



Social Impact Study

In 2009 the University of Texas School of Social Work conducted a social impact study on effects of classical guitar classes on students in three Austin schools. The study, under the direction of Dr. Calvin Streeter, focused on a measurement technique called Concept Mapping, which seeks to accurately relate the effect a program is having on the recipients *in their own words*. 67 statements were made by students in the program, that were then sorted, categorized and evaluated by the entire student population.

We learned a number of interesting things in the course of the study; one of the more interesting parts was that “Self-Esteem”, as a concept, was ranked as the most important concept overall by both teachers and students. The statements related to Self-Esteem students made, that clearly resonated with most of the others, were things like: “The class gave me many new experiences”, “I like playing in front of people”, “It’s given me more confidence”, “It gives me a feeling of accomplishment”, and “I feel proud of myself”. Another concept that ranked highly was termed by the researchers “Unique Learning Environment” and included these statements: “This class has more interaction with the teachers – everyone gets attention”, “It’s easier to ask for help in this class”, “It doesn’t make you feel dumb if you don’t get it”, “It’s ok in this class if you don’t understand”, “I like that we play in pieces or sections - so we are all needed”, “Everyone messes up in this class sometimes, so it doesn’t feel bad to mess up in this class”. These statements reflecting improved self-esteem, and feelings of belonging and safety in music class, are things that we, as music teachers, know intuitively to be natural results of any great music education – it was great to see these ideas reflected so clearly in the work of the researchers.

In 2007 an education reporter from the local newspaper attended a class at a brand new program and wrote a front-page story on what she saw. She ended the article with a quote from a senior who was taking guitar for the first time: “It’s the first thing that’s really interested me,” he said, “it just motivates me to come to school because I want to come to this class.”

Attached please find the Social Impact Study in its entirety, as well as the 2007 newspaper article.



AUSTIN ■ EDUCATION

CLASSICAL GUITAR HEROES

Middle, high school students find a new way to make music and get 'a break from the world'

By Laura Heinauer

AMERICAN-STATESMAN STAFF

Put 20 high school kids in a room and give them all guitars, and you might not expect to hear a three-part lullaby.

Yet that's exactly what a group of Crockett High School students carefully plucked out in their second-period classical guitar class recently.

And get this: Many of them loved it.

"Guitar in high school — it's like a break from the world," said Maree Haney, a junior. "You can just come in here and relax and play."

With more than 80 students enrolled in the first year — by comparison, 110 students are enrolled in the school marching band — the new classical guitar program has struck a chord with many at this South Austin high school even though few students know any famous classical guitarists or had heard classical guitar before taking the class.

David Conger, Crockett's head of guitar studies, said he wasn't surprised by the interest. After a positive response to a pilot program last

See **PLAY**, A4



'I always listen to rock music, so when I saw guitar on the class schedule, I just signed up. A lot of us would love to play in a band some day.'

RYAN HERRERA

Crockett High School senior

Six schools in the Austin district offer classical guitar lessons, including Crockett High, where Ryan Herrera practiced recently.



Ralph Barrera photos AMERICAN-STATESMAN

Local classical guitar enthusiasts are contributing their time and instruments and writing curriculum to make classes at Austin schools a success.

Travis Marcum of the Austin Classical Guitar Society leads students at Crockett as instructor David Conger, seated behind him, plays along.



Ralph Barrera photos AMERICAN-STATESMAN

Ryan Herrera is among the 80-plus students at Crockett High School, at Manchaca Road and Stassney Lane, taking classical guitar

this year. Their teacher says he hopes they keep with classical guitar, but he'll be glad if they just keep showing up for class.

PLAY: Local group provides guitars, help

Continued from A1

year, the school hired Conger to teach guitar full time this fall.

In just the first six weeks, Conger said, several teachers asked how he was able to get so many students to come to class every day.

"Kids love the guitar. It just made sense that we should have them in the classroom doing what they love to do anyway," Conger said. He gets assistance from the Austin Classical Guitar Society, which provides curriculum and instruments for students at six Austin district schools.

"This is Austin; we're a guitar-crazy town," Conger said. "Being that we're home to all this great live music, it's naturally a cool thing to do and a fun thing to do."

With several Austin schools offering classes, Michael Quantz, the director of education for the Guitar Foundation of America and a professor of music at the University of Texas at Brownsville, said Austin is on the brink of an explosion of student interest in classical guitar, following in the footsteps of Los Angeles; Las Vegas; Albuquerque, N.M.; and other cities. In Las Vegas, for instance, about 3,000 middle and high school students are in a districtwide program that includes a magnet program for especially talented students.

Currently in the Austin



Classical guitar differs from standard acoustic: The strings are nylon, and players often use their fingernails to pluck.

district, Austin, McCallum and Johnston high schools and Martin and Lamar middle schools also offer classical guitar. At McCallum, one student received a four-year scholarship to study classical guitar at the Oberlin Conservatory of Music in Ohio. San Juan Diego Catholic High also offers classes.

As with any instrument, reading, writing and making music on classical guitar cultivates students' discipline and focus, said Matt Hinsley, executive director of the Austin Classical Guitar Society. But even though classical guitar programs have been common in many colleges for several years, relatively few high schools offered instruction until recently.

That, Hinsley said, is partially because the guitar is of-

ten seen as a solo instrument, inappropriate for ensembles or large group instruction.

It can also be attributed to the guitar's long-standing image problem among many music educators. Quantz said the guitar has always had a difficult time distinguishing itself as an instrument that truly teaches music theory and requires the kind of discipline of, say, a flute.

"The joke has always been: 'How do you get a guitarist to play soft? Put a sheet of music in front of him,'" he said.

That image is now changing, particularly with the classical guitar, which compared to a common acoustic guitar has a softer, deeper and, some say, more expressive sound.

The instrument itself is distinctive in that it has nylon rather than steel strings and a

'The main focus is to create a solid technical foundation while encouraging the best music making we can at each level.'

TRAVIS MARCUM

Education and outreach director, Austin Classical Guitar Society

wider neck. Another difference is that classical guitarists play the melody, harmony and bass all on the same instrument and all at once, often plucking with their fingernails rather than strumming.

Learning to play the classical guitar helps a student in learning regular acoustic guitar as well, Quantz said.

"The classical guitar goes with everything, even mayonnaise, as far as I'm concerned," Quantz said. "And what we've seen is the kids who end up taking it are ones by and large who don't take band or choir or orchestra, which means we're really talking about serving a new group of kids here."

"It's our opinion, if we can get these students involved, that it can really be a powerful thing not just for the school music programs but for the performing arts community in general."

To assist in the efforts, members of the Austin Classical Guitar Society have begun volunteering in schools and creating a curriculum for the programs.

Lessons at Crockett start slowly, with instruction, for instance, on what an eighth note should sound like.

"First finger on the third string. Ready? One, two, three and four, one and two and three and four," Conger said, counting off a recent lesson.

From there, Conger adds notes and breaks the class into different sections. Within 20 minutes, the exercise has evolved into a rendition of the James Bond theme song.

"The main focus is to create a solid technical foundation while encouraging the best music making we can at each level," said Travis Marcum, director of education and outreach for the Austin Classical Guitar Society. "Following the program (and) depending on the level of dedication, the goal is for many of the students to be prepared to audition at a four-year music college."

Of course, many of the students sign up for other reasons.

"I always listen to rock music, so when I saw guitar on the class schedule, I just signed up," said Ryan Herrera, a Crockett senior. "A lot of us would love to play in a band someday."

Conger hopes some of his students continue to play the classical guitar, but if they go on to play another type, or if he can get a kid to come to school, that's OK, too.

Classical guitar hooked Kevin Coxwell.

Until this year, the Crockett senior said he skipped classes regularly. After enrolling in the guitar program, Coxwell said, he comes every day.

"It's the first thing that's really interested me," Coxwell said. "It just motivates me to come to school because I want to come to this class."

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Austin Classical Guitar Society
Educational Outreach Program

Program Evaluation Report

Concept Mapping Project

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Austin Classical Guitar Society Educational Outreach Program

Concept Mapping Report

In 2001, the Austin Classical Guitar Society (ACGS) began the Educational Outreach Program at McCallum High School with 16 students. Today the program serves around 650 students in 14 Middle and High Schools in the Austin Independent School District (AISD) and Austin area. As the Educational Outreach Program continues to grow, ACGS is committed to ongoing evaluation in an effort to better understand how it impacts the students it serves, to further improve the program and enhance the educational experience of the students, and to develop best practices to guide such collaborative music education programs. In January 2009, ACGS contracted with The University of Texas at Austin School of Social Work to conduct an evaluation of its Educational Outreach Program. That evaluation focused on three high schools in AISD: Akins, McCallum, and Crockett.

Working closely with the local school district, the ACGS Educational Outreach Program seeks to bring quality music education to “at-risk youth.” By providing free instruments, around 20 hours per week of free individual lessons, teacher training, a unique curriculum, and classroom instruction, the Educational Outreach Program strives to promote “the powerful impact that great music instruction can have on the lives of young people.” This evaluation provides information about students’ perspectives on how participation in the classical guitar program has impacted their lives.

Literature Review

The link between the fine arts and academic achievement has been well documented in a number of studies (Schellenberg, 2006; Franklin, 2008; Fitzpartick, 2006; Helmbold, Birbaumer & Feil, 2005). In 2006, students who took four years of arts and music classes score on average 103 points higher on the SAT than students who took only one-half year or less, according to data from The College Board (Americans for the Arts, 2007). After analyzing SAT data from 1987-1998, Vaughn and Winner (2000) concluded that students who take any kind of art course in high school have higher math and verbal SAT scores than students who take no arts courses. Moreover, students who take 4 years of arts courses have higher average scores than those who take less than four years of arts courses.

The connection between the fine arts and academic achievement is not limited to test scores. A study conducted at the University of California examined data from a 10-year study involving over 25,000

secondary students found that students with consistent involvement in the fine arts performed at significantly higher levels on all academic measures than those who did not benefit from fine arts courses (www.aems-edu.org/researchBrochure.pdf).

In addition to the positive academic and intellectual impact of music and arts education, research suggests a positive impact on students' ability to respond to environmental stressors. Resilience in adolescence is influenced by factors at many levels, including individual, family, community, and school environments. School is an important setting to promote resilience in young people. This occurs in two ways. First, at the level of personal growth and development, schools provide an environment where students can learn to apply new knowledge and practice new skills. Second, schools can act as a safe environment that can actively buffer against adversity (Bernard, 1991; Braverman, 2001; Glover, Burns, Butler, & Patton, 1998; Patton et al., 2000). Specifically, school experiences that involve supportive peers, positive teacher influences, and opportunities for success (academic and/or non-academic) appear to be positively related to adolescent resilience (Olsson, et al, 2003).

Fine arts education has also been shown to have a measurable impact on at-risk youth in deterring delinquent behavior and truancy problems while increasing overall academic achievements (Costa-Giomi, 2004, McPherson & McCormick, 2006). The YouthARTS Development Project, a collaboration between Federal agencies, national arts organizations, and local art agencies, provides arts-based prevention and intervention programs in Atlanta, San Antonio, and Portland. The partnering organizations share a focus on reducing risk factors for antisocial behavior (ex. social alienation and school failure) and increasing protective factors that promote pro-social behaviors (ex. positive peer association and communication skills). An evaluation of the project concluded that involvement in the arts is associated with lowered risk factors for involved youth, i.e. dropping out of school, involvement in the juvenile justice system (http://www.ncjrs.gov/html/ojdp/2001_5_2/page1.html). This supports previous research that links participation in music and/or the arts with an increase in resiliency factors and a potential decrease in factors that promote "at risk" behaviors in youth.

School districts around the country are involved in initiatives to increase attendance, decrease truancy, and assist with dropout prevention. Individual reasons for dropping out of school include low grades, poor daily attendance, behavior problems, and feeling alienated from other students (Aloise-Young & Chavezm 2002). Addressing these complex problems requires a range of strategies to engage students. Research shows that students who score high on resiliency factors are more likely to stay in school and be successful (Collins, 2005).

Reports from the Search Institute have shown that the more developmental assets young people experience, the less likely they are to engage in a wide range of high-risk behaviors, such as underage drinking, violence, illicit drug use, sexual activity, gambling, eating disorders, and school truancy. In addition, the Search Institute reports that the more assets a youth experiences, the more likely they are to engage in positive or thriving behaviors. Overall, adolescents with more assets will be more optimistic, have higher self-esteem, and believe that their life has a purpose (Search Institute, 2008). While creative activities are associated with student success and academic achievement, fewer than one in five teens report spending three or more hours per week on lessons or practice in music, theater, or other creative endeavors (<http://www.search-institute.org/content/creative-activities-and-asset-building>).

Disadvantaged children may pay the greatest price for a lack of opportunity to be involved in a music education program. Research has found that children from disadvantaged families have improved test scores and a variety of other pro-social outcomes when provided opportunities for musical education (Costa-Giomi, 2004). However, many public schools now require that parents pay, in some cases hundreds of dollars, if they want their children to play an instrument. Many school districts simply don't have the funding to provide this service to students free of charge. This puts low-income families at a disadvantage. Given the evidence regarding the advantages to children of all ages to participation in music education, it is clear that all children need access to quality music education programs.

Nationwide there is an increase in collaborative arts education programs that bring together school districts and non-profit organizations to help offset the expenses associated with high quality music education while providing new and innovative opportunities for music programs in public school settings (www.namm.org). Colley (2008), however, examined a variety of these partnerships that were designed to increase student access to the arts and found that there is a lack of clear evidence and understanding about what these partnerships have accomplished in music education or the impact they have had on their students.

The RAND foundation provided funding and support for a multi-year study of quality music education programs and their pro-social impacts on students. The study is one of the first to examine and confirm the positive relationship between quality school music education programs and student scores on standardized tests (Johnson, 2007). Factors cited as important variables indicative of a quality music education program include: use of skilled musicians as teachers, a challenging context that calls for directed action in curriculum, assessment, research, teacher education, advocacy, and building alliances (Clawson & Coolbaugh, 2001).

The Educational Outreach Program

There are a variety of outreach programs in the United States that teach music to youth in school settings. A partial listing includes the San Francisco Early Music Society (<http://www.sfems.org/>), Boston Symphony Orchestra (<http://www.bso.org/bso/mods/>), The String Project (<http://www.stringprojectla.com>), Los Angeles Philharmonic (http://www.laphil.com/education/schools_elem.cfm), the Miami Music Project (<http://www.knightarts.org/winner/miami-music-project>), Arkansas Symphony Orchestra (<http://www.arkansassymphony.org/education-programs/>), and the Brooklyn-Queens Conservatory of Music Outreach Program in New York City (<http://www.bqcm.org/outreach.htm>).

The ACGS Educational Outreach Program is unique among these programs, not just because it's the only program focused exclusively on classical guitar, but also in the provision of free instruments, individual instruction, and a unique curriculum based on group cooperation and play. Students receive an in-depth understanding of music through a combination of high quality curriculum, classroom instruction, and individual support (lessons & instruments). ACGS provides substantial curricular support for classroom activities, skilled instructors who have studied music and are adept at playing the classical guitar, and appropriate performance opportunities for all students. Complimenting these services, each year ACGS brings world-class guitarists to Austin through its International Concert Series and helps contextualize learning by offering students free tickets to these events.

ACGS has realized that school-based guitar programs can only thrive with strong, educationally sound ensemble activities that engage the entire classroom in a rewarding and sequenced manner. ACGS has a full time education director who is intensely involved in curriculum development and program operation. The curriculum was successfully launched in October of 2008 and can be viewed at GuitarCurriculum.com. A modest subscription fee allows users access to the curriculum developed for use by ACGS educational outreach classes. The unique searchable music library contains classical guitar scores and parts that can be instantly customized for each individual classroom, regardless of whatever skill levels may be represented by students in the class. At all levels, the curriculum emphasizes meaningful and expressive music making designed to maximally engage student participants.

Concept Mapping

Concept mapping was used as the primary methodology for the evaluation of the ACGS Educational Outreach Program. Concept mapping is a program planning and evaluation tool that provides a unique way to articulate, conceptualize, and visually represent thoughts and ideas regarding program characteristics and outcomes (Trochim, 1989). The goal of the concept mapping project was to hear

directly from students about what participation in the Educational Outreach Program has meant to them. Gathering data for the concept mapping project involved three distinct steps: brainstorming, sorting, and rating. Each step is described below.

Brainstorming. Twelve students from one guitar class at Akins High School participated in the brainstorming session. They were asked to generate as many statements as possible that represent how the ACGS Education Outreach Program has impacted their life. Students were provided a focus statement and, throughout the brainstorming process, were prompted by the facilitators to identify a range of statements related to their personal development, academic performance, and social relationships. Students generated 67 unique statements about the guitar program. These statements are listed in Table 1 in the order the students generated them and in the student's own words.

Table 1. Statements generated during a brainstorming session at Akins High School

1. It helped me be persistent about learning something I enjoy that's fun
2. I like the many experiences I have had while in the class, like playing in front of people
3. More connections with my parents around the guitar
4. Expanded my understanding of different types of music and different instruments
5. Gave me a reason to interact with my sibling
6. I have a guitar family and we play together
7. We got to meet new cool teachers from the community who take the time to teach us
8. Make your parents proud
9. Given me more confidence
10. Learning different styles of playing guitar
11. Opened doors to things I never thought of... like going to college for music
12. Sometimes this class is so much fun, the next class I have a better attitude
13. Sometimes I would rather play guitar than do my homework
14. Made me a better guitar player, better technique
15. Learning to play with fingers vs. pick
16. Learned about history of music
17. With your fingers you can play faster than with a pick
18. Learned about the instrument itself
19. Made new friends
20. In this class we all want to be here
21. Structure of class makes it easier to communicate with other students
22. I listen to songs differently, not just lyrics, but the measure and the beat
23. It made me interested in a wider variety of music – more instrumentals
24. Helps me understand how to express my emotions through the music/guitar
25. I understand how music tells a story now
26. The guitar experience is something I can take with me and play always
27. On guitar days, it is my reason to come to school
28. Guitar class helps me get through other classes I don't like
29. You know you're going to feel better after guitar class
30. I understand teachers better
31. I have better relationship with this teacher than my others

32. This class has more interaction with the teachers – everyone gets attention
 33. Thinking of being a professional musician when I get older
 34. This class has changed my attitude about school in general
 35. Looking forward to this class in the future
 36. Know I'll be a better player next year
 37. Learning from other students
 38. It feels good to help other students learn
 39. Feeling of accomplishment
 40. Easier to ask for help in this class, doesn't make you feel dumb if you don't get it
 41. Worried about how my skills affect the group
 42. We are one big group, like a family
 43. It's ok in this class if you don't understand
 44. Learn weird facts about history... like how strings were not really made out of cat guts
 45. I like that we play in pieces or sections so we are all needed
 46. Sounds cool when everyone plays together
 47. Everyone messes up in this class sometimes, so it doesn't feel bad to mess up in this class
 48. You can feel this subject... sensory and emotional... you can't feel math
 49. This class helps motivate me to continue to learn
 50. Changed the style of my play
 51. Made me more determined when I try to learn a new song or technique
 52. We all help each other to be better
 53. Playing ensemble helps you pay attention better
 54. Makes you more supportive of each other
 55. Nylon strings on classical guitar makes it easier to play, it doesn't hurt
 56. Helps me learn other instruments more easily
 57. Motivated me to play variety of other instruments
 58. Feel proud of myself
 59. Helped me play in public despite my anxiety
 60. Everyone knows that everyone else is trying their best
 61. You know people learn differently, so you are patient
 62. I like that nails are important for classical guitar
 63. Meet really important musicians and feel connected
 64. It's a different connection with an adult – equal, not just student-teacher
 65. Connection with the same teacher over time
 66. Because we work hard we've been chosen to do things other classes don't get to do, that feels good
 67. Class emphasizes good technique
-

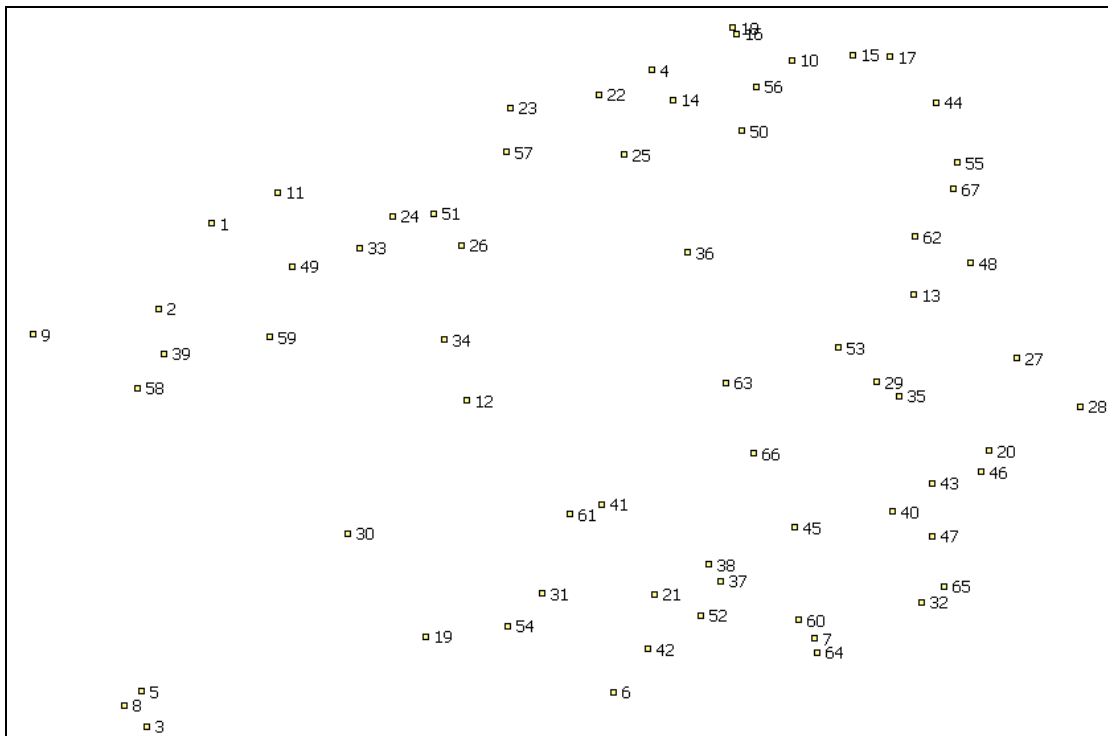
Sorting. Each student was given a stack of 67 cards with one statement printed on each card. Working by themselves, students were instructed to sort the statements into piles, placing statements that are conceptually similar together. The research team emphasized that there is no right or wrong way to sort the statements and that people often sort them in different ways to find the one that feels best to them. When they finished sorting the statements, students were instructed to place a rubber band around each pile and to give each pile a name that represents the concept or idea reflected by the statements. All teachers and students in the guitar program at Akins, McCallum, and Crockett High Schools were invited

to participate in the sorting process. For more information on the sorting process, see Instructions for Sorting and Rating in Appendix A.

Rating. After the sorting was complete, participants were asked to rate each statement using two 5-point Likert scales. One scale was designed to assess the perceived importance of each statement. The other was designed to assess how accurately the statement reflects the student’s experience in the program. Copies of the rating sheets can be found in Appendix B.

Concept mapping uses multidimensional scaling and hierarchical cluster analysis to group the 67 statement into clusters that represent underlying concepts. The first step in the analysis was to produce a point map that shows the location, in two dimensional space, of each statement relative to one another. The analysis places all statements on the map in such a way that statements that were frequently sorted together by participants are closer to one another on the map than statements that were not sorted together (Trochim, 1989). Figure 1 shows the 67 statement plotted on the initial point map.

Figure 1. Point Map Showing 67 Statements



In concept mapping, location has meaning. Statements that are located close to one another represent similar ideas, and are assumed to reflect underlying concepts. The next step is to identify clusters of statement that are conceptually similar. This process can produce results with different numbers of clusters. Based on preliminary analysis, the research team concluded that the best solution for the cluster map was somewhere between 5 and 15 clusters. Using a technique called cluster replay, the

team could see how clusters were merged at each step of the cluster analysis. That is, cluster replay generates different cluster maps by combining cluster together that are similar to one another. The goal is to find the solution that best reflects the underlying concepts derived from the statements. The Cluster Replay output presented in Table 2 shows how clusters were merged at each step to produce maps comprised of 15 down to 5 clusters.

Table 2. Cluster Replay From 15 To 5 Clusters

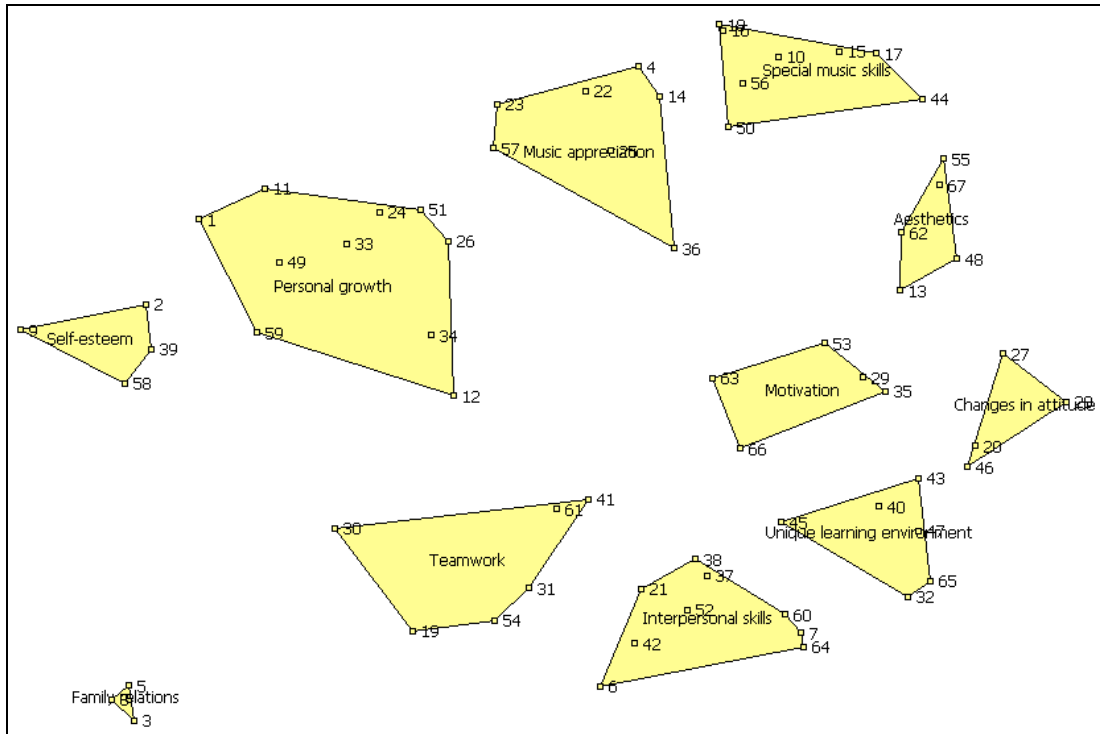
At Cluster 14 merged:	6	7		
At Cluster 13 merged:	1	2		
At Cluster 12 merged:	10	11		
At Cluster 11 merged:	1	2	3	
At Cluster 10 merged:	13	14		
At Cluster 9 merged:	13	14	15	
At Cluster 8 merged:	5	6	7	
At Cluster 7 merged:	1	2	3	4
At Cluster 6 merged:	10	11	12	
At Cluster 5 merged:	5	6	7	8

Reading through the statements for each cluster produced by the cluster replay, the research team evaluated the cluster map to determine whether statements represent an idea that was conceptually consistent and could be meaningfully interpreted. In selecting the final cluster solution, the team selected the lowest number of clusters on which there was consistent agreement. The final decision was to use 11 clusters because it produced the richest description and understanding of the student’s perception of the impact of the guitar class on their lives. Each cluster was given a label to reflect the group of statements in the cluster. Labels for the eleven clusters are listed below, along with a brief descriptor

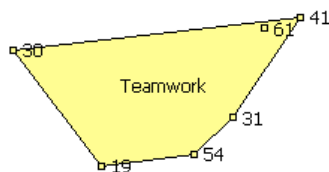
1. *Unique learning environment*: Structure and format of the class that make it easier for students to learn.
2. *Self esteem*: Improved self-confidence and pride in accomplishment.
3. *Aesthetics*: Enjoyment of the guitar and music – specific attributes of classical guitar.
4. *Interpersonal skills*: Relationships between teacher and students and among students.
5. *Teamwork*: Sense of community in the class, working together and making friends helps increase understanding.
6. *Changes in attitude*: Improves how students feel about school, teachers, and other students.
7. *Music appreciation*: Enriching aspects of playing guitar and increased understanding of music and a motivation to play.
8. *Personal growth*: New skills and attitudes. Increased emotional development and social adeptness
9. *Motivation*: Factors that encourage students to work hard.
10. *Special musical skills*: Things students have learned in the class regarding technique and style.
11. *Family relations*: Enhances relationship with parents/family and siblings.

Cluster Maps. A cluster map is produced by drawing boundaries around groupings of statements on the point map (see above) to reflect the eleven concept solution that was identified by the cluster replay analysis. Figure 2 shows the cluster map. Each cluster is shaded in yellow to highlight the eleven concepts. Labels are imposed on each cluster to identify the concept.

Figure 2. Point Cluster Map Showing Eleven Underlying Concepts



To further illustrate this process, the cluster labeled “Teamwork” is pulled from the map above and the statements associated with this concept are listed below. Six unique statements were clustered together to produce the concept called “Teamwork.”



- | # | Statement |
|----|--|
| 19 | Made new friends |
| 41 | I work harder because I don't want to let the group down |
| 61 | You know people learn differently, so you are patient |
| 54 | Makes you more supportive of each other |
| 31 | I have a better relationship with my guitar teacher than my others |
| 30 | I understand teachers better |

Table 2 lists the 11 clusters, along with the unique statements that were grouped together to produce the cluster.

Table 3. Cluster labels and statement for eleven clusters

Cluster 1: Personal growth

- 26 The guitar experience is something I can take with me and play always
- 51 Made me more determined when I try to learn a new song or technique
- 1 The class helped me be persistent in learning things that are hard
- 49 This class helps motivate me to continue to learn
- 24 Helps me understand how to express my emotions through the music/guitar
- 59 Helped me play in public despite my anxiety
- 11 Opened doors to things I never thought of... like going to college for music
- 12 Sometimes this class is so much fun, in the next class I have a better attitude
- 33 Because of this class I am thinking of being a professional musician when I get older
- 34 This class has changed my attitude about school in general

Cluster 2: Self-esteem

- 39 It gives me a feeling of accomplishment
- 9 Given me more confidence
- 58 I feel proud of myself
- 2 The class gave me many new experiences; like playing in front of people

Cluster 3: Music appreciation

- 14 Made me a better guitar player
- 36 I know I'll be a better player next year
- 4 Expanded my understanding of different types of music and different instruments
- 23 It made me interested in a wider variety of music – more instrumentals
- 22 I listen to songs differently, not just lyrics, but the measure and the beat
- 25 I understand how music tells a story now
- 57 Motivated me to play a variety of other instruments

Cluster 4: Special music skills

- 10 Learning different styles of playing guitar
- 18 Learned about the instrument itself
- 50 Changed the style of my play
- 15 Learning to play with fingers vs. pick
- 56 Helps me learn other instruments more easily
- 16 Learned about history of music
- 17 With your fingers you can play faster than with a pick
- 44 Learn weird facts about history... like how strings were not really made out of cat guts

Cluster 5: Aesthetics

- 67 Class emphasizes good technique
- 48 Unlike math, you can feel music (like when you play the base string)
- 13 Sometimes I would rather play guitar than do my homework
- 55 Nylon strings on classical guitar makes it easier to play, it doesn't hurt
- 62 I like that nails are important for classical guitar

Cluster 6: Family relations

- 8 Make your parents proud
- 3 More connections with my parents around the guitar
- 5 Gave me a reason to interact with my sibling

Cluster 7: Interpersonal skills

- 52 We all help each other to be better
- 21 Structure of the class makes it easier to communicate with other students
- 7 Cool teachers from the community who take the time to teach us
- 42 We are one big group, like a family
- 60 Everyone knows that everyone else is trying their best
- 6 This class is like a family and we play together
- 38 It feels good to help other students learn
- 64 It's a different connection with an adult – equal, not just student-teacher
- 37 I like learning from other students, instead of just from teachers

Cluster 8: Teamwork

- 19 Made new friends
- 41 I work harder because I don't want to let the group down
- 61 You know people learn differently, so you are patient
- 54 Makes you more supportive of each other
- 31 I have a better relationship with my guitar teacher than my others
- 31 I understand teachers better

Cluster 9: Changes in attitude

- 46 Sounds cool when everyone plays together
- 20 In this class we all choose to be here, unlike a required class
- 28 Guitar class helps me get through other classes I don't like
- 27 On guitar days, it is my reason to come to school

Cluster 10: Unique learning environment

- 40 Easier to ask for help in this class, doesn't make you feel dumb if you don't get it
- 45 I like that we play in pieces or sections - so we are all needed
- 32 This class has more interaction with the teachers – everyone gets attention
- 65 Good to have the same teacher over time
- 43 It's ok in this class if you don't understand
- 47 Everyone messes up in this class sometimes, so it doesn't feel bad to mess up in this class

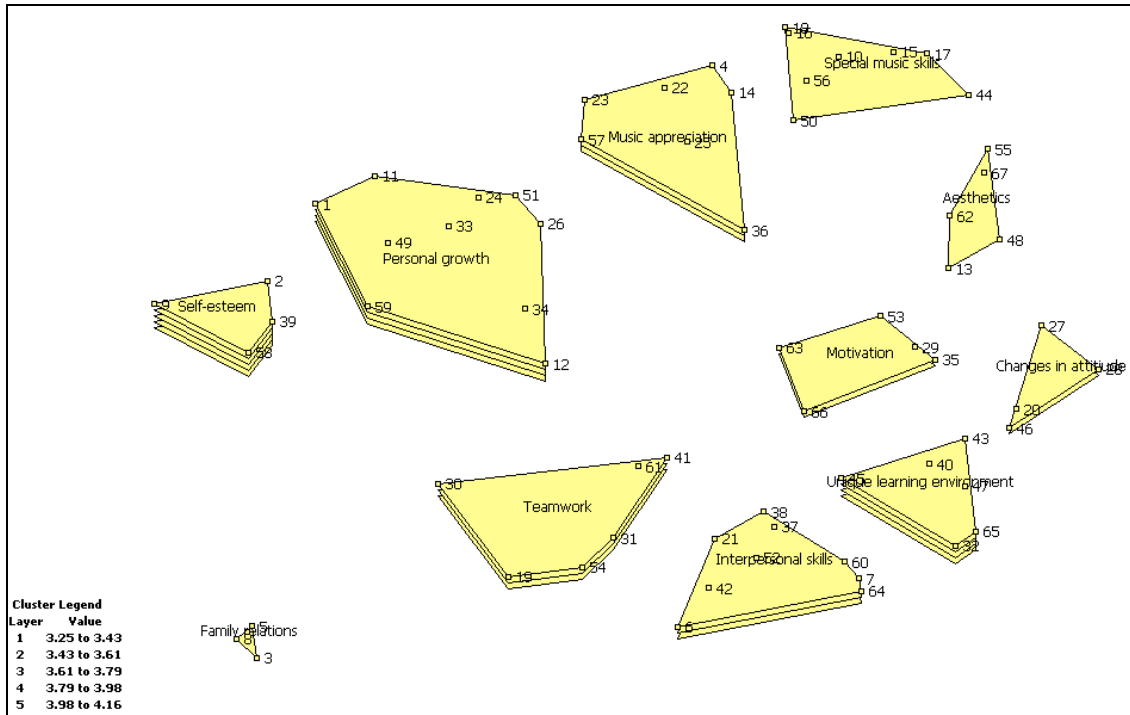
Cluster 11: Motivation

- 66 Because we work hard we've been chosen to do things other classes don't get to do, that feels good
- 35 Looking forward to this class in the future (next year, next semester)
- 53 Playing ensemble helps you pay attention better
- 63 We get to meet famous classical guitar musicians and feel connected to them
- 29 You know you're going to feel better after guitar class

Cluster Rating Maps. The next step in the analysis was to produce cluster rating maps that describe the value dimension of the maps. All statements were rated using two 5-point scales. The first rating scale asked students to rate how important each statement was in terms of the impact the program has on students. A 5-point scale was used ranging from 1=not at all important to 5=extremely important.

The Cluster Rating map presented in Figure 3 shows the cluster map with multiple layers for each concept. The more layers, the higher the students rated the importance of the concept. The legend in the lower right corner of the map shows the average ratings reflected by each layer.

Figure 3. Cluster Rating Map for Importance Rating of Eleven Underlying Concepts



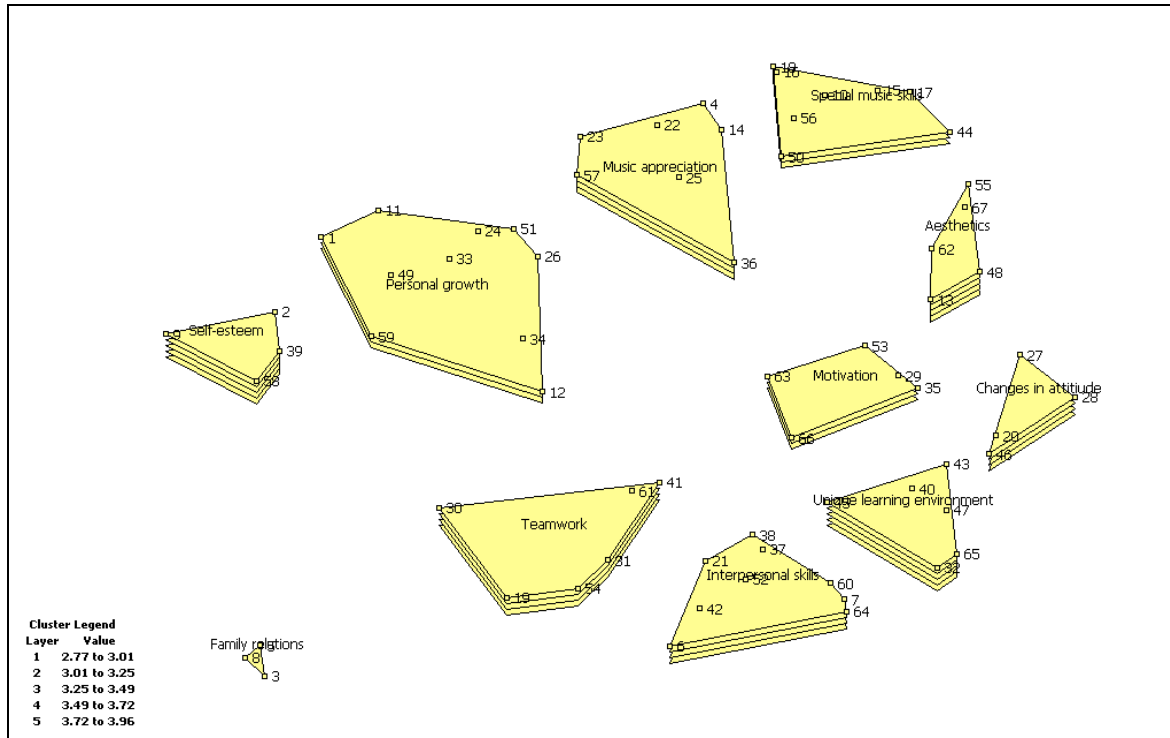
The cluster rating map shows that one cluster is rated as more important than all others. The cluster “Self esteem” has five layers, indicating that the average rating score (on the 5-point scale) for this cluster is between 3.98 and 4.16. Two clusters contain four layers, “Personal growth” and “Unique learning environment,” indicating average rating scores for these clusters in the range of 3.79 to 3.98. To illustrate, the concept “Self Esteem” is pulled from the map, with the statements and the average rating for each statement listed below.



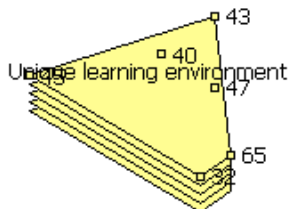
#	Statement	Average rating
2	The class gave me many new experiences; like playing in front of people	3.99
9	Given me more confidence	4.24
39	It gives me a feeling of accomplishment	4.30
58	I feel proud of myself	4.10

The second cluster rating map is for the scale that asked how accurately the statement reflects the students experience in the class. Again a 5-point scale was use ranging from 1=not at all accurate to 5=very accurate. Figure 4 shows the cluster rating map.

Figure 4. Cluster Rating Map for Accuracy Rating of Eleven Underlying Concepts



In this map, three clusters contain 5 layers, “Self esteem,” “Unique learning environment,” and “Aesthetics.” As shown in the cluster legend, these cluster had average rating on the accuracy scale between 3.72 and 3.96. Four clusters have four layers; “Music appreciation,” “Changes in attitude,” “Interpersonal skills,” and “Teamwork.” To illustrate the underlying meaning of the layers on this map, we examine the concept “Unique learning environment.” This concept consists of six statements, with each statement having an average rating across students of 3.90 to 4.06, and an overall average rating of 3.96.

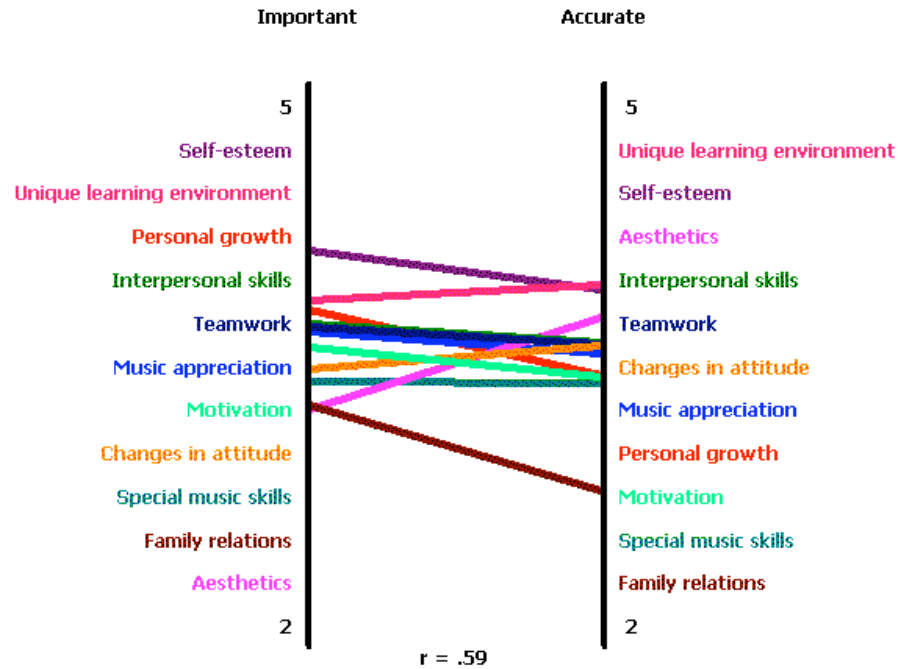


#	Statement	Average rating
32	This class has more interaction with the teachers – everyone gets attention	3.90
40	Easier to ask for help in this class, doesn't make you feel dumb if you don't get it.	3.99
43	It's ok in this class if you don't understand	4.02
45	I like that we play in pieces or sections - so we are all needed	3.93
47	Everyone messes up in this class sometimes, so it doesn't feel bad to mess up in this class	4.06
65	Good to have the same teacher over time	3.96

Pattern Matching. Pattern matching was used to compare rating scales and responses from different groups of participants. Using data from the rating scales, pattern matches show the degree of consensus between different groups, i.e. teachers and students, boys and girls. It can also be used to compare ratings on different scales within one group. Labels on each axis are the same labels as the clusters created in the cluster map (see above). Cluster labels are ranked based on the average scale score for each cluster, with the largest average at the top and the smallest at the bottom. If the line connecting the two axes is horizontal, there is perfect consensus or match. The extent to which the lines slope up or down indicates less agreement or consensus.

The first pattern match presented in Figure 5 compares the two rating scales. In general, the pattern match shows some consistency between the two scales. The concepts “Unique learning environment” and “Self esteem” were rated highest on both the important and accuracy scales. Overall, the majority of participants agreed that the self esteem concept was more important, but the unique learning environment was more accurate. One exception to the general pattern of agreement is for the concept “Aesthetics.” This concept was rated lowest in importance but third from the top in accuracy. This means that the statements in this cluster accurately reflected the students experience but were not rated as very important. Likewise, “Changes in attitude” was seen as less important but was rated as accurately reflecting the experience of students in the class. The concept “Personal growth” was rated as third from the top for importance but eighth from the top in accuracy, indicating that participants thought it was important but was not as accurate with their experience. The correlation coefficient of .59 indicated fair overall agreement between the two scales.

Figure 5. Pattern Matching for Importance and Accuracy Scales



Comparison of Teachers and Students. Pattern matches were done to compare the ratings of teachers and students, first on the importance scale and then on the accuracy scale. Teachers are on the left axis and students are on the right. It should be noted that there are only three teachers represented in the data.

For the importance scale, Figure 6 below, there is good agreement between the ratings of teachers and students, as reflected by the correlation coefficient of .85. Both students and teachers indicated that “Self esteem” and “Personal growth” were among the top three concepts in terms of importance. On the other end of the scale, both teachers and students rated “Family relations,” “Special music skills,” and “Aesthetics” as concepts that were least important. Two notable differences in the ratings of teachers and students are for the concepts “Unique learning environment,” and “Changes in attitude.” Teachers rated changes in attitude as number 4 in importance while students rated it lower at number 8. Conversely, students rated unique learning environment as number 2 in importance, while the teachers rated it number 8

Figure 6. Pattern Match Comparing Teachers and Students on Importance

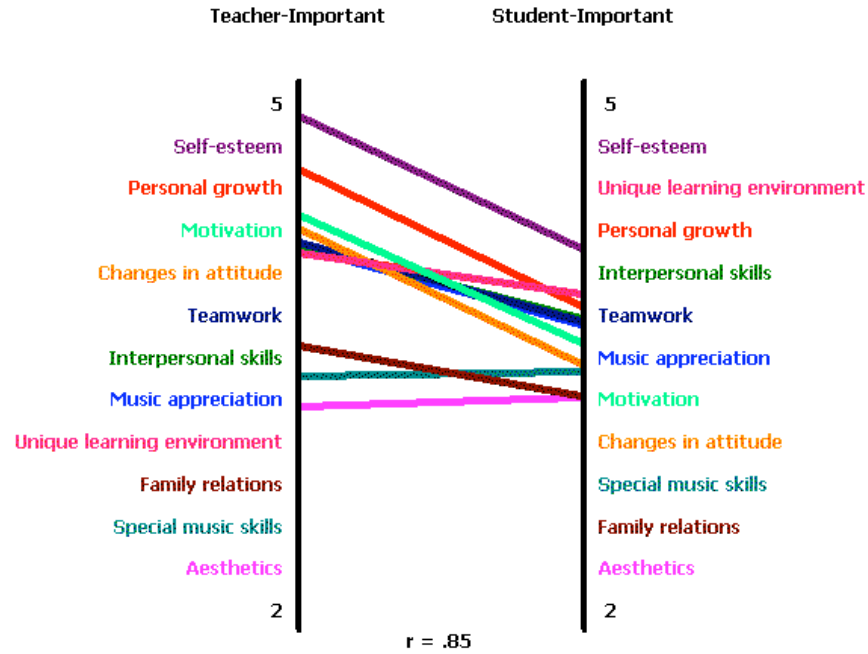
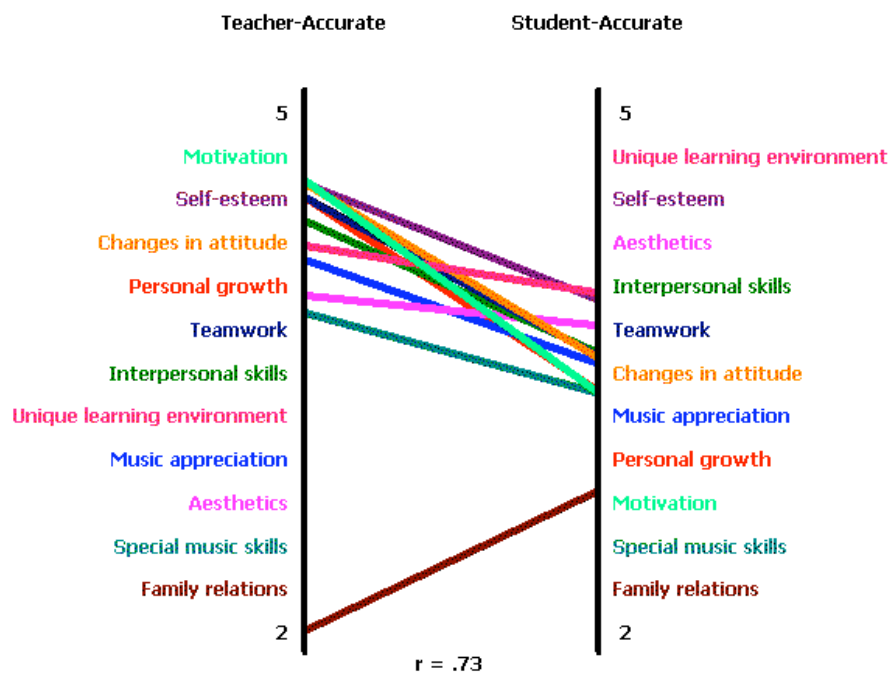


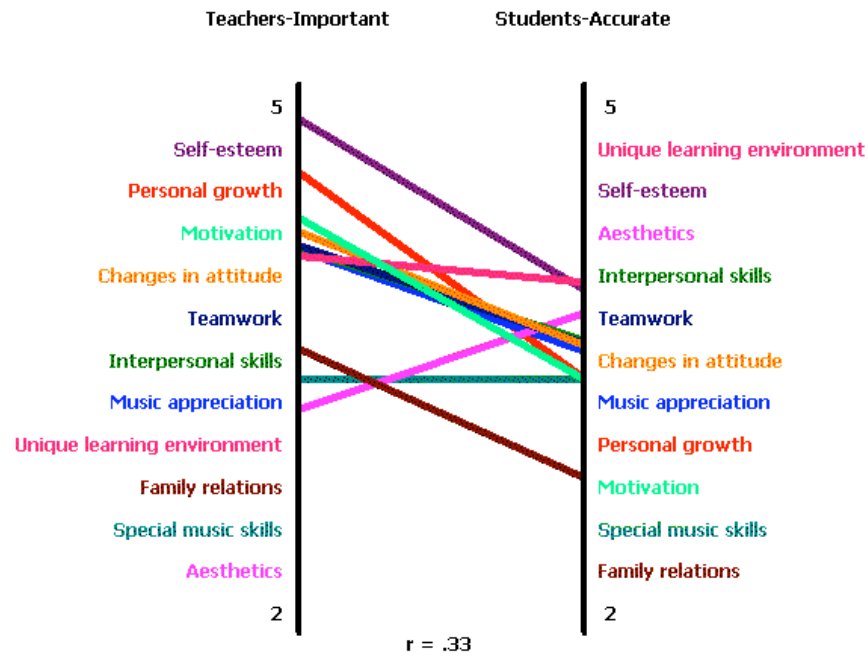
Figure 7 shows the pattern match comparing teachers and students on the accuracy scale. This pattern match indicates less agreement between teachers and students, as reflected in by the correlation of .73. For example, teachers rated “Motivation” highest on the accuracy scale but the students rated it near the bottom. Teachers also rated “Changes in attitude” and “Personal growth” much higher than the students. On the other hand, students rated “Unique learning environment” and “Aesthetics” much higher than teachers. There was agreement between the teachers and students on the concept “Self-esteem.” Both teachers and students rated it as number 2 on the accuracy scale, although students’ average ratings were lower than the teachers.

Figure 7. Pattern Match Comparing Teachers and Students on Accuracy



Because teachers are familiar with the goals of the educational outreach program, a pattern match was performed to compare how important the teachers rated each concept with student’s ratings about how accurately the concept reflects their actual experience in the program. This pattern match is presented in Figure 8. In looking at the pattern match, it appears that there is some disagreement between teacher’s importance rating and student accuracy ratings. In examining the pattern match diagram, “Self-esteem” is rated high but both teachers and students. However, there are several notable difference in the ratings. For example, teachers rate “Personal growth”, “Motivation”, and “Changes in attitude” near the top of their list in importance. In terms of how accurately these concepts reflect the student’s experience in the program, “Personal Growth” and “Motivation” were rated in the lower half of the list and “Changes in attitude” was in the middle. “Unique learning environment” Aesthetics”, and “Interpersonal skills” were among the concept students said most accurately reflected their experience in the program. However, teachers rated “Unique learning environment” and “Interpersonal skill” near the middle of the list on importance. Teachers also listed “Aesthetics” as the least important concept. These differences are reflected in the correlation coefficient of .33, which is much lower than coefficients in previous pattern match analyses. These discrepancies might suggest areas for ongoing program development. If the concept “Personal growth” and “Motivation” are in fact important to the program, some attention might be given to how the program could be altered to make that more consistent with the student’s experience.

Figure 8. Pattern Match Comparing Teacher Importance Ratings and Student Accuracy Ratings



Comparison of Boys and Girls. Pattern matches were also performed to compare the ratings of boys and girls, first on the importance scale, Figure 9, and then on the accuracy scale, Figure 10. Girls are on the left axis and boys are on the right.

Figure 9. Pattern Match Comparing Girls and Boys on Importance

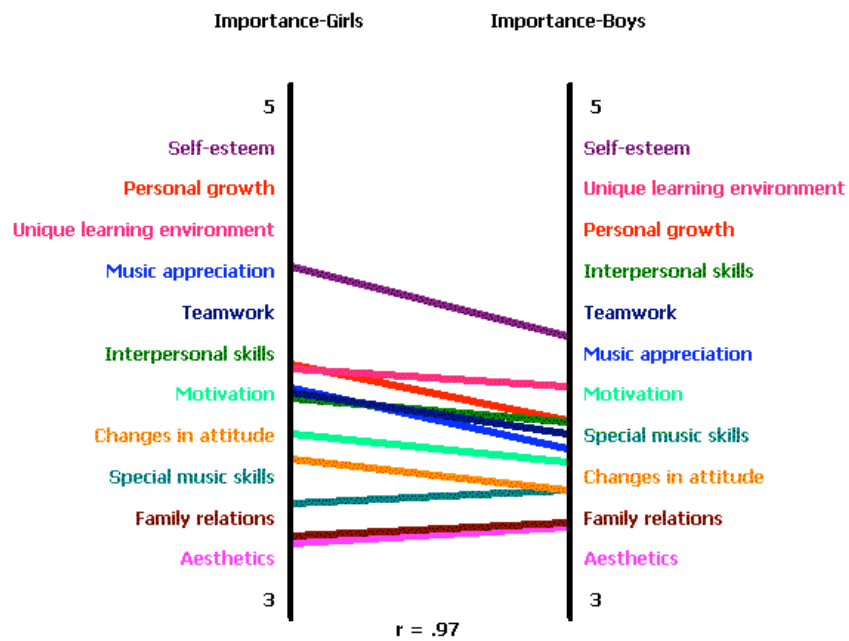
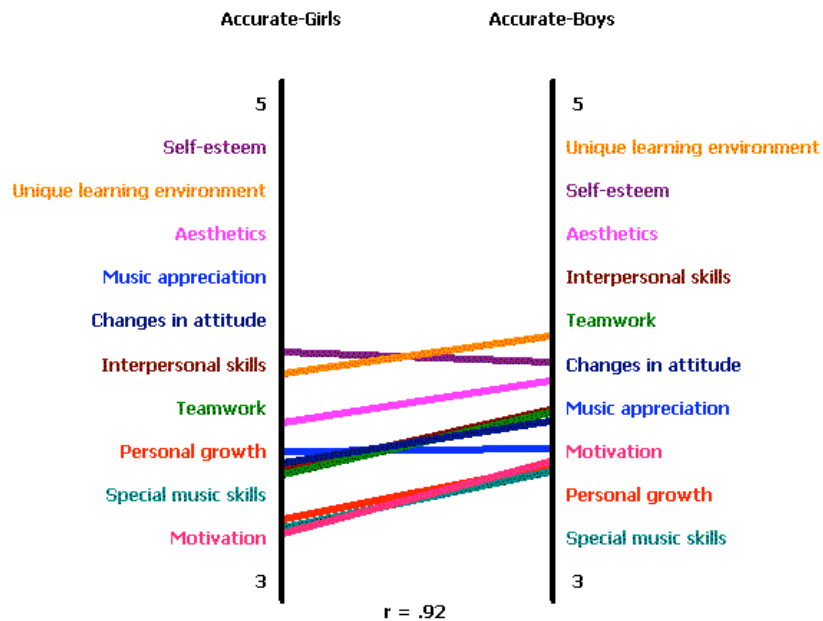


Figure 10. Pattern Match Comparing Girls and Boys on Accuracy



For both the importance and accuracy scales, there is good agreement between the ratings of the boys and girls, as reflected by the correlation coefficients of .97 and .92 respectively. Both boys and girls indicated “Self esteem,” “Unique learning environment” and “Personal growth” as the top three concepts in terms of importance, although the boys gave them slightly lower ratings than the girls, as indicated by the downward sloping lines. For the accuracy scale, “Self esteem” and “Unique learning environment” were rated highest but “Personal growth”, rated among the top three in importance, is rated by both boys and girls near the bottom on the scale.

Pattern matches were also performed to examine how boys and girls rated the concepts on the importance and accuracy scales. Figure 11 show how girls rated the concepts on importance (left axis) and accuracy (right axis). Figure 12 shows the comparison for boys. Again, the rating patterns are very similar on the importance and accuracy scales for the boys and girls. Both indicate “Self-esteem” and “Unique learning environment” are important and accurate. Both also rated “Personal growth” as important but much lower in terms of how accurately it reflects their experience in the program. On the other hand, “Aesthetics” was rated lowest in importance for both groups, but third from highest in terms of accurately reflecting the program. As with the overall sample, the degree of consistency between the rating for importance and accuracy is somewhat lower, as reflected by the correlation coefficients of .62 for the girls and .57 for the boys.

Figure 11. Pattern Match Comparing Importance and Accuracy for Girls

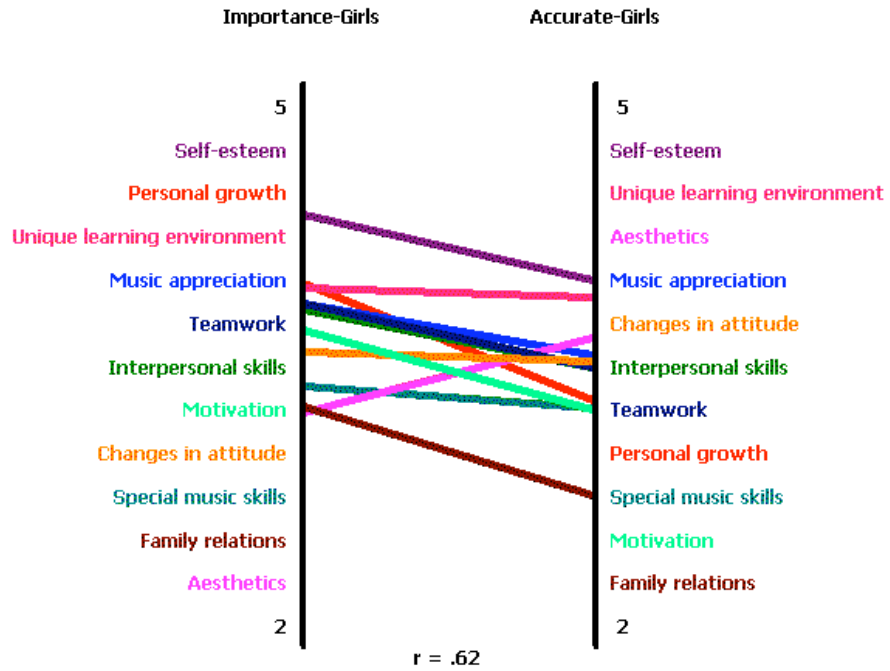
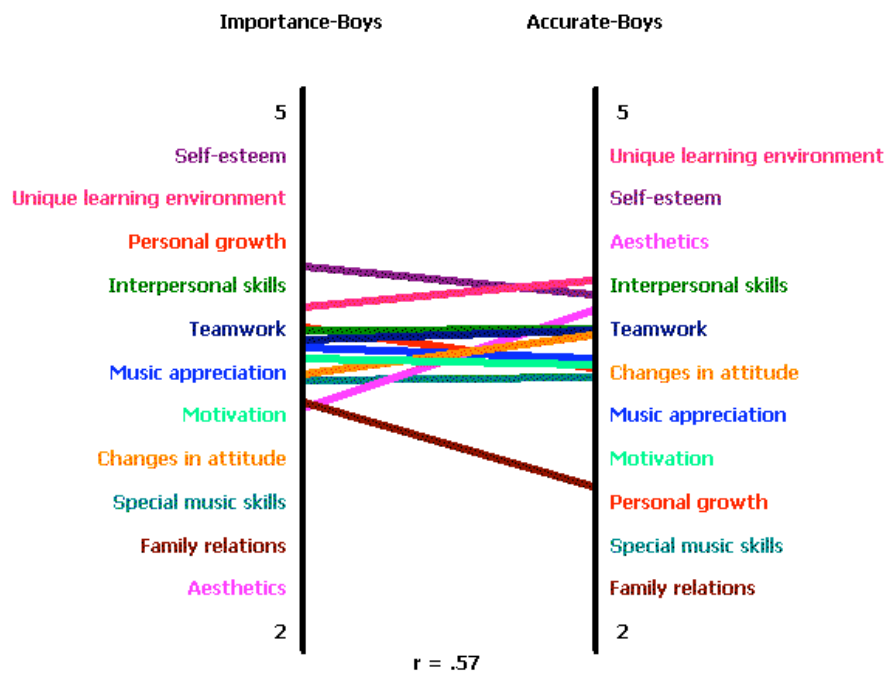


Figure 12. Pattern Match Comparing Importance and Accuracy for Boys



Comparison of schools. Students from the three schools were compared on the rating scales. Pattern match comparisons for the importance scale are presented in Figures 13, 14, and 15. On the importance scale, there was overall consistency between the three schools. Students in all three schools again rated “Self-esteem, “Personal growth” and “Unique learning environment” among the most important features of the program. There were a couple of notable differences between the schools. Students at Akins rated “Interpersonal skills” more important than students at Crockett and McCallum, ranking it number three compared to number 6 and 7 for Crockett and McCallum respectfully. Also, students at Akins and McCallum both ranked “Motivation” as sixth in importance, while students at Crockett ranked it near the bottom at number 9.

Figure 13. Pattern Match Comparing Akins and McCallum on Importance

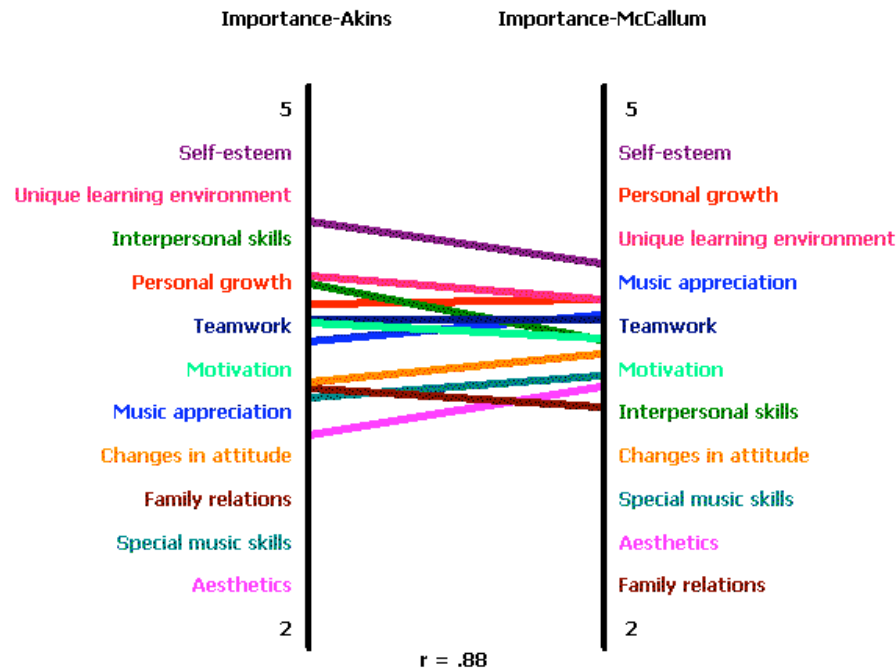


Figure 14. Pattern Match Comparing Akins and Crockett on Importance

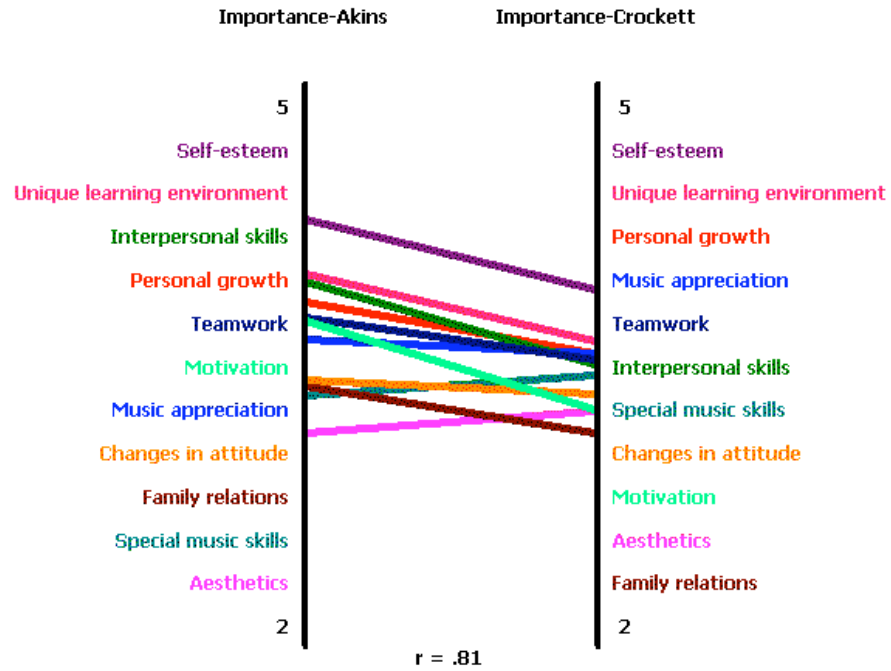
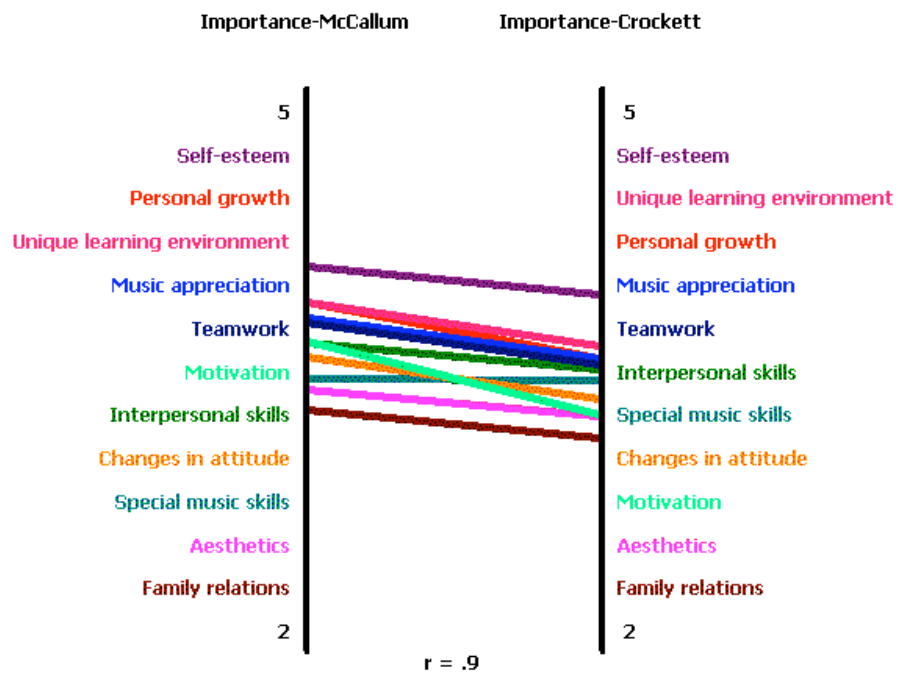


Figure 15. Pattern Match Comparing McCallum and Crockett on Importance



Pattern match comparisons for the accuracy scale are presented in Figures 16, 17, and 18. Regarding the accuracy scale, students in all three schools rated the concepts “Self-esteem” and “Unique learning environment” high in terms of how accurately those concepts reflected their experience in the guitar program. On the other end of the scale, “Family relations” was ranked low in all three schools. Students at McCallum and Crockett ranked “Music appreciation” somewhat higher than Akins students. Akins and Crockett students ranked “Interpersonal skills” higher than students at McCallum. And McCallum students ranked “Changes in attitude” a little higher than students at Akins and Crockett. Overall, students at Crockett ranked the concepts lower than students at Akins and Crockett. This can be seen most clearly in the pattern matching graph for Akins and Crockett. The lines connecting the two axes all have a downward slope.

Figure 16. Pattern Match Comparing Akins and McCallum on Accuracy

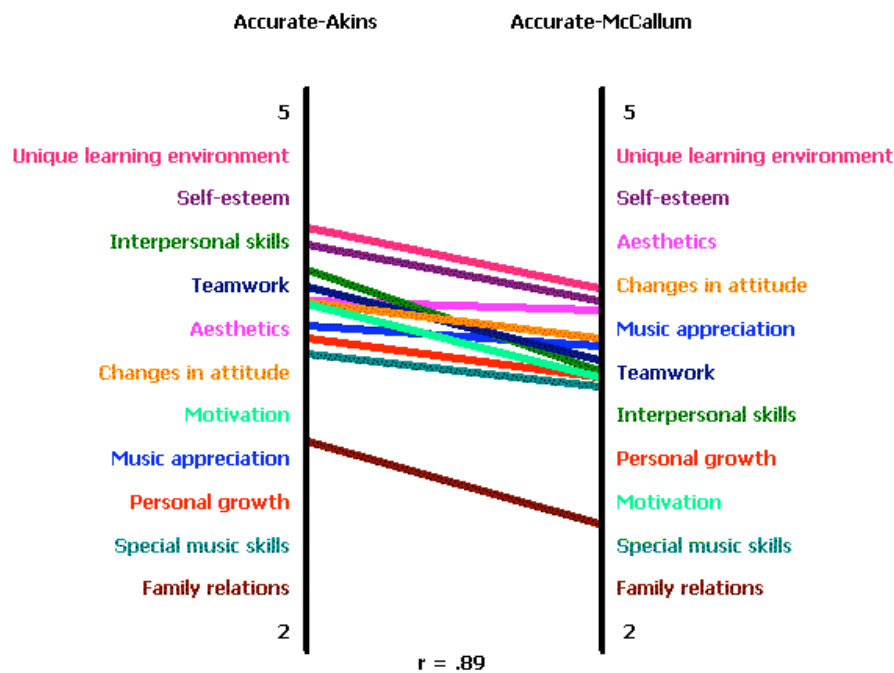


Figure 17. Pattern Match Comparing Akins and Crockett on Accuracy

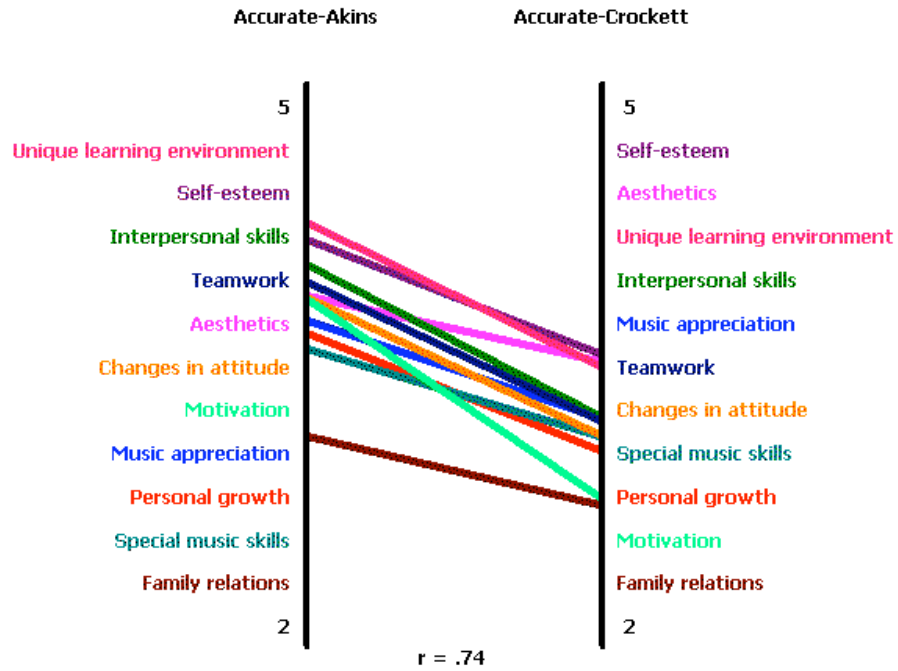
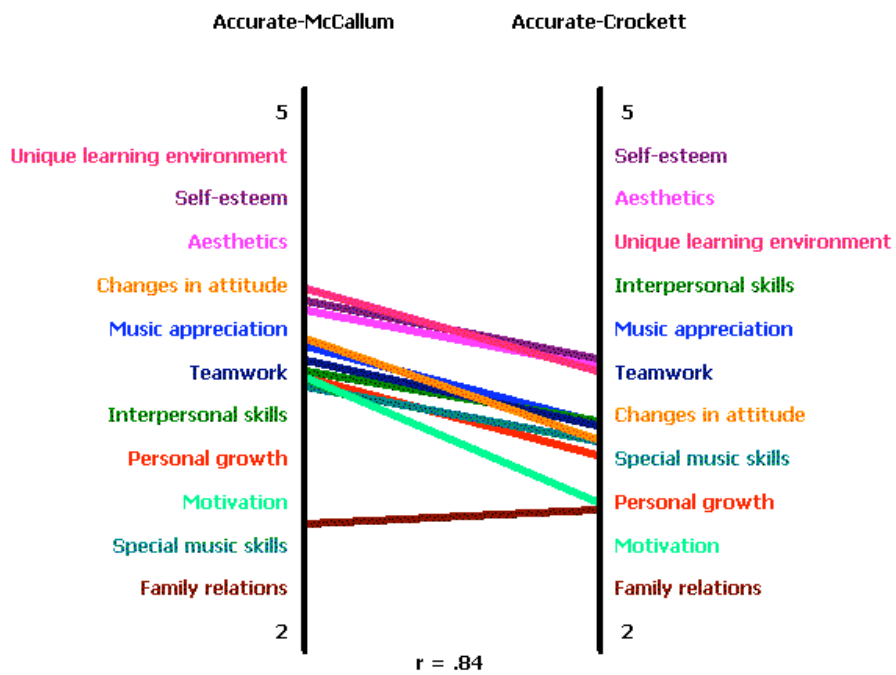


Figure 18. Pattern Match Comparing McCallum and Crockett on Accuracy



Summary. From the cluster map analysis, 11 clusters were generated which represent groupings of statements that reflect underlying concepts. In examining the 11 clusters, four general themes emerged from the final cluster map: (1) personal development (self-esteem and personal growth), (2) program structure (unique learning environment, motivation, and changes in attitude), (3) music appreciation (aesthetics, special music skills, and music appreciation), and (4) relationships (teamwork, interpersonal skills, and family relations).

The pattern matching analysis further describes how these concepts are rated by students and teachers. The higher scoring clusters for both the importance and accuracy scales tended to be associated with personal development and program structure. For example, on the importance scale, self-esteem and personal growth were consistently ranked high for all subgroups. Also ranked high was the uniqueness of the learning environment. On the scale rating how accurately these concepts reflected the experience of students in the program, self-esteem remained highly ranked but personal growth tended to be ranked lower. At the same time, the concept “Aesthetics” was consistently ranked high on the accuracy scale

In comparing the teachers and students, there is overall consistency on the importance scale. Notable differences include teacher ranking “Changes in attitude” at number 4 while students ranked it at number 8. Students ranked the “Unique learning environment” as number 2 in importance while teachers ranked it lower at number 8. Regarding the accuracy scale, teachers tended to rank “Motivation”, “Changes in attitude”, and “Personal growth” much higher than students, while students ranked “Unique learning environment” and “Aesthetics” much higher than teachers.

It is clear from the concept mapping and pattern matching that students feel the concepts “Self-esteem”, “Teamwork”, “Interpersonal skills”, and “Unique learning environment” are all important features of the program and accurately reflect their experience.

Conclusion

This project documents, in the words of student musicians participating in the classical guitar program, the unique ways the Educational Outreach Program has impacted their lives. It provides information that can be used to further develop this model within the school, and provides additional documentation for music and other outreach programs in AISD. In the concept mapping analysis, both teachers and students identified a number of ways in which the program impacts students personal and academic development. The analysis found that improving self-esteem was considered by both teachers and students to be an important concept for the program and that this concept accurately reflects the experience of students. Students, in particular, rated the unique learning environment created by the program as important to them and accurately reflecting their experience. Likewise, there were some areas

that teachers considered important but, according to students, were not accurately reflected in the program. For example, personal growth and motivation are concepts that teachers said were important to the program, yet students indicated that these concepts did not accurately reflect their experience.

APPENDIX A

Austin Classical Guitar Society Educational Outreach Program Concept Mapping Project

Instructions for sorting and rating statements

This packet contains a background information form and two envelopes. One envelope is labeled **Sorting Cards** and the other is labeled **Rating Sheets**. Please complete the background information form first. Next open the envelope labeled **Sorting Cards** and follow the enclosed instruction. After completing the sorting exercise, open the envelope labeled **Rating Sheets** and follow the instruction for completing the rating sheets.

After completing the demographic information sheet, sorting the cards, and completing the rating sheets, return everything to the original envelope, seal it, and return it to your teacher.

This activity should be done individually, not as a group

**Austin Classical Guitar Society
Educational Outreach Program
Concept Mapping Project
Rating Sheet**

Instructions for sorting statements

This envelope contains a stack of 67 cards, each with a unique statement. These statements were generated by students at Akins High School in response to the question below:

“ . . . How has participation in the classical guitar class effected you (personally, socially, academically)?”

Working by yourself, sort all 67 statements into piles that you feel have a similar meaning. There is no right or wrong way to group the statements into piles. In fact, people often find they could group the statements in several ways that make sense to them. Pick the one that feels best to you.

People differ in how many piles they end up with. In most cases 8 to 12 piles usually works out well. But if you have more pile that is OK.

Make sure that every statement is put into a pile. Statements can only be placed in one pile. Having a single statement in a pile by itself is OK. Go through the cards as many times as needed to make sure the piles represent a common concept or idea.

After you have sorted all statements into conceptual piles, place a rubber band around each pile. Turn each pile over and write a label on the back of the bottom card that you feel represents conceptually the statements in that pile. When you have labeled all piles, place them into a large stack and put a rubber band around the large stack.

Place the large stack into the envelope labeled **Sorting Cards** and seal it. Then return it to the original envelope.

**Austin Classical Guitar Society
Educational Outreach Program
Concept Mapping Project
Rating Sheet**

Instructions for rating statements

This envelope contains two color-coded rating sheets. Again, working individually, complete each rating sheet using the scale presented at the top of the sheet. Rate every statement on the list. Do your best to indicate differences between the statements and to decide which statements deserve higher and lower ratings on the question being asked. One way to do this is to rate the statements so that you have about an equal number of statements with each rating code.

Remember to continue until you have rated all 67 statements. Take as much time as you need to complete the rating sheets. After completing both rating sheets, place them back in the envelope, seal it, and return it to the original envelop.

APPENDIX B

Austin Classical Guitar Society Educational Outreach Program Concept Mapping Project Rating Sheet 1

Considering each of the statements below about the classical guitar program, how accurately does each statement reflect your experience as a student in the class? Circle the number that best represents your answer.

Rate each statement below on a 1 to 5 scale where:

- 1=Not at all
- 2=A little
- 3=Somewhat
- 4=A good deal
- 5=Very much

	Not at all				Very much
1. The class helped me be persistent in learning things that are hard	1	2	3	4	5
2. The class gave me many new experiences; like playing in front of people	1	2	3	4	5
3. More connections with my parents around the guitar	1	2	3	4	5
4. Expanded my understanding of different types of music and different instruments	1	2	3	4	5
5. Gave me a reason to interact with my sibling	1	2	3	4	5
6. This class is like a family and we play together	1	2	3	4	5
7. Cool teachers from the community who take the time to teach us	1	2	3	4	5
8. Make your parents proud	1	2	3	4	5
9. Given me more confidence	1	2	3	4	5
10. Learning different styles of playing guitar	1	2	3	4	5
11. Opened doors to things I never thought of... like going to college for music	1	2	3	4	5
12. Sometimes this class is so much fun, in the next class I have a better attitude	1	2	3	4	5
13. Sometimes I would rather play guitar than do my homework	1	2	3	4	5
14. Made me a better guitar player,	1	2	3	4	5
15. Learning to play with fingers vs. pick	1	2	3	4	5
16. Learned about history of music	1	2	3	4	5
17. With your fingers you can play faster than with a pick	1	2	3	4	5
18. Learned about the instrument itself	1	2	3	4	5
19. Made new friends	1	2	3	4	5
20. In this class we all choose to be here, unlike a required class	1	2	3	4	5
21. Structure of the class makes it easier to communicate with other students	1	2	3	4	5
22. I listen to songs differently, not just lyrics, but the measure and the beat	1	2	3	4	5
23. It made me interested in a wider variety of music – more instrumentals	1	2	3	4	5
24. Helps me understand how to express my emotions through the music/guitar	1	2	3	4	5
25. I understand how music tells a story now	1	2	3	4	5
26. The guitar experience is something I can take with me and play always	1	2	3	4	5
27. On guitar days, it is my reason to come to school	1	2	3	4	5
28. Guitar class helps me get through other classes I don't like	1	2	3	4	5
29. You know you're going to feel better after guitar class	1	2	3	4	5

	Not at all				Very much
30. I understand teachers better	1	2	3	4	5
31. I have a better relationship with my guitar teacher than my others	1	2	3	4	5
32. This class has more interaction with the teachers – everyone gets attention	1	2	3	4	5
33. Because of this class I am thinking of being a professional musician when I get older	1	2	3	4	5
34. This class has changed my attitude about school in general	1	2	3	4	5
35. Looking forward to this class in the future (next year, next semester)	1	2	3	4	5
36. I Know I'll be a better player next year	1	2	3	4	5
37. I like learning from other students, instead of just from teachers	1	2	3	4	5
38. It feels good to help other students learn	1	2	3	4	5
39. It gives me a feeling of accomplishment	1	2	3	4	5
40. Easier to ask for help in this class, doesn't make you feel dumb if you don't get it	1	2	3	4	5
41. I work harder because I don't want to let the group down	1	2	3	4	5
42. We are one big group, like a family	1	2	3	4	5
43. It's ok in this class if you don't understand	1	2	3	4	5
44. We learn weird facts about history... like strings are not really made out of cat guts	1	2	3	4	5
45. I like that we play in pieces or sections - so we are all needed	1	2	3	4	5
46. Sounds cool when everyone plays together	1	2	3	4	5
47. Everyone messes up in this class sometimes, so it doesn't feel bad to mess up	1	2	3	4	5
48. Unlike math, you can feel music (like when you play the base string)	1	2	3	4	5
49. This class helps motivate me to continue to learn	1	2	3	4	5
50. Changed the style of my play	1	2	3	4	5
51. Made me more determined when I try to learn a new song or technique	1	2	3	4	5
52. We all help each other to be better	1	2	3	4	5
53. Playing ensemble helps you pay attention better	1	2	3	4	5
54. Makes you more supportive of each other	1	2	3	4	5
55. Nylon strings on classical guitar makes it easier to play, it doesn't hurt	1	2	3	4	5
56. Helps me learn other instruments more easily	1	2	3	4	5
57. Motivated me to play a variety of other instruments	1	2	3	4	5
58. I feel proud of myself	1	2	3	4	5
59. Helped me play in public despite my anxiety	1	2	3	4	5
60. Everyone knows that everyone else is trying their best	1	2	3	4	5
61. You know people learn differently, so you are patient	1	2	3	4	5
62. I like that nails are important for classical guitar	1	2	3	4	5
63. We get to meet famous classical guitar musicians and feel connected to them	1	2	3	4	5
64. It's a different connection with an adult – equal, not just student-teacher	1	2	3	4	5
65. Good to have the same teacher over time	1	2	3	4	5
66. Because we work hard we've been chosen to do things other classes don't get to do, and that feels good	1	2	3	4	5
67. Class emphasizes good technique	1	2	3	4	5

Thank You

**Austin Classical Guitar Society
Educational Outreach Program
Concept Mapping Project
Rating Sheet 2**

For each of the statements below about the classical guitar program, circle the number that best represents how importance you think this idea is for you as a student in the class.

Rate each statement below on a 1 to 5 scale where:

- 1=Not at all important
- 2=A little important
- 3=Somewhat important
- 4=Very important
- 5=Extremely importance

	Not at all important			Extremely important	
	1	2	3	4	5
1. The class helped me be persistent in learning things that are hard	1	2	3	4	5
2. The class gave me many new experiences; like playing in front of people	1	2	3	4	5
3. More connections with my parents around the guitar	1	2	3	4	5
4. Expanded my understanding of different types of music and different instruments	1	2	3	4	5
5. Gave me a reason to interact with my sibling	1	2	3	4	5
6. This class is like a family and we play together	1	2	3	4	5
7. Cool teachers from the community who take the time to teach us	1	2	3	4	5
8. Make your parents proud	1	2	3	4	5
9. Given me more confidence	1	2	3	4	5
10. Learning different styles of playing guitar	1	2	3	4	5
11. Opened doors to things I never thought of... like going to college for music	1	2	3	4	5
12. Sometimes this class is so much fun, in the next class I have a better attitude	1	2	3	4	5
13. Sometimes I would rather play guitar than do my homework	1	2	3	4	5
14. Made me a better guitar player,	1	2	3	4	5
15. Learning to play with fingers vs. pick	1	2	3	4	5
16. Learned about history of music	1	2	3	4	5
17. With your fingers you can play faster than with a pick	1	2	3	4	5
18. Learned about the instrument itself	1	2	3	4	5
19. Made new friends	1	2	3	4	5
20. In this class we all choose to be here, unlike a required class	1	2	3	4	5
21. Structure of the class makes it easier to communicate with other students	1	2	3	4	5
22. I listen to songs differently, not just lyrics, but the measure and the beat	1	2	3	4	5
23. It made me interested in a wider variety of music – more instrumentals	1	2	3	4	5
24. Helps me understand how to express my emotions through the music/guitar	1	2	3	4	5
25. I understand how music tells a story now	1	2	3	4	5
26. The guitar experience is something I can take with me and play always	1	2	3	4	5
27. On guitar days, it is my reason to come to school	1	2	3	4	5
28. Guitar class helps me get through other classes I don't like	1	2	3	4	5
29. You know you're going to feel better after guitar class	1	2	3	4	5
30. I understand teachers better	1	2	3	4	5

	Not at all important			Extremely important	
	1	2	3	4	5
31. I have a better relationship with my guitar teacher than my others	1	2	3	4	5
32. This class has more interaction with the teachers – everyone gets attention	1	2	3	4	5
33. Because of this class I am thinking of being a professional musician when I get older	1	2	3	4	5
34. This class has changed my attitude about school in general	1	2	3	4	5
35. Looking forward to this class in the future (next year, next semester)	1	2	3	4	5
36. I Know I'll be a better player next year	1	2	3	4	5
37. I like learning from other students, instead of just from teachers	1	2	3	4	5
38. It feels good to help other students learn	1	2	3	4	5
39. It gives me a feeling of accomplishment	1	2	3	4	5
40. Easier to ask for help in this class, doesn't make you feel dumb if you don't get it	1	2	3	4	5
41. I work harder because I don't want to let the group down	1	2	3	4	5
42. We are one big group, like a family	1	2	3	4	5
43. It's ok in this class if you don't understand	1	2	3	4	5
44. We learn weird facts about history... like strings are not really made out of cat guts	1	2	3	4	5
45. I like that we play in pieces or sections - so we are all needed	1	2	3	4	5
46. Sounds cool when everyone plays together	1	2	3	4	5
47. Everyone messes up in this class sometimes, so it doesn't feel bad to mess up	1	2	3	4	5
48. Unlike math, you can feel music (like when you play the base string)	1	2	3	4	5
49. This class helps motivate me to continue to learn	1	2	3	4	5
50. Changed the style of my play	1	2	3	4	5
51. Made me more determined when I try to learn a new song or technique	1	2	3	4	5
52. We all help each other to be better	1	2	3	4	5
53. Playing ensemble helps you pay attention better	1	2	3	4	5
54. Makes you more supportive of each other	1	2	3	4	5
55. Nylon strings on classical guitar makes it easier to play, it doesn't hurt	1	2	3	4	5
56. Helps me learn other instruments more easily	1	2	3	4	5
57. Motivated me to play a variety of other instruments	1	2	3	4	5
58. I feel proud of myself	1	2	3	4	5
59. Helped me play in public despite my anxiety	1	2	3	4	5
60. Everyone knows that everyone else is trying their best	1	2	3	4	5
61. You know people learn differently, so you are patient	1	2	3	4	5
62. I like that nails are important for classical guitar	1	2	3	4	5
63. We get to meet famous classical guitar musicians and feel connected to them	1	2	3	4	5
64. It's a different connection with an adult – equal, not just student-teacher	1	2	3	4	5
65. Good to have the same teacher over time	1	2	3	4	5
66. Because we work hard we've been chosen to do things other classes don't get to do, and that feels good	1	2	3	4	5
67. Class emphasizes good technique	1	2	3	4	5

Thank You

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