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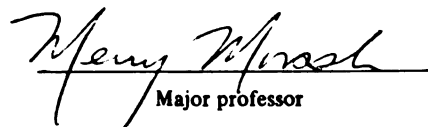
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CREATIVE EXPRESSION SESSION TO INCREASE THE
INTERNAL LOCUS OF CONTROL OF ADOLESCENTS
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CREATIVE EXPRESSION SESSION TO INCREASE THE
INTERNAL LOCUS OF CONTROL OF ADOLESCENTS

BY

Pamela A. Shaver

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
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ABSTRACT

CREATIVE EXPRESSION SESSIONS TO INCREASE THE INTERNAL LOCUS OF CONTROL OF ADOLESCENTS

BY

Pamela A. Shaver

The purpose of the research project was to determine if creative expression sessions designed to increase the internal locus of control of adolescents would effectively do so. The effectiveness was measured through a comparison of the experimental and control group's pre- and post-test scores from the Nowicki/Strickland Locus of Control Test for Children. The sample was thirty-three, 9 to 15 year old, members of the Boys Club of Jersey City, New Jersey.

Past research found that: externality was found more often in a delinquent rather than a non-delinquent population; externality was attributed to individuals exhibiting more maladaptive behaviors and programs designed to improve the internal locus of control of adolescents have been successful. An analysis of data from this project, however, showed no statistical significant difference between the two group's post-test scores.

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CHAPTER I

INTRODUCTION

Introduction

The purpose of this research project was to discover if creative expression sessions designed to increase adolescents' belief that they have control over the outcome of their artwork would have an effect on the participants' scores from an instrument measuring the degree of internal/external locus of control. It was expected that the internal locus of control of the experimental group participating in the sessions would be significantly different from that of the control group.

The project was formulated from a verbal survey and observation conducted with approximately one hundred and fifty incarcerated juvenile delinquents over a twenty-eight month period of time. The survey revealed that virtually all of the adolescents felt the reason for their detainment had very little to do with the illegal act they were accused of committing. Furthermore, most of the youth felt their incarceration had more to do with luck, fate or powerful others (external locus of control) than with their own behavior (internal locus of control).

Observation of the same incarcerated population's use of recreational free-time showed that most of the juveniles were interested in at least one form of art (graphic, performing or literary).

The conclusions reached from the survey and observations were reinforced by the responses from a questionnaire distributed to 29 Bay County, Michigan professionals working with juvenile delinquents in the Fall of 1982 and a self-report survey of youth housed at the Bay County Juvenile Detention Center from December 1982 to August 1983 (Appendix A & B).

A review of related literature, (presented fully in Chapter II), substantiated that the conclusions had validity and that the research project would be meaningful. Most importantly the reviewed literature revealed that: juvenile delinquent populations were more externally oriented than non-delinquent populations (Beck 1976, Gilmore 1978, Kendell 1978, Kumchy 1980, Martin 1976); individuals possessing creative personalities correlated to individuals having internal locus of control (Aggarwal 1977, Churchill 1976); and the most critical factors in the successful modification of external to internal locus of control have been through the promotion of an awareness of behavior by reinforcement of contingencies which allow the youth to actually experience contingencies between their own behavior and the

subsequent reinforcements (Nowicki 1973, Herson 1979, Ollendick 1980, Straub 1979).

Background of the Problem

The theoretical base for the project falls within the social learning theory. The social learning theory deals with the interactions of an individual with their meaningful environment. The theory defines personality as a set of potentials for responding to particular kinds of social situations. One of the basic assumptions of the theory is that occurrences of a behavior are determined not only by the nature or importance of goals or reinforcements but also by the person's anticipation or expectancy that these goals will occur.

From the social learning theory, Julian B. Rotter developed the locus of control construct, postulating that individuals develop either an internal or an external generalized expectancies, which is a variable of personality in this theory.

Individuals possessing an external locus of control believe that outside forces such as luck, fate, chance or powerful others control the reinforcements (rewards or punishments) they receive. Individuals possessing an internal locus of control believe the reinforcements they receive are contingent on their own behaviors. Internally oriented

individuals assume responsibility for their actions, whereas externally oriented individuals do not.

Another dimension of the social learning theory is the notion that criminality is a product of a relative inability to learn an instrumental avoidance response (Raine, 1982). The notion points to the importance of internal locus of control development, since what is required is the learning of the contingency between one's behavior and the consequences.

In the 1975 edition of PERSONALITY, Rotter and Hochreich state, "It seems logical that belief in one's own efforts can produce changes is an important ingredient in getting people to better their life's, whether in the area of adjustment, achievement, ecology, politics or social living." (p.165).

Phares, in LOCUS OF CONTROL IN PERSONALITY, 1976, has also found the most basic characteristic of internal oriented individuals is their greater efforts at coping with or attaining mastery over their environment. He also found internals to exhibit greater self-control, be more cautious and engage in less risk taking behavior than externals.

Other studies have found externally oriented individuals to: recall more negative events and be distraught longer (Lefcourt, et al , 1981, Mischel, 1976), have less self-acceptance, less control of delay of gratification,

less ability to utilize cues and stimulation from the environment, mediate achievement behavior (Gilmore 1978), have less effective social skills, more disturbance in relationships, less effective communication skills, less empathy to others and more aggressive behaviors than internally oriented individuals (Hersen, Ollendick, 1979, Matthew, 1977).

Although a dichotomy of externality being bad and internality being good is not to be presented, the preceding list of attributes suggest that externally oriented individuals show more maladaptive behavior than do internally oriented persons.

Moreover, juvenile delinquents have been found to be more externally oriented than non-delinquent control groups in many studies: Beck, 1976, Gilmore, 1978, Kendell, 1978, Kumchy, 1980, Martin, 1978. Ollendick's research in 1980 found that internally oriented youth committed fewer offenses in a behaviorally-oriented institutional program with evidence of lower recidivism rates one year following their discharge than externally oriented youth did.

A correlation has also been found between persons testing high on internal locus of control tests and high on creativity tests (Churchill, 1976, Verna, 1977). Similar traits have been found in persons with creative personalities and persons with internal locus of control:

independence, alertness, competence, self-confidence, assertiveness and task involvement (most notably recorded by Churchill 1976).

Churchill, 1976, also found that parental antecedents of creative and internally oriented children indicate many of the same characteristics: they encourage independence, they are warm, nurturant, supportive and accepting and they use consistent discipline methods.

Research has also found that the most critical factors in the successful modification of external to internal locus of control have been through the promotion of an awareness of behavior by reinforcement of contingencies which allow the youth to actually experience contingencies between their own behavior and the subsequent reinforcements (Nowicki 1973, Hersen & Ollendick 1979, Roundtree 1979).

Treatment

The treatment the experimental group received was eight, one and one half hour creative expressions sessions (Appendix C). The sessions were facilitated at the Boys Club of Jersey City, New Jersey during their regular operating hours, from October 27th to December 29th, 1987.

The sessions were designed and based on research and a pilot project conducted at the Bay County Detention Center, Bay City, Michigan between December 1982 and August 1983

(Appendix D). The development and facilitation of the thirty-three pilot project sessions were funded through a grant from the Michigan Council for the Arts.

The sessions centered around easily manipulated materials (i.e. clay, paper, pencil, canvas and tempera paint) and guided discussion. At the end of the eight weeks, an art show was held to recognize the participant's work.

Selection of Sample

The subjects of this research project were boys between the ages of 9 and 15 years of age who were members of the Boys Club of Jersey City, New Jersey.

All members between the ages of 10 and 16 years of age were invited to attend a pizza party which they were told would be the introduction to eight weeks of creative expression sessions. The party was promoted by posters hung and announcements made at the Club and letters sent to the parents (Appendix E).

Thirty-two members attended the pizza party and were pre-tested with the Nowicki/Strickland Locus of Control Scale for Children. The thirty-two youth were then randomly selected to either the experimental group or the control group.

The experimental group of youth were informed by the Club Director of the time, days and place of the art sessions.

The control group was also contacted by the Club Director and told that they would be participating in art sessions that would be conducted during the next season and that they would be invited to attend an art show and a pizza party.

At the end of the session all thirty-two members were contacted by mail to attend the pizza party and art show. The post-test was given before the pizza party. Twenty youth attended the second pizza party and were post-tested.

Selection of Measurement Instrument

The Nowicki/Strickland Locus of Control Scale for Children was selected to measure the locus of control of the sample. The scale was designed to measure the generalized expectancies for internal vs external locus of control of third through twelfth graders. It is a forty item paper and pencil test having a "Yes or No" response mode (Appendix F).

The scale's internal consistency and retest reliabilities were found to be moderately high (.60's and .70's), (Gilmore 1978). Test-retest reliability, tested six weeks apart was: .66 for 7th graders and .71 for tenth graders, (Johnson 1976). Internal consistency via the split-half method corrected by the Spearman-Brown Prophecy Formula was: $r=.68$ (grades 6 thru 18), $r=.74$ (grades 9 thru 11) and $r=.81$ (grade 12), (Johnson 1976).

The scale, based on Rotter's definition of internal/external locus of control or reinforcement dimension, was also found to be psychometrically reliable and valid with juvenile delinquents (Beck and Ollendick 1976; Kendal et al. 1978; Ollendick and Ollendick 1976).

The reliability of the self-questionnaire was determined by administering it to the sample before and after the creative expression sessions (Appendix G).

Collection of Data

All subjects of this research project were pretested on the Nowicki/Strickland Locus of Control Scale for Children and a self-report questionnaire on Tuesday, October 20, 1987.

The directions and questions for the scale and the self-report questionnaire were read aloud by the facilitator. The youth answered the questions as they were read aloud. An additional adult was also present in the room to answer questions the members asked and to assist members who lost their place on the scale or questionnaire.

The experimental and control group were then randomly selected. On Tuesday, December 22, 1987, the subjects were once again brought together to be post-tested on the Nowicki/Strickland Locus of Control Scale for Children and the self-report questionnaire. The same procedure was followed at the post-testing.

Treatment of Data

The collected data of the pre- and post-tests of the experimental and control group's scores on the Nowicki/Strickland Locus of Control Scale for Children were analyzed: first, to determine if there was a significant difference between the pre-test scores of the experimental and control groups and secondly, to determine if there was a significant difference between the post-test scores of the two groups.

The descriptive statistics, an analysis of covariance, test of the correlation of pre-test, the statistical hypothesis and the self-report questionnaire variables to locus of control, response to nonresponse and delinquent to non-delinquent youth were analyzed to determine the success of the project.

The null hypothesis: H_0 : There is no statistically significant difference between the post-test mean scores of the experimental and control groups on the Nowicki/Strickland Locus of Control Scale for Children, was tested at the statistical significant level of .05.

The research hypothesis: H_1 : There is a statistically significant difference between the post-test mean scores of the experimental and control groups on the Nowicki/Strickland Locus of Control Scale for Children, was tested at the statistical significant level of .05.

Limitations of the Study

The two major limitations of the study are the sample size and the duration of the treatment.

The sample size was small at pre-testing (n=32), but dropped even lower at post-testing (n=20). The loss of subjects may be due to the transient neighborhood the Club is located in and that there was not a mandatory approach to assure the subjects would return to be post-tested.

The duration of the project (8 weeks) was also a major limitation. A rapport was just being established with the experimental group when the final session was facilitated. Adding to the short-time period of the treatment, only one of the subjects from the experimental group attended all eight sessions with two of the group only attending one session (they, however, did not return to be post-tested).

Independent variables such as the subjects' ability to comprehend abstract thought or concepts; the dynamics of the group, (ie: group support to do their own work and very talented or advanced individuals, superior command of medium ect.), may have had an effect on the scores.

The post-test scores of the experimental group may have been askewed because the facilitator of the creative expression sessions also was the administrator of the instrument. Thus, the subjects of the experimental group may have formed

a bond with this person and may have attempted to please this person by answering the questions on the instrument in a way that they would think pleased the facilitator.

Significance of the Research Project

The significance of the research project is based on the probability that the creative expression sessions will effectively increase the internal locus of control of the youth participating in the sessions and that the increased locus of control will assist the youth lead more adaptive, non-delinquent lives.

This research project is also significant because it has potential to lead to a more sophisticated research project involving a longitudinal study of incarcerated delinquent's recidivism rates as related to increased internality from participation in the creative expression sessions and ultimately to an effective delinquency prevention and/or treatment program.

Summary of the Chapter

Chapter I presents an introduction to the research project designed to increase the internal locus of control of youth participating in creative expression sessions, in terms of: background of the problem, selection of the samples, measurement, collection and treatment of the data and the

limitations and significant of the study. It also presents the theoretical framework of the locus of control construct.

Organization of the Thesis

Chapter One has presented a general introduction to the purpose and scope of this investigation. Chapter Two reviews the literature pertinent to the investigation. Chapter Three presents the design of the study, the selection of subjects, their assignment of the experimental and control groups, the method of collecting data, the selection of measurement instruments, the null hypothesis to be tested and the statistical techniques used in analyzing the data. Chapter Four discusses the findings of the study. Chapter Five presents the summary, conclusions, implications, and speculations inherent in the study. The appendixes present examples of various materials used in the study.

CHAPTER II

REVIEW OF RELATED LITERATURE,

Introduction

The purpose of this chapter is to review the literature pertinent to the major question of this research project which is to determine if creative expression sessions designed to increase adolescents' belief that they have control over the outcome of their artwork will have an effect on the participants' scores on an instrument measuring the degree of internal/external locus of control.

The search utilized the criminological and psychological abstracts from 1967 to 1986 and also the subject card catalog at Michigan State University's main library.

The review was sought to offer guidance in determining the following questions:

- Has there been past success in improving the internal locus of control of adolescents? If so, what type of programs have been successful?
- What type of art programs have been used successfully with an adolescent (particularly juvenile delinquents) population?
- Does a relationship exist between externally oriented individuals and maladaptive and/or delinquent behavior?
- Does a relationship exist between creativity and internality?

Attempts at Improving Internal Locus of Control

Based on the reviewed literature it was found that there have been several published attempts at improving the internal locus of control of adolescents (Calpin, 1980; Martin, 1976; Ollendick and Hersen, 1979; Ollendick and Elliot, 1980; Straub, 1979; Nowicki, 1975; Nowicki, 1982; Davidson, 1974; Schallow, 1975; Roundtree, 1979).

It has also been found that the most critical factor in the successful modification of externality to internality has been through the promotion of an awareness of behavior by reinforcement of contingencies between individuals' own behavior and the subsequent reinforcements (Nowicki, 1973; Ollendick and Hersen, 1979; Roundtree, 1979).

The promotion of an awareness of behavior and the subsequent reinforcement to improve internality has been accomplished through: conducting ten, 75 minute per week, social skills training consisting of instruction, feedback, modeling, behavioral rehearsal, reinforcement and graduated homework assignments (Ollendick and Hersen, 1979, Martin 1976, Calpin, 1980); two-weeks of structured wilderness camping experiences with inner city youth (Nowicki, 1973); six and one half months of behavioral management techniques which consisted of positive role modeling by juvenile probation officers, guided discussion, and individual and group counseling (Roundtree, 1979).

Programs that did not significantly improve the internal locus of control of the experimental group but were based on the promotion of an awareness of the action on outcomes were: a high-school simulation game conducted over a six week time frame (Straub, 1979) and a behavioraial modification program using a fixed token economy and flexible behavioral contracting system conducted over a one year period of time (Ollendick 1980).

Both the research which resulted in an increase of internal locus of control (Ollendick and Hersen, 1979, Martin 1976, Calpin, 1980, Nowicki, 1973, Roundtree, 1979) and the research that did not result in an improvement (Straub, 1979, Ollendick 1980) suffered from a small sample size.

The presented studies offered encouragement to the significance of this research project by citing successful program examples in which internality was enhanced. Like the cited programs that increased internal locus of control of adolescents, the treatment utilized in this research project was based on the promotion of an awareness of an individuals behavior on the subsequent outcome.

Art Programs With Adolescents

The reviewed literature produced 14 citiation related to working with special adolescent populations through various art mediums. Seven studies dealt specifically with a

juvenile delinquent population (Grant, 1959; Rabinow, 1978; Thelan, 1976; Uhlin, 1979; Kramer, 1958; Fleshman, 1981; Wathney, 1979). They utilized the following art media: self-expression through painting, (Grant, 1959); drama, (Rabinow, 1978); video, (Thelan, 1976); graphic arts (Uhlin, 1979 and Kramer, 1958); photography and literature (Fleshman, 1981); and psychodrama (Wathney, 1979).

Seven additional studies were found utilizing various art media with special adolescent populations (Horowitz, 1980; Chin, 1980; Dequine, 1984; Selzen, 1982; Poore, 1977; Carter, 1979; Mayhem, 1978). The following art media was utilized with special adolescent populations: photography with recreational center youth, (Horowitz, 1980); video with high-school drop-outs, (Chin, 1980); video with emotionally disturbed youth, (Dequine, 1984); drawing with adolescent outpatients, (Selzen, 1982); graphic arts with vocational adolescents, (Poore, 1977); graphic arts with learning disabled youth, (Carter, 1979) and mixed media with behaviorial disordered youth, (Mayhem, 1978).

Four studies discussed programs which improved both the creativity and the self-concepts of their participants: poetry writing (Torian, 1976); drama (Pisaneschi, 1977); dance (Oshuns, 1977) and video (O'Leary, 1976). One study presented that through creative expression an increase in participants coping skills with regard to anxiety took place (Grossman, 1981).

Other studies related the purely therapeutic benefits that adolescents could receive when working with art materials (Kramer, 1971; Rogers 1978; Packard, 1976).

The presented studies helped in the formulation of the creative art sessions used in this research project. They suggested that the process used by the instructor or facilitator was more important than the specific art medium. The studies confirmed the method derived from the creative expression sessions pilot project. Furthermore they presented the validity of using art as a therapeutic tool and behavioral change agent.

Relationship of Externality to Maladaptive and/or Delinquent Behavior

Eighteen pieces of research presented attributes of individuals possessing internal or external locus of control (Ollendick, 1980; Drwal, 1977; Phares, 1976; Schallow, 1975; Michael, 1977; Swanson, 1981; Friedberg, 1982; Beck, 1976; Duke, 1978; Gilmore, 1978; Kendell, 1978; Kumchy, 1980; Martin, 1978; Jessor, 1968; Raine, 1982; Lefcourt, 1981; Friedberg, 1982; Geist, 1982).

The following attributes were presented to individuals possessing internal or external locus of control:

Internal individuals have:

- fewer offenses and lower rates of recidivism (Ollendick, 1980);
- higher self-acceptance (Drwal, 1977);

- superior cognitive processing skills, greater self-control and more reliance on their own judgement which makes them less susceptible to control of others (Phares, 1976);
- more successful self-modification (Schallow, 1975);
- more popular with peers and selected more often to be work or academic partners (Michael, 1977);
- higher academic achievements (Swanson, 1981);
- higher problem solving skills, more interpersonal trust (Friedberg, 1982),

than external individuals.

External individuals have:

- more probability of being in a delinquent population (Beck, 1976; Duke 1978; Gilmore, 1978; Kendell, 1978; Kumchy, 1980; Martin, 1978);
- been correlated to deviant behavior (Jessor, 1968);
- undersocialization (Raine, 1982);
- more likely to retreat from challenges that threaten to reinforce previous sense of helplessness and were found to be distraught longer about negative events in their lives (Lefcourt, 1981);
- a poorer self-concept (Friedberg, 1982);
- more social anxiety (Geist, 1982),

than internal individuals.

These studies conclude that externality is related to more maladaptive and delinquent behavior than internality. Therefore, treatment which improved an individuals internality has possibility of being a powerful tool in delinquency prevention.

Relationship Between Creativity and Internality

Four studies were found in the review of literature which investigated the correlation of internal locus of control and creativity (Woodman, 1981; Richmond, 1980; Aggarwal, 1977; Churchill, 1976):

- Aggarwal, Churchill and Richmond found that internality was correlate to creativity (the correlation was low in Churchill's study).
- Richmond found that externality was more related to creativity than internality and postulated that perhaps youth raised in the 70's were much different than youth raised in the 60's.

Three studies were found that researched the correlations of creative thinking and delinquent populations and stated that:

- non-delinquent youth scored higher on both verbal and non-verbal creativity (You-Yuh-Kuo, 1967);
- no difference on figural creativity and delinquent population scored lower on verbal creativity (Anderson, 1979);
- socially and emotionally maladjusted children have a higher creative potential than well-adjusted children (Finch, 1982).

Jessor, 1968 and Churchill 1976 also found that parental rearing styles have an effect on a child's level of locus of control. Churchill found a correlation between the parenting styles of creative children and children with high internality.

No conclusion was drawn from the mixed results of the presented studies.

Problems With the Locus of Control Construct

Three pieces of research presented problems with the locus of control construct in the social learning theory:

Phares, 1976, presents the question that perhaps locus of control is a narrow expectancy arising out of specific situations rather than a relatively stable characteristic carried from situation to situation as presented in the social learning theory. He concludes that behavior is determined by both the structure of the situations and the beliefs or expectancies brought into the situation.

Weiner, 1974, proclaims that empirical findings suggest that locus of control influences emotional reactions rather than goal expectancies as presented in the social learning theory and that expectancy shifts are a function of the perceived stability of causal factors and not locus of control.

Rotter, 1975, in relationship to the presented problems and misconcepts related to construct of internal vs external control, defends the construct and states that the social learning theory presents the construct as highly related to situational variables as well as generalized expectancies and that it is presented as only one of three determinants of behavioral potential (reinforcement and psychological situations being the other two).

The presented literature is not thorough enough to imply that the locus of control construct is invalid nor that this research project is invalid. No published literature investigating the validity of the problems were found in the 1980's. The presented problems, however, would be worthy of

further research before extensive time or money was be expended pursuing the presented research problem.

Chapter Summary

The reviewed literature confirmed the importance of this research project:

- externality is correlated to delinquent and maladaptive behavior;
- past programs have been successful in increasing internality;
- past art programs have been successfully used as a change agent for maladaptive behavior;
- past art programs with a similar design to the creative expression session used in this research project have been found to be successful with a delinquent population.

CHAPTER III

DESIGN OF THE INVESTIGATION

Introduction

The purpose of this chapter is to present the design of the investigation. The research project was designed to determine if there would be a statistically significant increase in the internality of the experimental group who participated in the creative expression sessions over that of the control group who did not.

The six aspects of the design were:

1. The selection of the subjects comprising the sample.
2. The assignment of subjects to the experimental or control group.
3. The design of the creative expression sessions.
4. The selection of the measurement instrument used.
5. The design of the procedures for collecting the data.
6. The selection of statistical procedures used to analysis the data.

Selection and Description of the Sample

The subjects of this research project were male, Boys Club members between the ages of 9 and 15 years who attended the Boys Club of Jersey City, New Jersey.

The Boys Club of Jersey City is located in a poverty-ridden area of the inner-city. The membership of the Club is 1,800 boys, between the ages of 7 and 18 years. An average of 270

boys utilize the Club on a daily basis. Annual membership dues are \$5.00 per year.

Members either live within walking distance to the Club or are bused to the Club from a low-income housing project located approximately two miles from the Club. The Boys Club operates its own transportation system for their membership. Few members receive transportation to and from the Boys Club from their parents.

The initial session was promoted to all 10 to 16 year old members who attended the Club between September 21 and October 13, 1987, as a pizza-party and the introduction to an eight-week creative expression class for young artist. The session was advertized at the Club through posters and announcements. Letters were sent to parents of seventy-five of the 10 to 16 year old members who were identified as having the most active attendance of the 1,104 members between this age group. Thirty-two members between the ages of 9 and 15 years attended the initial session. The thirty-two members determined the research sample.

At the initial session the members: received a verbal description of what types of projects they would be doing in the creative expression sessions; completed the Nowicki/Strickland Locus of Control Scale for Children and the self-report questionnaire; ate pizza and drank soda and were told they would be divided into two groups (one to

attend sessions starting the following week and one group to attend sessions the next season).

The thirty-two members were then randomly selected for either the experimental or control group. The selection was made by drawing their membership numbers out of a box.

After the random assignment, the two groups were contacted by the Club Director. The experimental group was informed of the time, days and place of the sessions. The control group was told they would be in the next sessions which would be conducted the following season and that they would also be invited to attend the current sessions' art show and pizza party.

The self-report questionnaire provided a profile of the sample (Appendix G). The following information about the sample was obtained:

- all 32 subjects were interested in art;
- 13 from the experimental group and 10 from the control group had art classes prior to the initial session at school or elsewhere;
- 13 from the experimental group's and 6 from the control group's parents were interested in art. 12 from the experimental and 6 from the control group's parents did artwork;
- 3 from the experimental group and 5 from the control group committed a misdemeanor;
- 1 from both groups committed a felony;
- 8 from the experimental group and 5 from the control group were questioned by the police;
- 2 from both groups were incarcerated by the

police;

- 5 from the experimental group and 2 from the control group lived with both parents;
- 9 from the experimental group and 7 from the control group lived with just one parent;
- 2 from the experimental group and 7 from the control group lived with one natural parent and a step-parent;
- 2 from the experimental group lived with adults other than natural parents;
- 6 of the experimental group lived with adults who were unemployed, 5 of the control group's parents were unemployed;
- All the other control group's parents held jobs of unskilled laborers, all but one of the experimental group's parents held unskilled laborer jobs, one member's parent was a social worker;
- 2 from the control group had no siblings, 7 from the experimental group had 2 siblings, 3 from the control group had 2 siblings, 8 from the experimental group and 9 from the control group had 3 or more siblings (with 1 from the experimental group having 9 siblings);
- the age range of the experimental group was from 9 to 15 years (1 nine year old, 4 ten years old, 1 eleven year old, 6 twelve years old, 4 fifteen years old);
- the age range of the control group was from 11 to 15 years (2 eleven years old, 6 twelve years old, 4 fourteen years old, 1 fifteen year old).

The data obtained from the samples' self-report questionnaire presents an homogeneous group. The likeness of the experimental and control groups were controlled for by their random selection and confirmed by the correlated

t-test on their pre-test Nowicki/Strickland Locus of Control Scale for Children scores.

The sample was representative of the general Boys Club population in terms of socio-economic factors. What may distinguish the sample from the population is their interest in art which would have given them the incentive to attend the initial session.

Description of Creative Expression Sessions

The sessions were designed based on research and thirty-three, one and one half hour, creative expression sessions implemented with incarcerated youth at the Bay County Detention Center, Bay City, MI between December 1982 and August 1983. The development and facilitation of the thirty-three sessions were funded through a grant from the Michigan Council for the Arts.

From the pilot sessions, the most successful art projects were selected for implementation in the eight sessions used for this research project. Successful art projects were determined from the level of enthusiasm and participation of the incarcerated juveniles and from a written evaluation the youth completed at the end of each session (Appendix B).

The resources available and the facility in which the sessions were held were also determining factors in which art projects were selected for the sessions. In addition,

the creative expression sessions were based on programs found to successfully utilized art to create behavioral change.

The sessions centered around easily manipulated materials (i.e. clay, paper, pencil, canvas and tempera paint) and guided discussion. The art supplies and tools used for sessions were placed at each individual work station prior to their arrival.

The eight sessions consisted of:

- Session 1. Members cutting-out images from magazines and gluing them on paper. They then painted the area surrounding the image so that it be camouflaged.
- Session 2. Members continuing work on camouflaged painting and participating in individual guided discussion.
- Session 3. Members working with clay to make 3-dimensional fantastic animal sculpture.
- Session 4. Members participating in individual guided discussion and designing their final project in their choice of clay or paint and canvas.
- Session 5. Members completing their final project design and drawing a self-protrait.
- Session 6. Members beginning work on final project.
- Session 7. Members finishing final project and preparing for the art show.
- Session 8. Members participating in individual guided discussion and putting finishing touches on the art show.

Each session began with an acknowledgement of participant's ability to create art worthy of being exhibited at the art

show that followed the last session. The participant were also told it was to be based on their decision if the works would be shown or not.

A general description of the art project to be worked on during the session was described and questions answered before participants began work.

The sessions took place in the arts & crafts workshop of the Boys Club of Jersey City. The workshop consisted of three attached rooms. The first room was furnished with sturdy work benches and stools. Individual work stations with the session's art project supplies and equipment were set up in this room. Subjects also received initial instructions and started work on projects in the room. The second room held shelves to display finished projects and a small table and chairs. This room was used for individual, (one-on-one, facilitator and participant), discussions as well as for members who needed more space than the work stations provided. The third room consisted of double sinks and an industrial kiln. This room was only used for cleaning up.

The guided discussion took place privately with only the facilitator and participant present and as a group process. Everything the facilitator said to the participants was carefully phrased to reinforce the message that the participants were in control of the outcome of their art project by the decisions they made.

Questions were always answered in a manner which left the ultimate decision up to the participant (i.e. Question, "Can we tear the paper rather than cut it?", Answer, "Sure, that's entirely up to you and what you visualize your finished piece to look like.")

Questions that were asked while the participants were working were answered in a similar manner (i.e. Question, "What color should I use?", Answer, " It's your artwork, it's your decision. What color do you think will look the best?")

"How do I questions", were responded to carefully, (i.e. Question, "How do I paint a straight, thin line?" Answer, "The size of paint brush, amount of paint and practice will determine how wide and straight the line is. Here, practice on this scrap paper before trying it on your canvas.") Because it was imperative the participants viewed their finished artwork as totally their own, the manner in which questions were answered was a vital part of the sessions.

The facilitator never worked directly on the participants artwork and always left the individual with the responsibility of using their own decision to accept or reject the suggestions of the instructor. It was important that the instructors did not work directly on the participants artwork because the participants may have attributed the outcome of their work to the instructor.

Private, individual guided discussions followed the completion of each artwork. The discussions focused on the artwork and the decisions the individual made while working on it. Questions such as: "Are you pleased with the outcome of this project? Why or why not?"; "How would it have turned out differently if you would have choose to use a different color or shape?"; " If you could start all over again what would you change?"; "How would you execute that change?"; "Do you see how your decisions determined the outcome of this project?"; "Let's summarize the decisions you made that lead to this finished work", were asked as part of the dialogue.

Each session ended with an acknowledgement of what a good job each participant did and a reminder for them to think about whether or not they would like to exhibit their project in the art show.

The week before the art show each participant displayed all of their completed projects to the facilitator and discussed why or why not they had decided to show a particular piece. The art show provided the participants with recognition and gave them an additional opportunity to see how their decisions affected them.

The art show was advertized by posters and members gave special invitations to their families and friends.

Sixteen subjects from the experimental group attended the first creative expression session, which was the only session that was attended by the whole group. Only one subject attended all eight sessions, one attended seven, four attend six, two attended five, one attended four, four attended three, one attended two and two only attended one. The two subjects who only attended one session did not return for the art show and therefore, were not post-tested.

The creative expression sessions implemented in this research project were unique from the past documented art sessions used to precipitate behavioral change because there focus was not on the art product they were producing but on the decision making process they were utilizing to execute the work. The importance of the selected art media and projects utilized in the sessions was only that the youth could easily manipulate the medium and enjoy working with it. Proficiency in the media was not important to the success of the sessions.

Instrument

The Nowicki/Strickland Locus of Control Scale for Children was selected to measure the locus of control of the sample. The scale was designed to measure the generalized expectancies for internal vs external locus of control of third through twelfth graders. It is a forty item paper

and pencil test having a "Yes or No" response mode.
(Appendix G)

The scale's internal consistency and retest reliabilities were found to be moderately high (.60's and .70's), (Gilmor 1978). Test-retest reliability, tested six weeks apart was: .66 for 7th graders and .71 for tenth graders, (Johnson 1976). Internal consistency via the split-half method corrected by the Spearman-Brown Prophecy Formula was: $r = .68$ (grades 6 thru 18), $r = .74$ (grades 9 thru 11) and $r = .81$ (grade 12), (Johnson 1976).

The scale, based on Rotter's definition of internal/external locus of control of reinforcement dimension, was also found to be psychometrically reliable and valid with juvenile delinquents (Beck and Ollendick 1976; Kendal et al. 1978; Ollendick and Ollendick 1976).

The Nowicki/Strickland Locus of Control Scale for Children was selected above the two other suitable instruments measuring the level of locus of control for children (Children's Picture Tests of Internal-External Control and The Intellectual-Achievement Response Questionnaire), because of the higher reliability and validity scores. It was also selected because it was the only one reported as being suitable for a juvenile delinquent population.

Data Collection

All subjects of this research project were pre-tested on the Nowicki/Strickland Locus of Control Scale for Children and a self-report questionnaire on Tuesday, October 20, 1987.

Members of the Boys Club of Jersey City, New Jersey, between the ages of 10 and 16, were invited to attend a pizza party and introduction to creative expression sessions. The invitations were extended to the members through announcements, posters at the Club and letters mailed to the parents.

At the meeting on October 20, 1987 members received a verbal description of what types of projects they would be doing in the creative expression sessions, were pre-tested on the instrument, took the self-report questionnaire and had refreshments.

The directions and questions for the scale and the self-report questionnaire were read aloud by the facilitator. The youth answered the questions as they were read aloud. An additional adult was also present in the room to answer questions the members had and to assist members who lost their place on the scale or questionnaire.

The experimental and control group were then randomly selected. On Tuesday, December 22, 1987, the subjects were once again brought together to be post-tested on the

instrument and the self-report questionnaire. The same procedure was followed as described for the pre-testing.

Analysis of Data

The collected data of the pre- and post-tests of the experimental and control groups scores on the Nowick/Strickland Locus of Control Scale for Children were analyzed: first, to determine if there was a significant difference between the pre-test scores of the experimental and control groups and secondly, to determine if there was a significant difference between the post-test scores of the two groups.

The descriptive statistics, an analysis of covariance, a test of the correlation of the pre-test, the research hypothesis, and the self-report questionnaire variables to locus of control, respondents to nonrespondence and delinquent to non-delinquent youth were analyzed to determine the success of the project.

The null hypothesis, H_0 : There is no statistically significant difference between the post-test mean scores of the experimental and control groups on the Nowicki/Strickland Locus of Control Scale for Children, was t-tested at the statistical significant level of .05.

The research hypothesis, H1: There is a statistically significant difference between the post-test mean scores of the experimental and control groups on the Nowicki/Strickland Locus of Control Scale for Children, was t-tested at the statistical significant level of .05.

In addition, the self-report questionnaire was administered at both the pre- and post-testings to determine the test/retest reliability.

Limitations of the Study

The two major limitations of the study are the sample size and the duration of the treatment.

The sample size was small at pre-testing (n=32), but dropped even lower at post-testing (n=20). The loss of subjects may have been due to the transient neighborhood the Club is located in and that there was not a mandatory approach to assure the subjects would return to be post-tested.

The duration of the project (8 weeks) was also a major limitation. A rapport was just being established with the experimental group when the final session was facilitated. Adding to the short-time period of the treatment: only one of the subjects from the experimental group attended all eight sessions and two of the group only attended one session (they, however, did not return to be post-tested).

Independent variables such as the subjects ability to comprehend abstract thought or concepts; the dynamics of the group,(i.e. group support to do own work and very talented or advance individuals with superior command of medium may have had an effect on the scores).

The post-test scores of the experimental group may have been askewed because the facilatator of the creative expression sessions was also the administrator of the instrument. Thus, the subjects of the experimental group may have formed a bond with this person and may have attempted to please this person by answering the questions on the instrument in a way that they would think would please the facilatator.

Chapter Summary

Chapter III has presented the research design of this study. Six sub-problems inherent in the design were discussed. They included:

1. The selection and description of the subjects comprising the sample.
2. The assignment of subjects to the experimental and the control groups.
3. The description of the treatment.
4. The selection and description of the measurement instrument.
5. The procedures for collecting the data.
6. The statistical procedures used to analyze the data.

CHAPTER IV

RESULTS OF THE INVESTIGATION

Introduction

The major purpose of this research project was to determine if creative expression sessions would have an effect on the internal locus of control of a group of teenage Boys Club members.

A forty question, yes-no response, paper and pencil measurement of locus of control and a self-report questionnaire were used to investigate the research question.

The descriptive statistics, an analysis of covariance, a test of the correlation of the pre-test, the hypothesis, and the self-report questionnaire variables to locus of control, respondents and nonresponse and delinquent and non-delinquent youth were analyzed to determine the success of the project.

Summary of Descriptive Data

The dependent variable is the level of internal/external locus of control each sample has. The level of locus of control was operationalized through the results from the Nowicki/Strickland Locus of Control Scale for Children. The

means and standard deviation for this variable was determined for the experimental and control groups at pre- and post-testing. The results are presented in Tables 4-1 and 4-2.

The scores on the instrument had a possible range of 0 to 40, with the higher score representing greater externality. At pre-testing the range for the : sample scores = 9 to 25 (N=32); the experimental group scores = 9 to 25 (N=16); and the control group scores = 12 to 23 (N=16).

TABLE 4-1
Pre-Testing Means and Standard Deviations

Group	Mean	Standard Deviation	N
Sample	16.813	3.729	32
Experimental	16.5	4.168	16
Control	17.125	3.199	16

The range of the scores at post-testing were: sample = 8 to 23 (N=20); experimental group = 8 to 23 (N=11) and control group = 8 to 23 (N=9).

TABLE 4-2
Post-Testing Means and Standard Deviations

Group	Mean	Standard Deviation	N
-------	------	--------------------	---

Sample	16.25	3.542	20
Experimental	15.818	4.802	11
Control	16.778	4.237	9

Correlation of Pre-Test Scores

A correlation of the means of the experimental and control group's pre-test scores were tested at a 95% level of certainty.

The analysis of the data resulted in $t=.923$, with a critical value = 1.697. Therefore, a statistical significant difference was not found between the experimental and control groups pre-test scores and the pre-test locus of control levels of the experimental and control groups were compatible.

Test of Statistical Hypothesis

The research project investigated the question: Could creative expression sessions designed to increase adolescents belief that they have control over the outcome of their artwork have an effect on the participant scores on an instrument measuring the degree of internal/external locus of control?

The question was operationalized through the Nowicki/Strickland Locus of Control Scale for Children mean test scores of the experimental and control groups. The

answer to the question was determined by a test of the statistical hypothesis on the post-test mean scores of the two groups. The hypothesis was tested at the .05 level of statistical significance.

The null hypothesis reads: H_0 = There is no statistically significant difference between the post-test mean scores of the experimental and control groups on the Nowicki/Strickland Locus of Control Scale for Children.

The research hypothesis reads: H_1 = There is a statistically significant difference between the post-test mean scores of the experimental and control groups on the Nowicki/Strickland Locus of Control Scale for Children.

TABLE 4-3

Research Hypothesis

1. $H_0 = n_1 - n_2 = 0$
2. $H_1 = n_1 - n_2 = 0$
3. Table 4-3
4. Alpha = .05
5. One tail upper
6. $C = 1.734$
7. If $t \notin 1.734$ reject H_0
8. $t = .103$
9. Fails to reject H_0

Therefore, the creative expression sessions did not effect the post-test mean scores of the experimental group and the research hypothesis is rejected.

ANOVA with the pre-test scores as covariate found the raw regression coefficient at .155 and no significant difference was found which also substantiated the rejected hypothesis test.

Test/Retest Reliability of Self-Report Questionnaire

The self-report questionnaire was administered to the thirty-two subjects at the same time as the pre-test. Of the thirty-two subjects, only twenty returned to take the post-test and to be retested on the self-report questionnaire.

Of the twenty subjects who took the retest: 12 answered from 1 to 6 questions differently between the pre and post testing: 6 answered differently on 2 questions; 1 answered differently on 4 questions; 2 answered differently on 6 questions; and 2 answered differently on 1 question. This results in a low test/retest reliability.

A cross tabulation and a chi-square test was used to determine if there was a significant difference between the experimental and control groups on the answers from the self-report questionnaire. No significant difference was found between the answers of the experimental and control

groups on pre-test or post-test crime or detainment variables. Likewise, no significant difference was found between the two groups on variables of parent's employment or age. A significant difference was found between who the two groups lived with at a .0222 level of difference. Twice as many subjects from the experimental group lived with two parents as did the control group.

The Fisher's Exact Test was used to determine if there was a significant difference in the locus of control of the subjects who attended five or more sessions and those who did not. No significant difference was found at .4 on a one-tail test or .55 on a two-tail test. Neither was a significant difference found between the subjects who attended more sessions and those who did not on the following self-report variables: delinquency, adults lived with, age, and employment of parents.

Locus of Control Scores Correlated to Self-Report Questionnaire Variables

A test was used to determine if there was a significant difference between the sample's locus of control scores and the following listed variables on the sample's answers to the self-report questionnaire.

No significant difference was found between the locus of control scores and the samples who answered that they had committed either a misdemeanor or a felony, the number of

siblings in their family or their age. A slight significant difference, $t = 1.95$, was found between the tested level of locus of control and the youth that answered they had been detained by the police.

The self-report questionnaire may not have been an accurate measurement of delinquency, because the subjects may have felt it was not truly confidential and therefore did not select truthful responses. A check was not made to determine if their responses corresponded to official records.

Chapter Summary

Chapter IV describes the results of this investigation. A summary of the descriptive data, an analysis of covariance, a test of the correlation of the pre-test scores and statistical hypothesis were analyzed and the data presented. The test/retest reliability of the self-report questionnaire and the correlation of the locus of control scores to self-report questionnaire variables also were presented.

The results of the investigation are:

1. No significant difference was found between the locus of control pre-test scores of the experimental and control groups.
2. No significant difference was found between the locus of control post-test scores of the experimental and control groups, therefore the sessions were not found to improve the internal locus of control of the experimental group.
3. No significant difference was found between the subject's level of locus of control and

self-report variables other than detention.
A slight significant difference was found between
the subjects who had been detained by police
and those who had not been detained.

CHAPTER V

SUMMARY, CONCLUSION AND RECOMMENDATION

This chapter presents a review of the purpose of this investigation, a summary of the procedures used to collect and analyze the data, a restatement of the research findings, the conclusion and recommendations for future research.

Purpose of Investigation

This investigation sought to determine if creative expression session designed to improve the internal locus of control of adolescents would make a significant difference on the post-test mean scores on the experimental and control group's locus of control (in the direction of internality).

Collection and Analyses of the Data

The sample consisted of 32, male, members of the Boys Club of Jersey City, New Jersey between the ages of 9 and 15 years. The Club has 1,800 members of this age.

All members between the ages of 10 and 16 years were invited to attended an introductory creative expression session and pizza party. The invitation was extended to the members by

posting signs and making announcements at the Club and sending a letter to the members' parents.

The 32 members who attended the initial meeting completed the pre-test of the Nowicki/Strickland Locus of Control Scale for Children and a self-report questionnaire.

The 32 subjects were randomly assignment to experimental or control groups. The experimental group attended 8, one and one half hour, creative expression sessions.

The sessions consisted of easily manipulated media and guided discussion. The 8 sessions ended with the members work being exhibited.

All 32 subjects were invited to an art show where the post-test of the locus of control measurement and the self-report questionnaire were administrated. Twenty subjects returned for the post-test.

Summary of the Findings

The descriptive statistics, an analysis of covariance, test of the correlation of the pre-test, the research hypothesis and the self-report questionnaire variables to locus of control, the responce to nonresponce and delinquents to non-delinquent youth were analyzed to determine the success of the project.

The analysis of the data failed to reject the null hypothesis, therefore no significant difference was found between the experimental and control group.

Conclusion

The following conclusions can be made based on the statistical analysis implemented:

1. No significant difference was found between the pre-test mean scores of the experimental and control groups. Therefore, the two groups are comparable.
2. No significant difference was found between the post-test mean scores of the experimental and control groups. Therefore, the internal locus of control of the experimental group did not improve over the control group.
3. A low test/retest reliability was found on the self-report questionnaire. Therefore, the information obtained from the questionnaire may not be accurate.

Discussion

Based on the findings of this study, the creative expression sessions designed to increase adolescents belief that they have control over the outcome of their artwork did not have an effect on the participants scores on an instrument measuring their internal/external locus of control. The thesis of this research project was the belief that the sessions would increase the participants internal locus of control.

A number of variables may have deterred the expected increase to occur:

1. Small sample size which additionally suffered from

37% mortality rate.

2. Too few sessions which additionally suffered from subjects not attending all of the offered sessions.

Recommendations for Future Research

It is highly recommended that future research use the formulated creative expression sessions in a more controlled environment over a longer period of time with a larger sample.

Ideally, a more controlled environment would consist of sessions in a setting which had an incentive for the subjects to attend each session, such as being part of regular school in which credits were earned toward graduation or as part of scheduled mandatory activities in a detention setting.

The pilot sessions which were implemented in the Bay County Detention Center, Bay City, Michigan were ideal because they were very much accepted by the detained youth who viewed them as an enhancement of their academic studies. The pilot sessions were initially viewed by the detention staff as unworkable, but once the staff observed the youth actively involved with few incidents of acting-out behavior they were very supportive of the sessions.

One of the reasons the creative expression sessions worked in a detention setting was because each session was designed to increase the incarcerated youth's self-worth. The final

project ,a group mural the youth designed and painted on the wall of the center's multi-purpose room, is a good illustration of this because: it enhanced the juvenile's sense of belonging by each individual submitting a drawing of a design for the mural and a presentation of their design to the group; it enhanced their sense of influence by having the group decide on which design to paint on the wall; it enhanced their sense of usefulness by providing everyone a piece of the mural project to complete: and it enhanced their sense of competency by completing a mural which was admired by everyone that viewed it, thus enhancing the youth's self-worth.

Along with the planned effort to treat each youth with respect, another reason the sessions were successful in a detention center was that the rules and consequences for breaking the rules were made clear at the beginning of each session and consistently enforce. the same strategy was implemented at the Boys Club during the 8 weeks of creative expression sessions.

The creative expression sessions are not a quick fix or a panacea approach to delinquency prevention or treatment, nor are they a punitive approach, rather they are an enhancement to the educational program the youth are involved in which can increase the youth's self-respect and knowledge that the decisions they make to complete their artwork determine the

end result of their work just as the decisions they make in their lives determine the outcome.

With a non-incarcerated population, increasing the sample size would lessen the effect of the normal mortality rate. The sample size, however, could not be greatly increased and still have the designed creative expression sessions be effective, because individual attention and a small group atmosphere are at the essences of the sessions. With an increase in sample size, additional facilitators would have to be trained and present to assist in the sessions.

The eight weeks of sessions were too short of time period to create a solid rapport with the individuals. The rapport was just being created during the final sessions. Facilitation of the sessions over at least a three-month period and ideally a six-month period would increase the probability that they would have a significant effect on the participants.

Once the sample size and the number of creative expression sessions were increased, the mortality rate lowered, and the sessions showed they could increase the internal locus of control of the experimental group, a longitudinal study with an incarcerated juvenile delinquent population testing not only the stability of the increased internality, but the effect internality has on recidivism rates would be recommended.

In addition, the reviewed literature did not reveal research on the type of offences committed more often by incarcerated individuals with high externality than individuals with high internality. This would be useful information in program planning and is recommended for further research.

"APPENDICES"

APPENDIX A

QUESTIONNAIRE

 Project Age Date

1. Did you find the past hour:
 - a. fun or enjoyable
 - b. meaningful
 - c. a waste of time
2. Did you find this week's project to be:
 - a. too simple
 - b. too complicated
 - c. stupid
 - d. challenging
 - e. perfect
3. Have you don this project before? YES or NO
 If yes, where? a. school d. camp
 b. home e. church
 c. other _____
4. Do you think you will ever make the project again?
5. Do you think you will ever show anyone else how to make the project? YES or NO
6. Do you spend time by yourself drawing or making things?
7. Are you interested in learning more about art? YES or NO
8. Would you agree to have your art project displayed in a public building? YES or NO
9. Comments:

APPENDIX B

QUESTIONNAIRE

The information from this questionnaire will be used to help formulate a research project for a graduate class in juvenile delinquency (CJ855) at Michigan State University. Dr. Vince J. Hoffman is the professor. Your cooperation in filling out this questionnaire is greatly appreciated.

Thank you

Pam Shaver

1. Years of working with adolescents?

- a. less than 5
- b. 6 to 10
- c. 10 or more

2. Approximate percentage of work done with adolescents that are:

	0%	1-25%	26-50%	51-75%	76-100%
Criminal Offenders:	/	/	/	/	/
Status Offenders*:	/	/	/	/	/
At High Risk **:	/	/	/	/	/
At Low Risk**:	/	/	/	/	/

3. From your experience working with youth, would you say they generally perceive positive and negative events in life as being a:

result of their / result of luck,
own behavior. / fate or power of
/ others.

Criminal Offenders: /

Status Offenders*: /

At High Risk**: /

At Low Risk**: /

- * Status Offenders - youth that have committed acts that are not unlawful for adults (i.e. truancy, runaways).
** At High of Low Risk of becoming delinquent.

APPENDIX C

RESULTS OF YOUTH WORKERS QUESTIONNAIRE

The results from the collected data on the questions," From your experience working with youth, would you say they generally perceive positive and negative events in their life as being: a result of their own behavior or a result of luck, fate or powerful other.", are as follows:

- 19 believed criminal offenders perceive events to be the result of luck, fate or powerful others.
- 3 believed criminal offenders perceived events to be the result of their own behavior.
- 3 did not respond to the question.

- 15 believed status offenders perceived events to be the results of luck, fate or powerful others.
- 5 believed status offenders perceived events to be the result of their own behavior.
- 5 did not respond to the question.

- 12 believed at high-risk youth perceived events to be the results of luck, fate or powerful others.
- 1 believed at high-risk youth perceived events to be the result of their own behavior.
- 12 did not respond to the question.

- 2 believed at low-risk youth perceived events to be the results of luck, fate or powerful others.
- 12 believed at low-risk youth perceived events to be the result of their own behavior.
- 11 did not respond to the question.

- 4 of the questionnaires were returned with all of the variables checked with a written comment, "positive events were seen by all as a result of their own behavior, while negative events were seen as a result of luck, fate or powerful others."

The results indicate the opinion of persons working with adolescents is that delinquent youth generally perceive positive and negative events as being a result of luck, fate or powerful others. The opinion of persons working with adolescents corresponds to the research found in the review of the literature which relates juvenile delinquents to external locus of control expectencies.

CREATIVE EXPRESSION SESSIONS

- Session 1: Painting (magazine cut-out designs).
- Session 2: Finishing first project and individual guided discussions*.
- Session 3: Clay (fantastic animal sculpture).
- Session 4: Individual guided discussion & designing final project (choice of paint or clay).
- Session 5: Approval of final project design & drawing self-portrait.
- Session 6: Begin final project.
- Session 7: Finish final project & prepare for art show.
- Session 8: Individual guided discussions* and art show.

* Individual Guided Discussions are conducted privately between facilitator and participant. They focus on the art work of the individual. Questions such as the following are asked: Are you pleased with the outcome of this project? Why or Why not? How would it have been different if you would have chowe to use a different color or shape? What would you do differently if you started over again? Do you see how your decisions determine the outcome of the finish art work?

APPENDIX E

PILOT SESSIONS

12/13-Printmaking	4/18-Song Painting Game
12/29-Pocket People	4/25-Scrap Wood Sculpture
1/3 -Life Mask	5/2 -Mothers Day Cards & Flowers
1/12 -Finishing Life Mask	5/9 -Autobiographical Collages
1/17 -Slide-Show/Drawing	5/16-Kites
1/26 -35mm Photography	6/6 -Dream Painting
2/16 -Self-Portrait	7/1 -SX70 Photo/Painting
2/22 -Free Painting	7/8 -Clay Modeling
2/28 -Dough Art	7/15-Mural Design
3/7 -Happening	7/22 & 23 - Mural
3/16 -3D Construction	8/5 -Silk Screen
3/21 -SX70 Self-Portrait	8/19-Canvas Design
3/28 -Color Wheel	8/22,23,24,25 & 26 -Painting

APPENDIX F

LETTER TO PARENTS

October 6, 1987

Dear Parent(s),

Your son has been selected to take part in a special Young Artist Program being offered at the Boys Club of Jersey City.

The program will be taught by Pam Shaver of our National Boys Clubs of America Staff. Pam is the Assistant Director of Program Services responsible for the core areas of cultural enrichment and personal development.

The youth will explore the mediums of painting and clay during the eight weekly sessions. Their accomplishments will be exhibited at the end of the program.

To participate in the program your son needs to attend the first "get together" on Tuesday, October 27th from 4:30 to 6:00. This will be an introduction to the program and refreshments will be served.

A commitment to attend every Tuesday from 4:30 to & 7:00 for eight weeks must be made because each class builds on the one before.

We are looking forward to your son's participation in this exciting opportunity.

Sincerely,

Gary Greenburg
Associate Director

APPENDIX G

NOWICKI/STRICKLAND LOCUS OF CONTROL SCALE

1. Do you believe that most problems will solve themselves if you just don't fool with them? Yes or No
2. Do you believe that you can stop yourself from catching a cold? Yes or No
3. Are some kids just born lucky? Yes or No
4. Most of the time do you feel that getting good grades means a great deal to you? Yes or No
5. Are you often blamed for things that just aren't your fault? Yes or No
6. Do you believe that if somebody studies enough he or she can pass any subject? Yes or No
7. Do you feel that most of the time it doesn't pay to try hard because things never turn out right anyway? Yes or No
8. Do you feel that most of the time parents listen to what their children have to say? Yes or No
9. Do you feel that most of the time parents listen to what their children have to say? Yes or No
10. Do you believe that wishing can make good things happen? Yes or No
11. When you get punished does it usually seem like for no good reasons at all? Yes or No
12. Most of the time do you find it hard to change a friend's (mind) opinion? Yes or No
13. Do you think that cheering more than luck helps a team win? Yes or No
14. Do you feel that it's nearly impossible to change your parent's mind about anything? Yes or No
15. Do you believe that your parents should allow you to make most of your own decisions? Yes or No

16. Do you feel that when you do something wrong there's very little you can do to make it right? Yes or No
17. Do you believe that most kids are just born good at sports? Yes or No
18. Are most of the other kids your age stronger than you are? Yes or No
19. Do you feel that one of the best ways to handle most problems is just not to think about them? Yes or No
20. Do you feel that you have a lot of choice in deciding who your friends are? Yes or No
21. If you find a four leaf clover do you believe that it might bring you good luck? Yes or No
22. Do you often feel that whether you do your homework has much to do with what kind of grades you get? Yes or No
23. Do you feel that when a kid your age decides to hit you, there's little you can do to stop him or her? Yes or No
24. Have you ever had a good luck charm? Yes or No
25. Do you believe that whether or not people like you depends on how you act? Yes or No
26. Will your parents usually help you if you ask them to? Yes or No
27. Have you felt that when people were mean to you it was usually for no reason at all? Yes or No
28. Most of the time, do you feel that you can change what might happen tomorrow by what you do today? Yes or No
29. Do you believe that when bad things are going to happen they are just going to happen no matter what you do to stop them? Yes or No
30. Do you think that kids can get their own way if they just keep trying? Yes or No
31. Most of the time do you find it useless to try to get your own way at home? Yes or No

32. Do you feel that when good things happen they happen because of hard work? Yes or No
33. Do you feel that when somebody your age wants to be your enemy there's little you can do to change matters? Yes or No
34. Do you feel it is easy to get friends to do what you want them to? Yes or No
35. Do you usually feel that you have little to say about what you get to eat at home? Yes or No
36. Do you feel that when someone doesn't like you there's little you can do about it? Yes or No
37. Do you usually feel that it's almost useless to try in school because most other children are just plain smarter than you? Yes or No
38. Are you the kind of person who believes that planning always makes things turn out better? Yes or No
39. Most of the time, do you feel that you have little to say about what your family decides to do? Yes or No
40. Do you think it's better to be smart than to be lucky? Yes or No

APPENDIX H

SELF-REPORT QUESTIONNAIRE

Are you interested in art?	Yes or No
Have you taken art classes at school or elsewhere?	Yes or No
Has your artwork ever been selected for public display?	Yes or No
Are your parents interested in art?	Yes or No
Do your parents do artwork?	Yes or No
Have you ever shoplifted or been a vandal?	Yes or No
Have you ever stole a car, robbed a store or mugged a person?	Yes or No
Have you ever been questioned by the police as a crime suspect?	Yes or No
Have you ever been detained by the police for more than 12 hours?	Yes or No
Do you live with both your parents?	Yes or No
just your mother?	Yes or No
just your father?	Yes or No
mother and her mate?	Yes or No
father and his mate?	Yes or No
What do the adults you live with do for a living?	
How many brother and/or sisters do you have?	
How many do you live with?	
How many years have you been a Club member?	
How old are you?	

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