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Artistic Self-Perceptions: Sociocultural Learning in the Elementary School

Karen A. Heid

University of South Carolina Columbia, heid@sc.edu

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Background

Each spring for four years, the researcher taught a service-learning course and engaged in a research study that analyzed self-perception in an after-school art program. The researcher identified a service-learning site at a small inner city elementary school (pre-K through fifth grade) and partnered with the school's visual art educator. The researcher and the visual arts educator collaborated in designing an after school art program for students in third, fourth, and fifth grades in which university students would mentor the elementary school students on a one-on-one basis. Each fall the art educator and the researcher reviewed the curriculum, considered student pairings, and outlined details for implementing the program for the spring. University students spent the first two weeks of each semester preparing to meet their elementary buddies. University students sent letters to their buddies as a way of introduction and received letters in return. University students also read and discussed several articles on mentoring, service learning, care theory, and leadership. Subsequently, they reviewed and practiced the key elements of active listening skills (Gordon, 1977).

The first year the student mentors and mentees engaged in 2D and 3D projects tied carefully to state standards. Students worked with bookmaking, self-portraits, and papier-mâché. During the second year, the students worked with picture books and art making. The third year buddies worked on a Deborah Butterfield project the whole semester. They created 3D horses that were placed throughout the campus of the elementary school. During the final year of the study, the buddy pairs engaged in the most ambitious project yet; they created a poetry mosaic garden for the front of the school.

The goal of this study was to assess possible differences in self-perceptions of the elementary mentees that might have arisen from the mentoring relationship. The study evaluated self-perception concepts before and after the mentoring/buddy relationships in the context of high-quality visual arts education.

Inner-City School Setting

The after school art program took place at an elementary school located in an urban inner city setting. The university is situated in the same city and is located one mile from the school, which was a major factor in selecting this site. Many university students do not have cars and need to walk or take public transportation to the elementary school for this project. The school is relatively small in population compared to many other elementary schools in the same district. There were an average of about 370 students in grades pre-K to fifth grades during each of the four years the study was conducted. The school was ethnically diverse with over 14 different languages spoken. About 55% of the student body was African American, 25% European American, 20% Latino, or other; 70% of the student body received free and reduced lunch.

Theoretical Framework

This research is grounded in sociocultural learning theories (Vygotsky, 1934/78). Beginning with the ethics of care (Noddings, 1992), the research is further supported by theories of mentoring (Kelehear & Heid, 2002), communities of practice (Rogoff, Turkianis, & Bartlet, 2001; Lave and Wenger, 1990), self-efficacy (Bandura 1977, 1982), and service learning (Howard, 1993).

Ethics of Care

Noddings (1992, 1995) argued that the essential element to building a fertile educational environment is care. Care is defined as the reciprocal relationship between two people who engage in understanding and empathy toward one another. Empathy is the ability to identify with another's feelings or difficulties and to act on those feelings. Noddings (1995) suggested it is not enough to only understand and empathize with a person to engage in care; there must also be a degree of engrossment. Acknowledgement from the one who is cared for is also necessary for care to take place. For example, a teacher may care about her student, but unless the care is accepted by the student and returned to the teacher, a caring relationship will not be formed. Noddings believed caring to be a universal attribute of humanity; She further stated that the type of caring varies across time and cultures. Showing how to care for others encourages students to interact with other students and consequently supports moral development through empathy.

By its very nature, learning is multi-relational. According to Noddings (1995), in order for learning to occur, care must be present among three relationships. The teacher creates caring relationships between the curriculum, him/herself, and the students. The student creates caring relationships between him/herself, the teacher, and the curriculum. And the curriculum supports a relationship of care between the teacher, itself, and the students. Additionally, students will create relationships of care with each other.

Mentoring

When examining ways to support students, engaging in peer-mentor relationship can be a significant strategy for connecting the student to the school culture. Mentors, whether student-to-student, student-to-teacher, or teacher-to-teacher, build a sense of community and trust in a school. Through mentoring, students develop a strong sense of community. They are more likely to act morally, develop positive social habits, have emotional competencies, be academically motivated, and develop a sense of care and empathy for others (Kelehear & Heid, 2002). Even though mentoring often involves only two people, it remains an important type of sociocultural learning. Importantly, mentoring offers bidirectional benefits to both the primary learner and the secondary learner because both parties have something to offer each other.

Mentoring is different from tutoring. Tutoring often has one party who delivers knowledge and skills (the teacher) while the other person is the recipient (the student) (Kelehear & Heid, 2002). The mentoring relationship often encompasses the academic, social, and emotional elements in a relationship, while tutoring frequently focuses solely on imparting knowledge from the teacher to the student. Power plays a significant role in tutoring, but collaboration is the essential element of mentoring. As a secondary benefit, students frequently improve academic performance.

Zone of Proximal Development (ZPD)

As a caring relationship is established and learning begins together, the social nature of study together is established. Vygotsky's (1934/78) work explores the role that our social nature plays in the learning processes. Vygotsky's notion of sociocultural learning theory suggests that our world is socially constructed through relationships. In a social context, people interact with other human beings in part as an effort to learn language for communication, but we also learn the rudiments of social mores and folkways that are essential for understanding how to be a successful member of society. An important theory of sociocultural learning is Vygotsky's (1934/78) zone of proximal development (ZPD). Vygotsky's theory is based on learning as a social construct involving mediation between two or more people where the tools of the culture

such as language, signs, symbols, and metaphor are used. Vygotsky noticed that students were able to work beyond their developmental level when given guidance from a more experienced person. Vygotsky (1934/78) called this the ZPD and defines this process as the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers.

Vygotsky's ZPD examines how context facilitates understanding. Specifically, when students work alone they often have access to fewer skills for problem solving than when they are working with an older or more capable peer. The more capable peer can help the student explore different, and often new, ways to solve problems through trial and error or through approximations of existing schema. For example, if new learning is conceptually close to what a student already knows and understands then the student more readily internalizes the information. If, however, the new material presented is significantly different from what is already known, then the student will encounter more difficulty in capturing the new information. In this case, a more capable peer can assist the student in identifying new pathways of understanding. More capable peers can select different strategies to enhance the student's ability to internalize new and difficult material (Rogoff, Turkani, & Bartlet, 2001). When more capable peers help students generate alternative solutions to problems, they are supporting deeper understanding. As a result, both the more capable peer and the student grow in confidence and are willing to engage more difficult material. Once he/she has mastered the task with assistance, the learner is now able to do the problem solving for him/herself.

Communities of Practice

Building on the notion that learning is a socially situated endeavor through a ZPD, Lave and Wenger (1990) developed the idea of communities of practice to reflect what happens when groups of people come together to engage in a process of collective learning in a shared interest. As mentors and mentees work together on classroom artwork, they draw upon their understandings of the world and networks of relationships to establish a community of practice.

According to Lave and Wenger (1990), three elements distinguish a community of practice from other groups and/or communities: domain, community, and practice. First, the group has a distinct shared identity. Membership to this group implies a commitment to the domain. Pursuing an interest in the domain suggests that the members engage in shared activities, discussions, and pursuits of the group. Building community encourages a shared learning environment and learning from one another. Members of the community under the same domain that engage in a shared practice become practitioners. The shared pursuits, experiences, stories, tools, and organization around some particular area of knowledge and activity give members a sense of joint enterprise and identity. Functioning in a community of practice tends to generate, collect, and codify a shared repertoire of ideas, commitments, and memories. It may also develop various resources such as tools, documents, routines, vocabulary, and symbols that in some way carry the accumulated knowledge of the community. When the community of practice is able to undertake larger or more complex activities and projects through shared cooperation and trust, they are supporting a collective efficacy (Edward, V., Pecukonis, Wencour, S. 1994). A collective efficacy is supported through individualized self-efficacy.

Self-Efficacy

Bandura (1977, 1982) suggested self-efficacy reflects an individual's ability to believe that they have the capabilities to produce high levels of performance and that they have the ability to influence events that affect their lives. Catterall & Peppler (2007) argued, "The self-efficacious individual has a general sense of agency—confidence in the ability to succeed with plans for the future and in the ability to overcome obstacles—in short a sense of control over one's surroundings" (p. 548). A strong sense of self-efficacy enhances human accomplishment and personal wellbeing in many ways. Self-efficacy is generated directly by individual accomplishment and learning and through vicarious experiences. Watching parents and grandparents succeed, studying with teachers and mentors, and scrutinizing peers through social reinforcement helps students to gain confidence both about producing expert work of their own and a sense of agency in general.

Self-Efficacy in the Art Classroom

Winner, E., Hetland, L., Veenema, S., Sheridan, K., & Palmer, P. (2006) suggested that education in the visual arts teaches children to envision what they cannot observe directly. Similarly, Siegesmund (2000) suggested that students work in a visual cycle of learning by perceiving, conceiving, expressing, and reflecting. These concepts are vital parts of planning and acting in the art classroom: central ideas of self-efficacy beliefs. Siegesmund went on to say that the ability to perceive ideas is ignited by our senses. Students are at first moved by their feelings. By deciding to act on their perceptions they can begin to conceive ideas by working out the ideas on paper, talking with peer or mentors, or further investigating the perceptions. Expression is how artists choose a form of representation (Eisner, 2004) to make their work public. Expression goes beyond the skills of drawing, painting, or assemblage to imbue such craftworks with personal feeling and meaning. Being in touch with personal meaning and feelings is a valuable requisite to anticipating future events and their possible effects on one's psyche and wellbeing. Reflection is not the end of one's work and thought processes. It is only a means to continue the investigation. Reflection permits learning from what has worked and what has not. Such learning boosts confidence in solving or overcoming future problems (Winners, et al., 2006) Learning in the visual arts teaches children to stretch him or herself, explore possibilities, and take risks through a sense of agency and self efficacy.

Service Learning

The goal of service learning is to expand students' civic conscientiousness while providing opportunities for experiential knowledge in their academic study. Howard (1993) suggested when service and learning is directly related to the curriculum, the experience becomes a way for students to connect theory to practice while increasing their civic and citizenship skills. Service learning involves students actively working to use what they are learning in their formal study to help others and make a difference in the world. Pearson (2002) argued when service learning is approached as a social action, the need for collaborative self-transformation of all parties involved could become a catalyst for creating a more just society. Meaningful art-based service learning experiences can be transformative vehicles if the process of their creation and interpretation served to transform both the art educator (service learner) and the children with whom they are working.

Catterall and Pepler (2007) suggested that by looking at service learning through the lens of social learning theory, theories of self-efficacy, and recent research on artistic thinking, we might see significant gains on a self-efficacy scale. These effects may be attributed to children's engagement in art and to the social organization of instruction including reinforcing peer and student-adult relationships.

Design and Methods

This is a mixed methods research study. The heart of this study is comprised of a survey that measured pre and post-artistic self-perceptions. The researcher also used a structured observation of the project site, notes, and journal entries from elementary and university students' writings and journals to provide insight on the impacts of sociocultural relationships and self-efficacy.

Participants

In the spring of each year of the study, 17-20 students registered for the service-learning university course. Students with majors ranging from engineering, criminal justice, and psychology, to English enrolled in the course, but the majority of students in the course were art education majors. The course was taught after school one day a week at the inner city elementary school. The first hour of the class was devoted to working on curriculum learning outcomes required by the course for college students, with the next two hours dedicated to meeting with the elementary students and creating artworks together.

Elementary students in Grades 3, 4, or 5, were invited to join the after school art club on a first-come, first-served basis. On the first day the college students met with their elementary buddies they sat down together to take a pre-survey. Because many third graders may still struggle with reading, the survey was administered to all elementary students with the help of the students in the college class. Likewise, on the last day of meeting with their buddies, the college students administered the post-survey to the students.

Survey instrument

The survey instrument was the Artist Self Perception Test (ASPT). The Artist Self-Perception Test is based on Henk & Melnick's (1995) Reader Self-Perception Scale (RSPS). The RSPS was originally developed as a reading self-perception tool to measure how children felt about themselves as readers. Henk & Melnick used Bandura's (1977) theory of perceived self-efficacy to model the Reader Self-Perception Scale (RSPS). Bandura articulated that self-perceptions are likely to either motivate or inhibit learning, and self-efficacy judgments are thought to affect achievement by influencing an individual's choice of activities, task avoidance, effort expenditure, and goal persistence (Henk & Melnick, 1995).

Henk & Melnick's survey was validated and has become a useful and recognized instrument in reading areas. For the purpose of this study, the same survey was used to measure self-perceptions in the visual arts by substituting the word artist or art making for reader or reading. For example, Question #1 of the reading survey states: "I think I am a good reader." The art survey used in this study stated, "I think I am a good artist."

The basic self-efficacy model (Bandura & Schunk, 1981) suggested that individuals take four factors into account when estimating their capabilities. They are:

Performance (PR) – How an individual's perception of present artistic performance

compares with past performance, including past success, amount of effort, need for assistance, patterns of progress, task difficulty, task persistence, and the belief in the effectiveness of instruction.

Observational Comparison (OC)– How an individual perceives his or her art-making performance to compare with the performance of classmates.

Social Feedback (SF) – Includes direct or indirect input about art making from teachers, classmates, and the individual's family.

Physiological States (PS) – Refers to internal feelings that the child experiences during art making. (Henk & Melnick, 1995, p. 472)

The Artist Self-Perception Test was given to 4 different sets of approximately 20 elementary students over a four-year period. The survey instrument was administered to program participants at the inner city school by their buddies/mentors at the beginning of the semester and again on the last day of the semester. The interval between pre and post-surveys was about 14 weeks. Due to attrition in the program, sick days, or conflicts with taking the pre and post-test (no parental permission), the number of usable tests equaled 57. The data were analyzed using a t-test that measures mean differences ($p < .05$).

The Artist Self Perception Test

The Artist Self-Perception Test (ASPT) begins with instructions and follows with 33 questions (Appendix, Table 1). Letters in the brackets refer to the 4 capability factors: Performance, Observational Comparison, Social Feedback, and Physiological States. Survey items were written to establish several scales. These scales analyzed general self-concept, general self-efficacy beliefs, and expectations for future success. Responses to the survey used a 5-point Likert scale indicating levels of agreement or disagreement with each statement. Additionally, university students and the researcher kept observational records that might give insight to the survey or broader impacts of study. The observational records were kept in a journal, and on film.

Findings and Discussion

Students come to an initial elementary school art experience with as many levels of skills and knowledge as there are individual students. This range of capacities clearly is a challenge for teachers in all subjects and in all grades. What becomes fascinating, however, is that one can help all students grow to higher levels of competence and capacity even as those measures of change vary widely. This variability is found in the art classroom as in any other classroom. The central goal of this study was to assess such change, acknowledging students' differing points of beginning. More specifically, what mattered in this study was the function of change in an elementary school student's perception of self as an artist that may have resulted from being authentically and consistently engaged in a relationship with a more experienced peer. The study did not examine any criterion or benchmark for a certain level of art skill. Change or growth mattered. Change and growth happened.

Statistical Findings

Based on the analysis of responses in the pre and post-surveys in this high quality after school art program, the socioculturally oriented mentoring in the art classroom seemed to be correlated to elementary school children's increased sense of efficacy when they considered

themselves as artists. By applying a t-test ($p < .05$) to measure the possible changes within groups of students before the experience and then afterwards, the researcher was able to determine a significant difference in the students' self-perceptions. Although data were analyzed with a t-test to assess differences in mean scores, and although a positive change of significance was determined in that analysis, the researcher was cautious in recognizing that many intervening, uncontrolled variables might be contributing to the important gains suggested in the study. Nevertheless, statistical significance was achieved in all four areas of Performance (PR), Observational Comparison (OC), Social Feedback (SF), and Physiological States (PS); at the very least the researcher can know that participating in this social-learning activity did no harm. Analysis of the individual constructs follows below (Appendix – Table 2)

PR = Performance

As stated above an important measure of teaching success may be found in analyzing the change in individual student performance. The Performance construct in this instrument gathers such data. More specifically, data from the pre and post-survey reveal how an individual's perception of present artistic performance compares with past performance, including past success, amount of effort, need for assistance, patterns of progress, task difficulty, task persistence, and the belief in the effectiveness of instruction.

There was clear evidence that the 57 students in this study, on average, showed a increased sense of capacity to perform and were more willing to attempt difficult tasks in the post-survey than in the pre-survey. All of the elementary children were coupled with a more experienced, older mentor, and as the term progressed the researcher noted a qualitative and quantitative change in that relationship (see observational data below). Bolstered by the presence of the mentor, the younger students believed that they performed at higher skill levels and found value in coaching from the mentor.

OC = Observational Comparison

As students recognized their own sense of art skill through working with a mentor, they also reflected on their work in comparison to their peers' work. The Observational Comparison construct identified the change in art making as a social experience. The researcher noted the social nature of the classroom, as it was more a place of focused conversation than a classroom of silent, individual work. Additionally, the elementary art students, while talking to their mentors, also began talking more frequently with other mentors and other children. In those interactions the topic of conversation naturally moved from offering feedback to making comparisons. It is unclear as to the degree to which this free flow of comparisons might have happened in the absence of a mentor or a classroom built on sociocultural convictions. Nevertheless, it is statistically evident that individuals compared perceptions of art-making performance with the performance of classmates more frequently and more easily at the end of the experience than in the first days of the initiative.

SF = Social Feedback

As students evaluated their art-making skills in comparison to others more frequently, they also began to seek direct and indirect input about art making from teachers, classmates, and their families. Given that learning and art is a social endeavor, seeking outside feedback is an essential practice. But to seek feedback from others requires a certain sense of confidence, strength, or self-efficacy. Based on the data, there was clear evidence that the young students grew in their ability to seek others' perspectives about what they did throughout the term. One

might suspect the power of the relationship with the mentor paralleled the willingness of the young student to know what others might think or see about his or her art making.

Additionally, the young students began to be more comfortable when asked for feedback by others. Students appeared to simultaneously grow more confident in asking for feedback and in understanding the power of giving feedback to others. In understanding the feelings or concerns of another, the elementary school students were developing their sense of empathy. In some ways, this growth toward empathy might have been one of the more important impacts of the collaboration from this study. There was evidence that this growth was experienced by the college students as well as by the elementary students. However, more research would be important before over- extending this claim.

PS = Physiological States

During the research study elementary school children showed significant growth in their capacity to understand others' perceptions as well as their own view of self as an artist. In order to be capable of such empathy, it became clear that students had to recognize their own internal feelings during art making. The Physiological States construct in the survey instrument captures notions of internal feelings and possible changes that might occur as a result of the mentoring relationship. There was statistically significant evidence that the children changed in a positive way in recognizing and understanding their internal feelings while making art. As noted in the discussion above on Social Feedback, this construct in part captures the student's increased capacity for empathy.

It is unlikely that one can have a true sense of another's feelings or concern without first being at ease with one's own feelings. Children involved in this social experience grew to attend to their feelings differently at the end of the initiative than at the beginning. One can affirm that the mentoring role, a supportive role built on shared needs and goals, gave the elementary students a safe place to consider feelings, to reflect on emotions, and ultimately, to share them with a supportive friend.

Observational Findings

The impacts below are derived from three sources: The researcher's journal notes, university students' journals, and elementary participants. This is an important and appropriate blend of the theoretical underpinnings and practical applications.

Academic Impacts

Research suggests that service learning, when implemented with quality educational practices, yields significant impacts on student academic achievement (Howard, 1993). Service learning programming positively impacts cognitive engagement; they spend more time on their studies, pay greater attention to their work, and share their knowledge more often with others (1993). During the four semesters that the researcher worked with this project, there appeared to be a positive academic impact on both university and elementary students. Working closely in a mentor/mentee relationship instilled a social view of cognitive development. Students were intensely engaged the entire time they were working together, bantering about what they were making and coming up with ideas for problem solving. The abundance of drawings, studies, and trial and error attempts lead the researcher to believe that the mentor/mentee relationships has positive impacts for academic pursuits in art. These self-efficacious children believed they could be agents in creating their own ideas. Parents shared with the researcher

how interested their children were in the projects and how much they talked about their positive relationships with their buddies. The parents also discussed how their children would not miss class; there could be no dentist or doctors appointment made on art club day and no fevers or stomachaches seemed to ever appear.

Civic/Citizenship Impacts

One goal for service learning is to instill a lasting sense of civic responsibility in those who engage in the process. For preservice art educators, the practice of service learning leads to a greater chance that they would continue to engage in service learning projects in their own classrooms. Friere (1970) suggested that education is not about learning to read, but learning to question the conditions that leave many without access to education, economic opportunity or political power. Service learning experiences help us to perceive how we exist in the world and may even help the process of transformation. By engaging in service learning the university students worked toward democracy and social justice, building community, creating coalitions, implementing collaborative practices, and creating a deeper understanding of diversity.

University students reported that they would continue service learning projects in their own classrooms, and in fact several former students have kept in touch with the researcher and have reported that their own students have sponsored Empty Bowls dinners and engaged in several community mosaic projects.

Sociocultural and Affective Impacts

There is a difference between the types of caring that is distinguished by saying something must be done rather than I must do something (Noddings, 1992). According to Noddings (1995) students often learn to care by being provided with experiences for caring relationships. Evidence of shared caring was abundant throughout the research project. The buddies not only engaged in shared art making, they engaged in their shared lives. Journal entries were always filled with knowledge of the other person. They knew about each other's families, pets, and neighborhoods. Shared and sometimes secret conversations were discussed between the pairs. In subsequent years, several parents reported that they have kept up with their child's former buddy; they may have become a sitter for their home, a paid after school art teacher, or someone who drops by to see how they are doing.

Artistic Impacts

In art education, there is extensive research contending that an intrinsic relationship exists between art and social relevance. The art-for-life paradigm (Anderson and Milbrandt, 2005), for instance, makes the case that art that is inherently connected to social concerns and responsibility. In art, connective aesthetics provide an opportunity for students to reconsider their places through an immersion into a place possibly foreign to them. Crafting an art-based aesthetic experience for students to connect with others can add significantly to their repertoire of life experiences. Winner, et al. (2006) suggested that a high-quality visual arts program increases students' engagement and persistence in doing schoolwork. The arts help children to envision what they will be making. Shared discussion encourages reflection, revision, and new conceptions (Siegesmund, 2000). Engagement in the arts in a mentor/mentee relationship encouraged students to develop these habits of mind. Nothing that was invented, tried out,

reflected upon, or reinvented was done without discussion and acceptance with a buddy, instilling a kind of habit of practicing in community.

Impact on faculty

Faculty or visual arts educators who engage in activities that include teaching, research, and service together may find a meaningful learning exchange for their students and an important method for reaching out to children, schools, and communities. They may also find such methods important for career advancement and useful for school or university statistics. Although service is one of the three areas of collegiate expectations, university and educational culture often suggests otherwise. Service requirements often are reflected as committee work, not as an outreach effort with local communities. By including research, service, and teaching together, faculty can get a sense of effectiveness and wholeness, which may lead to professional growth.

A postmodern view of art education does not focus on museums, galleries, or other places where works of art are exhibited. Similarly, it does not focus on the way in which art is created or the materials in which the work was made. Rather, it focuses on the way art affects, provokes, and challenges both the artist and the viewer. A postmodern view of art may be considered a medium that serves to transform both the artist and the viewer. Gablik (1995) believed that art embodies aliveness and collaboration; a dimension excluded from the solitary, essentially logo centric discourses of modernity.

Conclusion

Through multiple data sources this study suggests that participating in a high-quality visual arts education in combination with a buddy/mentoring system encourages a greater confidence about an elementary students' ability for artistic achievement. This greater confidence may impact a child's positive view of his or her future endeavors.

Positive interactions with peers and expert instructors may help children become agents in creating their own futures and help them to be more optimistic about what the world has in store for them. I argue that a high-quality art program and self-efficacy through concepts of sociocultural means may go hand-in-hand toward instilling self-efficacy and positive self-view, as well as a positive view of the world students will face as they grow and become adults.

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Table 1
Artistic Self Perception Test (ASPT)

Listed below are statements about art. Please read each statement carefully. Then circle the letters that show how much you agree or disagree with the statement. Use the following:

SA = Strongly Agree

A = Agree

U = Undecided

D = Disagree

SD = Strongly Disagree

Example: I think pizza with pepperoni is the best SA A U D SD

If you are really positive that pepperoni pizza is the best, circle SA (Strongly Agree)

If you think that pepperoni pizza is good, but maybe not the best, circle A (Agree)

If you can't decide whether or not it is the best, circle U (Undecided)

If you think that pepperoni pizza is not all that good, circle D (Disagree)

If you are really positive the pepperoni pizza is not very good, circle SD (Strongly Disagree)

- | | |
|--|---------------------|
| 1. I think I am a good artist. | SA A U D SD |
| 2. I can tell that my teacher likes to watch me make art. [SF] | SA A U D SD |
| 3. My teacher thinks my artwork is fine. [SF] | SA A U D SD |
| 4. I make art as well as the other kids. [OC] | SA A U D SD |
| 5. I like to talk about my art. [PS] | SA A U D SD |
| 6. When I make art, I can figure out how to make things better then the other kids. [OC] | SA A U D SD |
| 7. My classmates like to watch me make art. [SF] | SA A U D SD |
| 8. I feel good inside when I create things. [PS] | SA A U D SD |
| 9. My classmates think that I can make art pretty well [SF] | SA A U D SD |
| 10. When I am making art, I don't have to try as hard as I use to. [PR] | SA A U D SD |
| 11. I seem to know how to create things more than other kids. [OC] | SA A U D SD |
| 12. People in my family think I am a good artist. [SF] | SA A U D SD |
| 13. I am getting better at creating artwork. [PR] | SA A U D SD |
| 14. I understand how to draw and paint as well as other kids. [OC] | SA A U D SD |
| 15. When I make art, I need less help than I used to. [PR] | SA A U D SD |
| 16. Creating things makes me feel happy inside. [PS] | SA A U D SD |
| 17. My teacher thinks I am a good artist. [SF] | SA A U D SD |
| 18. Making art is easier for me than is used to be. [PR] | SA A U D SD |
| 19. I make things better than I could before. [PR] | SA A U D SD |
| 20. I draw and paint better than other kids in my class. [OR] | SA A U D SD |
| 21. I feel calm when I am creating things. [PS] | SA A U D SD |
| 22. I make more things than other kids. [OC] | SA A U D SD |
| 23. I understand what I am making better than I did before. [PR] | SA A U D SD |
| 24. I can figure out how to make things better than I did before. [PR] | SA A U D SD |
| 25. I feel comfortable when I make art. [PS] | SA A U D SD |
| 26. I think art is relaxing. [PS] | SA A U D SD |
| 27. I can draw and paint better now than I could before. [PR] | SA A U D SD |

28. I know more about art than I used to. [PR]	SA	A	U	D	SD
29. Art makes me feel good. [PS]	SA	A	U	D	SD
30. Other kids think that I am a good artist. [SF]	SA	A	U	D	SD
31. People in my family think I create things pretty well. [SF]	SA	A	U	D	SD
32. I enjoy making art. [PS]	SA	A	U	D	SD
33. People in my family like to watch me make things. [SF]	SA	A	U	D	SD

Table 2

Mean Differences between Groups of Students

Category N=57	Pre-test	Post-test	Diff.	Significance (P<. 05)
PR	4.18	4.51	0.31	Yes
OC	3.64	4.07	0.42	Yes
SF	4.03	4.31	0.27	Yes
PS	4.29	4.51	0.20	Yes