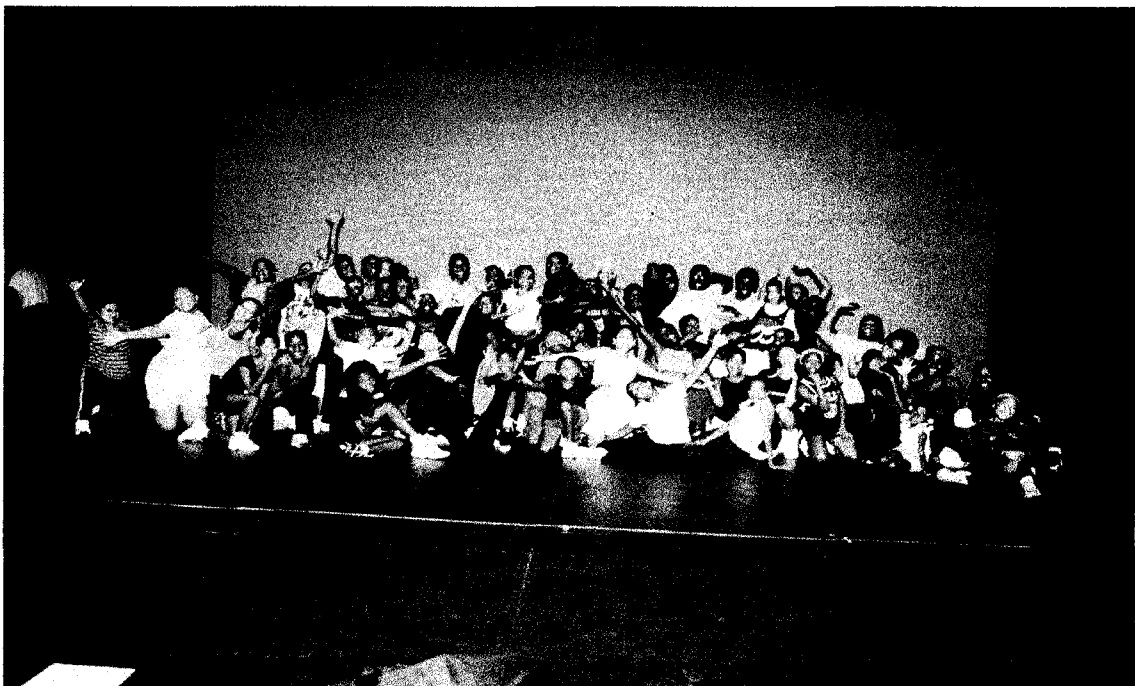
APPENDIX X

VIDEO – “The Turning Point: What Cha Gonna Do” What does turning point mean to you? Art and Soul a Visual Arts Presentation Hero

In the following video documentation, participants share the value of their growth experience, and express their confidence gained through the socialization of the arts as seen in this three-part video.

- What does turning point mean to you? (3:35)
- Art and Soul a Visual Arts Presentation (3:15)
- Hero (3:00)

Figure 15. Summer Camp Participants (7th Week) *see video*



West Las Vegas Arts Center Library Archives 2001

APPENDIX XI

SOCIALIZATION THROUGH THE ARTS: THE EFFECTS OF TEACHING LIFE SKILLS STRATEGIES IN UNDERSERVED COMMUNITIES

By: Katherine Dunham

Since the mid-thirties, my years of field research in the West Indies, I have spent most of my time in attempting to develop a methodology of education which encompassed learning within a holistic perspective. When the various aspects of education are interrelated and shown to intertwine, learning becomes more real and can be applied to living. It has been my attempt to utilize dance and the arts as a means for stimulating growth and learning. The arts are the creative expression of a society and a society without cultural arts stagnant and endangered. A people or community without the research and development of its cultural arts is ultimately in a state of decline.

Man's desire seems to move in two directions; one towards the deep atavistic backward pull of some darker millennium past, the other towards greater integration and a more unified existence. Depending on the character of the individual and the type of culture in which he finds himself, depending on elements still unknown to psychologist and physiologist, the desire for unity directs itself towards a pursuit of the divine, hence our multiple concepts of 'God'. Or the answer may be in a worship of nature, towards the unifying of the various personalities making up each individual self, towards a search for a concept of good, or simply towards an unseen light. When some degree of unity is arrived at, some degree of relief from *malaise* is the reward.

These desires of man may be found expressed in any of the art forms of his community, but in none are they more clearly or fundamentally expressed than in dance. Because, here the continuous interplay of conscious and unconscious find a perfect instrument in the physical form, the human body, which embraces all factors of interplay at once.

Since there *is* every evidence of the ascendance of *malaise* in individualized and technically governed societies, it becomes increasingly timely and of interest for those countries to be able to observe in traditional societies how and to what degree dance serves as a unifying element, between man and his universe, to what degree rhythmic motion as I have defined dance, reaches into the depths of community and individual life and affects equilibrium, maintains balance, channels emotion. This interest need not confine itself to societies classified as traditional; the industrialized society also exposes itself to comment through its demonstrations of rhythmic motor activity.

We have somehow, in our process of absorbing the refinements of civilization, arrived at the conclusion that we are no longer to be measured by the same set of equations as govern peoples still living in traditional states. This is obviously a fallacy, and many of the intense crises of modern living when viewed from the vantage point of evolution or acculturation become less ominous and more amenable to solution.

Dance in modern society is almost totally confined to social ballroom situations, or various forms of theater and entertainment. The tastes of a nonparticipating public, that is, the spectator, are important in analysis, however, and certainly if we observe mass tastes in social dancing in a cross section of the highly industrialized metropolitan centers we find a pattern fairly generally followed during the past century of rapidly changing mores, ethics, economics, and credos.

In the United States, the dance has become minimized, in that it is confined in *its* more developed forms to the professional stage and to those who have mastered the techniques through years of training—in other words a highly specialized group. This is, it seems to me, an unfortunate circumstance, and surely a great deal is lost individually and socially by this removal of a natural and needed expression to the professional.

Socially, dance is important because of the strong integrative influence it exerts in general, and because of its adaptability to the expression of the social and emotional trend of a society. To the individual, when a true cultural instrument, it means expression through movement, the coordination of mental and physical activities, the concrete achievement of an act by means of the various disciplines of the diverse techniques.

The rhythm of the average metropolitan center is not one to induce integration—quite the contrary. Or perhaps as yet we human beings are still too

cradled in the movement of the earth womb to adapt to the ever-increasing heterodoxy imposed upon us by our mode of life. Our pace is uneven, our bearing has lost the composure of its stature, and our spirit has no oneness with the air we breathe. We are dominated by a cross current of rhythms and motions emanating from countless man-created machines and institutions, from fears, anxieties, and loss of faith. The rhythms of the human body itself—the beating of the heart, the motion of breathing, the delicate system of waves emanating from the brain centers, the flow of the blood stream, and the unconscious urging of the muscles are in constant competition with the cacophony and disharmony which are the fruits of our industrial age. The social dancing of modern man, which after all is the sole vestige remaining to him of dance as a cultural trait apart from the theater, has exhibited the increased neurasthenia, the growing lack of integrative tendency, and the fundamental disharmony as a way of life in which we find ourselves today.

The emotional life of any community is clearly legible in its art forms, and because the dance seeks continuously to capture moments of life in a fusion of time, space, and motion, the dance is at a given moment the most accurate chronicler of culture pattern. Alone or in concert man dances his various selves and *his* emotions and his dance becomes a communication as clear as though it were written or spoken in a universal language.

Man has become so specialized in the industrialized world that he has separated himself almost totally from his arts except insofar as they occasionally fulfill some far-fetched need during his moments of leisure. He has become so compartmentalized that he finds difficulty in relating one area of living to another. Education should prepare man for life application; the psychologist sees little or no relation between his field of expertise and the dance. One is taught to execute one's specialty and is unable to relate that to all else. Within a traditional society, a dance cannot be understood without full comprehension of the total complex embodying that dance. One cannot understand the dance without understanding the history, geography, politics, religion, philosophy, etc of the society from which the dance derives. This is not the case in our industrialized way of life.

A Leitmotif in my educational approach has always been the teaching of dance and the other arts along with allied technical skills and humanities. Whether it was a performing company, a school for the performing arts or a community development program, the attempt has been to establish a broad approach to learning. The

underlying goal, for those who comprehend and develop from the approach, is through the methodology to fuse mind, body, and spirit. As the physical body becomes more physically mastered, that discipline opens the mind to further growth and understanding, which embraces the spirituality of one and with the fusion, the reality of humanism.

In the late sixties-early seventies, I took this approach into the community of East St. Louis, Illinois and attempted to stimulate growth and further learning through the establishment of the Performing Arts Training Center. It is certain that such broad strokes lead to economic development and overall social development of a community. Southern Illinois University *was* amenable to the concept. The aim was to train a certain number of young people in the arts, applied skills, and humanities, by means of Socialization through the Arts, to teach them of other cultures in order better to understand themselves and to expand their horizons, to enable them to articulate what had for so long been deeply embedded but unexpressed. The hope was to seed the community with individuals who would spread this humanistic learning to even wider circles within the community.

Marcia Robinson was a very young and energetic East St. Louis teenager when she participated in the program at the Performing Arts Training Center under the aegis of Southern Illinois University at Edwardsville. She became one of the principals in the Performing Arts Training Center's performing company, which evolved from the training, and continued to move ever forward. It is therefore indeed wonderfully heartening to learn that she not only personally benefited from, but also understood and internalized the methodology to the extent that she has been able to adapt and apply it within another community not unlike her own. She had the good fortune to experience the program when it had its full interdisciplinary array of performing arts, applied skills, and humanities. She has understood that when used properly, the arts do indeed create atmospheres for positive growth.

They are restorative and vital to life. It is most heartwarming that Marcia has given testimony to this through her desire to help in the uplift of another generation in another community, and her realization of that desire with outstanding results. I am proud of the work she is doing and pleased with her development and continuous growth. I wish her much success.

The methodology can and should exist in many more communities of the country to effect the changes that are sorely needed throughout our nation and throughout the world to ensure that the world evolves into a society of truly human

beings. The arts are not for the sake of the arts but rather for life's sake. This method should be applied within school curricula in addition to after school programs.

The possibilities for research in the field of rhythm and motion in relationship to the measure and control of individual personality traits are almost unlimited; some note has been taken in relationship to community traits and culture pattern, but to date both of these special studies remain more in the field of scattered and cursory documentation than in analysis. Marcia's work contributes an important element in furthering this work. It is important that she is encouraged, supported, and enabled to continue this noteworthy effort. With more time and resources, the community will experience many more positive results.

Congratulations Marcia, on having understood that reality, and for your patience and perseverance to achieve. And congratulations on your document.

KATHERINE DUNHAM
NEW YORK CITY 2002

APPENDIX XII

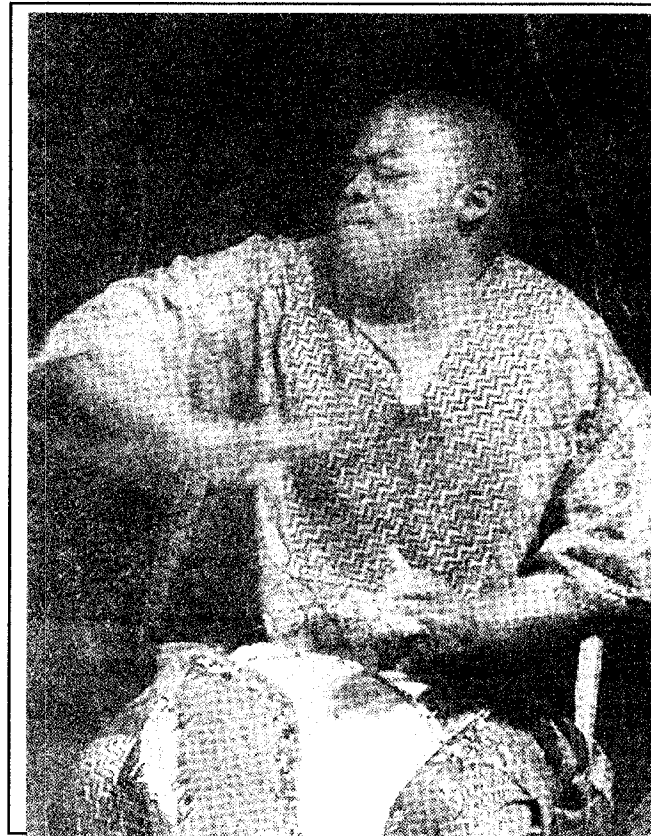
Bridging The Social Gap In At Risk Community.

I was fortunate enough to have been a part of the Socialization Through the Arts Program in East St. Louis, and to have been allowed to study my chosen field of artistic expression of African and Caribbean Folkloric rhythms. It's very easy for me to relate to my students from diverse backgrounds because of my own diverse upbringing. I'm a child of the fifties born to teenage parents on the lowest of economic and social scales, parents of little to no education preparation.

Some might say a perfect formula for disaster and failure. But from the first moment of contact with the arts, there was a completion of my being, a true ignition of my human experience traveled. There is no doubt in my mind that the involvement in the arts redirected my outlook on life and awoken my civil consciousness. This helps me to see not only what was, but, what *could* be.

I am very adept at my art but along the way one must decide what to do or how to make a difference with your talents. For me it's to give back this art, which was pried from the hands of the Africans that were brought to the West. Those who brought them here knew that they were able to communicate with the drums, and in order to keep the people confused, forcing them to stay away from their art and culture, created, what I believe is a significant riff in the social treatment that African American communities, are experiencing today (Arthur Moore, 2001).

Figure 16 PVAC 8th Week / Las Vegas SUN Article



Photos by Aaron Mayes
Las Vegas SUN
August 03, 2001

West Las Vegas Arts Center
PVAC Summer Camp for
Kids "Feeling the Beat..."

Master Percussionist Arthur
Moore (Mentor and Artist in
Residence) from the
Katherine Dunham Centers
for Arts and Humanities, in
this 8th week culminating
debut at the International
House of Blues

DEANGELO TAYLOR, foreground right, sings as dancers back him up during a performance of the Performing and Visual Arts Camp for Kids at the House of Blues inside Mandalay Bay hotel-casino. The camp, hosted by the International House of Blues Foundation, is an eight week, five days a week, eight hour a day camp where participants are immersed in dance, music, video, drawing and painting. The camp is held at the West Las Vegas Arts Center where the group will repeat its performance.

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