

Spring 2014

Student's achievement and artistic growth through the implementation and enrichment of the visual journal

Emily Nannette Quesenberry
James Madison University

Follow this and additional works at: <https://commons.lib.jmu.edu/master201019>



Part of the [Art and Design Commons](#)

Recommended Citation

Quesenberry, Emily Nannette, "Student's achievement and artistic growth through the implementation and enrichment of the visual journal" (2014). *Masters Theses*. 294.
<https://commons.lib.jmu.edu/master201019/294>

This Thesis is brought to you for free and open access by the The Graduate School at JMU Scholarly Commons. It has been accepted for inclusion in Masters Theses by an authorized administrator of JMU Scholarly Commons. For more information, please contact dc_admin@jmu.edu.

Student's Achievement and Artistic Growth through the Implementation and Enrichment
of the Visual Journal

Emily N. Quesenberry

A thesis submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Master of Arts

Art Education

May 2014

Dedication

I dedicate this to the Lord; without whom I do not believe I would have made it this far. Thank you for your wisdom, encouragement, love, and the prayer that carried me through: *“God grant me the serenity to accept the things I cannot change; courage to change the things I can; and the wisdom to know the difference.”* –Reinhold Niebuhr

Acknowledgements

The completion of this document would not have been possible without the help and support of many. Thank you to Dr. Roger Tomhave, without his support, his effervescent optimism, and his ability to look beyond my stressed out frustration, I would in no way have been able to get through the thesis process. Thank you also to Dr. Karin Tollefson-Hall for her insight and Dr. Mary Beth Cancienne Acgtblu for helping me understand data collection as well as agreeing to be on my thesis committee.

Thank you to my students; I did this for you. Thank you for the happiness you bring to my life and thank you for the moments when your artwork took my breath away and made up for any rough times...just when I needed it most.

Thank you to my friends, who listened, gave words of encouragement, celebrated the little milestones, and kicked me in the butt when I needed it. I would not have made it through without you girls: Molly Frazier, Melissa Wade, and Holly Lotts.

Thank you to two wonderful women who forever will hold a special place in my heart. Gran and Aunt Nannette, your love, support, and wisdom have taught me so much. I hope I turn out to be as amazing as you both are.

Thank you to my parents, William and Susan Short who have never ceased to show me love and support. Their encouragement to follow my dreams, live life to the fullest, and not stop doing the things I love have helped lead me through life. I will be forever grateful to their teachings of love and for the fact that I can always count on them. Thank you for telling me how proud you are of me; it has helped me through many rough spots in my life, education, and career.

Thank you to my daughter, Hayley. You are a big part of why I wanted to be a

better teacher and pursue this degree. I hope you are young enough to not remember all the times I had to sit at the computer and not spend time with you. Please know that without your smiles, great big hugs, belly laughs, and cuddles I would not have been able to get through this process. I am looking forward to being able to provide a better life for you while filling up my time by spending it with you. I love you.

Finally, thank you to my amazing husband, Kevin. Without you, we would have no clean clothes to wear, no clean dishes from which to eat, or a floor to walk on devoid of dog hair. You may not have always been able to follow along with what I was talking about, but you always listened and gave well thought out feedback when I needed it. Thank you for doing so much so that I could complete this degree. Your encouragement kept me going in this process. Your forgiveness for the times my stress took over our lives was neverending. Your love got me through it. I love you always...bubble kiss.

Table of Contents

Dedication.....	ii
Acknowledgements.....	iii
List of Tables.....	vii
List of Figures.....	viii
Abstract.....	ix
I. Introduction.....	1
A. Background of Study.....	1
B. Statement of the Purpose.....	4
C. Statement of Problem.....	4
D. Statement of Need.....	6
E. Research Questions.....	6
F. Limitations.....	7
G. Definition of Terms.....	9
H. Procedural Overview.....	11
II. Review of Literature.....	15
A. The Visual Journal.....	15
B. Practices.....	16
C. Benefits and Perceptions.....	19
D. Visual Journal as Assessment.....	23
III. Methodology.....	27
A. Design.....	27
B. Setting of the Study.....	28
C. Instrumentation.....	30
D. Role of the Researcher.....	32
E. Procedure.....	33
F. Data Analysis.....	38
G. Trustworthiness of Action Research Design.....	39
IV. Results and Interpretations.....	42
A. Pre-, Mid-, and Post-Instruction Data.....	42
B. Teacher Observations and Student Reflections.....	62
V. Conclusions and Recommendations.....	76
A. Research Question 1.....	76
B. Research Question 2.....	81
C. Research Question 3.....	83
D. Recommendation for the Study.....	85

	E. Additional Findings.....	86
VI.	Appendixes.....	88
	A. Initial Visual Journal Lesson and PowerPoint.....	88
	B. Additional Visual Journal Lesson for Test Group.....	95
	C. Enrichment Activities.....	96
	D. Artist Survey.....	98
	E. Instructor’s Personal Visual Journal Images.....	100
	F. Visual Journal Rubric.....	101
	G. Student Self-Reflection.....	103
	H. Visual Journal Handout, First 6 Weeks.....	104
	I. Visual Journal Information and Tips Packet.....	105
	J. Student and Parent Consent Forms.....	109
	K. Visual Journal Handouts, Second and Third 6 Weeks.....	112
I.	References.....	114

List of Tables

Table 1: Comparative Chart for Control and Test Group.....	43
Table 2: Student Artist Survey Results Chart- Class I, Control Group.....	44
Table 3: Student Artist Survey Results Chart- Class II, Test Group.....	45
Table 4: Instructor’s Pre-Instruction Artist Categorization of Students.....	47
Table 5: Instructor’s Mid-Instruction Artist Categorization of Students.....	47
Table 6: Instructor’s Post-Instruction Artist Categorization of Students.....	48
Table 7: Class I, Control Group: Individual Student Results from Visual Journal Rubric at Pre-, Mid-, and Post Instruction Assessments.....	50
Table 8: Class II, Test Group: Individual Student Results from Visual Journal Rubric at Pre-, Mid-, and Post Instruction Assessments.....	51
Table 9: Class I, Control Group: Visual Journal Scores and Averages for the Semester.....	53
Table 10: Class II, Test Group: Visual Journal Scores and Averages for the Semester.....	54
Table 11: Control Group: Comparative Artist Categorization.....	55
Table 12: Test Group: Comparative Artist Categorization.....	56
Table 13: Media Set 1: Visual Journal Supplies and Techniques Used by Students.....	58
Table 14: Media Set 2: Visual Journal Supplies and Techniques Used by Students.....	59
Table 15: Media Set 3: Visual Journal Supplies and Techniques Used by Students.....	60
Table 16: Class II, Test Group: Daily 10-Minute Journal Time Effort Chart.....	62

List of Figures

Figure 1: Class I, Control Group: Student A, Art I.....	65
Figure 2: Class I, Control Group: Student G, Art I.....	66
Figure 3: Class I, Control Group: Student E, Art I.....	67
Figure 4: Class II, Test Group: Student D, Art I.....	69
Figure 5: Class II, Test Group: Student J, Art III.....	71
Figure 6: Class II, Test Group: Student G, Art II.....	72
Figure 7: Class II, Test Group: Student A, Art I.....	73
Figure 8: Class I, Control Group: Student B, Art I.....	75

Abstract

This study investigates the incorporation of the visual journal as a learning tool within the art curriculum to understand how it contributes to students' perception of themselves as artists, students' understanding of art content, and how it can be used as a source of formative and summative assessment of student growth over time. This study was conducted with a control and a test group. Each group participated in the creation of visual journal pages throughout the course of one semester. However, the test group received additional information on visual journal artists and techniques as well as daily time to work within their journals and weekly enrichment activities.

Data is collected through pre-, mid-, and post-instruction artist surveys, visual journal assessment pages, student self-reflection, and teacher observations. Students were classified into one of five artist categories in two ways: 1) through the artist survey and 2) through scores earned from the instructor for the visual journal assessment pages. This classification occurred at pre-, mid-, and post-instruction assessment times.

The results indicated that students benefitted at a personal level as well as an artistic level with the use of the visual journal, however there seemed to be no correlation between the visual journal, the enrichment activities, and the students' perception of themselves as an artist. The visual journal was found to be a great source of authentic assessment and allowed the instructor to assess the things that are most important in a visual arts classroom: student thought processes, perception, progress in technical skills, mastery of media, creative problem solving, out of the box thinking, and risk taking.

Chapter I

Introduction

Background of Study

I firmly believe that all students should have a creative, self-expressive outlet in their lives. Part of my job as an art educator is to introduce students to a range of techniques and materials in the art room to foster their creative expression. In my three years of teaching at the secondary level, I have found that art projects created in the classroom are often not enough to tap into true self-expression and enjoyment of making art, even though they meet requirements of the Virginia State Standards of Learning. These projects require specific techniques and students must adhere to specific processes in order to achieve a successful project grade and meet the SOLs. In my personal life, I have found the use of a visual journal to be my creative outlet; the bound book of my art is where I go when I want to experiment, brainstorm, reflect, and create. Thus, I have deduced that by introducing the visual journal to my students as a learning tool and vessel for expression, they can become stronger, more creative artists willing to create art on their own and in their own unique way.

In my high school art classes, my teacher implemented a sketchbook to help with the creation of projects. In it, students were to take notes, complete small exercises practicing new techniques, and create thumbnail sketches to aid in the planning of whatever project was currently being executed. Though the work in the sketchbook was student created, it was based on the teacher's lesson and the teacher's solved problems in which students merely participated in an activity to a known end. Students' personal ideas and expressions were not present.

It was in college, at James Madison University, when I first heard about a new kind of visual journal through David Modler, an expert on the subject. I was captivated as the sketchbook described above transformed into a multi-media, self-expressive journal of art, which demonstrated an artist's thinking processes. Techniques and media experimentation, just like my high school sketchbook, were present; however, pages were integrated with writing elements and mixed with visual elements in unique, creative ways that I had never seen before in any art projects done in the classroom setting.

I had the privilege to see visual journals at work in a secondary classroom as homework during a student teaching placement. The teacher incorporated ideas from David Modler into her student's assignments, giving a vague prompt that the students used as inspiration for their artwork. I was intrigued that high school students could use the journal to create pages that held self-reflective ideas and uninhibited creativity.

I have been pursuing a career in Art Education since I was in the eighth grade. My fire for art education didn't die once I graduated. I began my post-secondary career at a community college and transferred to James Madison University, where I received a Bachelor's of Fine Arts degree with K-12 Teaching Licensure and graduated Magna Cum Laude; I am currently pursuing a Masters of Art in Art Education at James Madison University. I feel that through my background of studies and working with high school students for the past three years, I have come to understand how to implement visual journals in my classroom. Once the journals became a staple of my curriculum, I have been able to track data collected from the students' work to observe and assess student understanding of art techniques, in creativity and art production, and in the students' growth as artists. I believe I have also been able to gain insight into my students' thinking

processes through the examination of their artistic choices and written explanations.

As an art educator, I feel that the visual journal is a great way to capture and track student growth as an artist through guided and non-guided practices. It is a format that I believe will allow students to experiment with ideas, while at the same time practice techniques within a safe space. It is also a format that becomes a much-needed creative outlet during the rigorous school day. It is through this format that I believe I can teach students to be self-reflective, to be confident in their artistic abilities, and to be comfortable with their own creativity. Visual journals can also be useful as formative tools for assessment, giving clear evidence of student growth over time and be used as holistic, summative assessments at the end of instruction.

Multiple learning theories guide my practice in teaching visual journals and impact how I approach implementing them as a learning tool in my classroom. I employ theories such as Multiple Intelligence, Behaviorism, Cognitivism, and Constructivism within my instruction to create a blended-theory learning environment that meets the challenges of the range of learners found within my classes. The theory of Multiple Intelligence states that there are nine different types of intelligences that student's may have and use to learn (Gardner, 1999). Within my classroom, I strive to provide a variety of activities and lessons that traverse these various intelligences to help all learners succeed. Behaviorism is applied in my classroom through the idea that learning is a process of reacting to external stimuli (Lepi, 2012). I provide my students with many images and demonstrations as the external stimuli needed to better understand and learn the content of the course. I employ Cognitivism as well, understanding that the cognitive theory proposes that rational beings require active participation in order to learn (Lepi,

2012). Therefore, I develop lessons that require students to actively participate in the instruction through student and teacher led questions, class discussions, and student contributions of prior knowledge. I create open-ended projects, which allow students to create unique work through their individual ideas and processes, and own unique voice. Finally, I believe in the constructivist idea, which states it necessary that personal experiences and environments of students are brought into learning situation (Lepi, 2012). I feel that artwork created by students is more successful when students connect new content to prior knowledge, and that my classroom lessons allow for this student success.

Statement of the Purpose

The purpose of this study is to implement the visual journal as a key component in the art curriculum and investigate the effects that consistent journaling has on students' understanding of techniques and concepts, self-reflection, creativity, art production, and artistic growth.

Statement of Problem

In my first year as an art educator, I used visual journals in my school's two-teacher art program. I had hoped my students would create self-reflective, highly creative pages in their journals like the ones I had seen at my student teaching placement and in the examples presented by David Modler. However, the type of pages I hoped to see were

few and far between. Often, the written component was completely left out or placed in pages as an afterthought. Rich, multi-layered, mixed-media pages were almost non-existent. By reflecting on how the visual journal was introduced to students and the type of work being turned in, I realized the reasons for why these visual journals were not meeting my expectations. I deduced the following:

1. There were no additional instructions or “workshop” days after the initial introduction during which students received guided practice in beginning and completing visual journal pages. In other words, I did not model the thinking processes that could lead to creative, successful journal entries.
2. The art program is unique in the way that students “share” teachers. Each semester there are five units of study. During each unit of study, the two teachers teach different media and students have the option to choose which project they want to pursue. This causes a constant rotation of students in the classroom and can be detrimental to consistent implementation of our individual instructional strategies.
3. Both teachers look for, expect, and grade student work differently. Even though the visual journal rubric was consistent between teachers, expectations and execution of the rubric was not. This inconsistency caused confusion for the students in what was acceptable for a completed visual journal page.

Statement of Need

After attending a visual journal workshop hosted by David Modler and Eric Scott, authors of *The Journal Junkies Workshop* (2010), at the Virginia Art Education Association (VAEA) State Conference in 2011, I realized that I needed more guided instruction to inspire self-reflective, interesting journal entries. Within my curriculum, I needed to build on the concepts of the visual journal and integrate it as a key learning component. By assigning visual journals as homework assignments and giving only a brief introduction to the process, I deprived my students of understanding the true potential of their individual journals. By implementing new techniques, creative exercises, and journal modeling days, in addition to visual journal concepts already in place, I hope that students will succeed in enhancing their ability to learn and create art through this method.

Research Questions

1. How can the enrichment and implementation of the visual journal as a learning tool aid in
 - a. students' understanding of art techniques and content,
 - b. students' expression of creativity and art production, and
 - c. students' growth and achievement as an artist?
2. To what extent can student perception of themselves in art be changed through the use of guided instruction of enrichment activities in visual journals?
3. How can visual journals be used as an effective method of tracking student

growth over time and provide documentation as a piece of both formative assessment and summative assessment for students?

Limitations

The information in this study is limited to: 1) the number of students willing to participate in a test group drawn from a class of sixteen multi-level art students who were enrolled in art during the fall semester of 2013, and a control group drawn from a class of thirty-two multi-level art students who were enrolled in another art class at the same time; 2) the time permitted for visual journal instruction during ninety-minute class periods and during the once weekly, thirty-minute Cougar Return Time (CRT) for the duration of one eighteen week semester; 3) collected measurement of skills developed within the visual journal format; 4) the curricular decision I have made that visual journals are only one component of a much larger curriculum, a preliminary strategy to, and an extension of, the study of the information covered within lessons and units during instructional class time; and, 5) the variability stemming from the control and test group as two separate classes structured in different ways, such that differences in data may occur through these differences between the two classes, and not as a result of instructional differences.

During this study, I have proposed that students will gain a sense of artistry, artistic quality and ability that was not present before their creation of a visual journal. I also proposed that student's technical skills and art production content will improve over the course of the semester as artistic confidence is gained. Also, I believed that not all students would be open to the visual journal as a main focus in the curriculum, and that my overall results would vary from student to student.

There are a variety of and intentions for visual journals to be used in the high school art classroom. This study has been further limited to the type of visual journal described below and for the expressed intention described in the study. Often, student visual journals are used for their extensive aesthetic qualities with multi-layered, mixed media pages that are teacher led. The type of visual journal that was implemented in this study hosted multi-layered, mixed media pages but would also host a place for students to learn, especially as a space for self-discovery. Artist studies and research conducted were seen as helping students understand specific qualities of artists' works employed throughout the class. Students were encouraged to brainstorm, plan, set goals, and reflect on projects in their journals in order to see their personal progress within a project.

Enrichment activities during non-class time were employed to help reinforce terms and techniques that were covered during class time, as the extra practice introduced an extensive amount of ways to incorporate techniques within the journal; this extra practice allowed students to be more comfortable with the information and helped them incorporate new knowledge into other visual art experiences. The activities were also intended to help students learn how to approach prompts in more self-expressive ways through creative problem solving, as well as to help students understand the importance of the written component as evidence of creative thought.

Definition of Terms

Visual Journal- a unique and personal expression that evolves over time; it emphasizes the recording of events and thoughts in written form and through the combination of imagery with written text. It allows students and teachers to track students' growth as reflective, self-expressive artists, as well as students' understanding of art concepts and how to incorporate them within their artwork.

Multi-Level Class- a class that has students enrolled in a range of levels, i.e. Art I, Art II, Art III, Art IV, Art Studio, Graphic Design, Crafts, Advanced Drawing and Painting, present at the same time.

Cognitivism- learning that requires active participation and mental processes such as thinking, memory, knowing, and problem-solving are explored.

Constructivism- learning as a process of constructing knowledge where a person uses their culture and personal experiences to help formulate new knowledge.

Multiple-Intelligence- Dr. Howard Gardner states that humans have nine different kinds of intelligences that reflect how they learn and interact with the world. No two individuals have the same combination of intelligences and teaching to all intelligences helps foster learning.

Behaviorism- learning in response to environmental stimuli, such as images and videos, and is shaped through positive and negative reinforcement.

Learning Tool- a tool that uses a range of strategies and resources to master content of a curriculum. The visual journal is a learning tool in this study because of its documentation of reflective qualities as well as its incorporation of artist studies, brainstorming, planning, goal-setting, implementation of techniques, and creative

problem solving.

Enrichment- to improve and increase desirable qualities beyond the scope of the usual lesson plan and instruction.

Creativity- the ability to transcend traditional ideas, rules, patterns, relationships, or the like, and to solve problems and create meaningful new ideas, forms, methods, interpretations, and develop artistic originality.

Growth and Achievement- data that shows student improvement through formative and summative assessments within the content of the curriculum.

Prompt- a statement, question, or challenge to assist students with an idea or theme to which students make personal responses in their visual journal pages.

Cougar Return Time (CRT)- a school wide schedule that has students returning to each of their classes thirty additional minutes each week. The thirty minutes should serve students with remediation, enrichment, study hall, or silent reading time. No new information that will effect normal class time is to be taught during CRT time.

Control Group- the group of student receiving initial instruction on visual journals but receiving no additional instruction throughout the semester.

Test Group- the group of students receiving additional instruction and daily work time on visual journals.

Novice Artist- a student who is new to the field of art, they have not learned to appreciate art and artists for the contributions that they make to the world.

Emerging Artist- a student who is learning to appreciate art but does not necessarily believe they have any artistic ability since they have not been provided with the opportunities, instruction, or practice to learn the skills and techniques that artists

use.

Intermediate Artist- a student that has a growing appreciation of art and artists, and has learned some degree of skill and competence in the art field through instruction and practice.

Proficient Artist- a student that not only values and appreciates the art of others, but through extensive instruction and practice has gained competence and skill in creating art and sees themselves as an artist and art as a possible career choice.

Advanced Artist- a student that has developed a set of skills that makes them highly competent as an artist and who practices those skills daily. They have an appreciation of art and artists that has led them to art as a career choice. They have integrated their instruction into their practice in significant ways.

Procedural Overview

This study investigated the effects of incorporating the visual journal as a learning tool used to strengthen student understanding of the art world through reflection, artist studies, brainstorming, planning, goal-setting, implementation of techniques, and creative problem solving, as well as a tool to allow teacher and student to gauge student growth as an artist over the course of one semester. This study was conducted with a control and a test group.

The control group was an art class that was co-taught with the second art instructor in the school where the study took place. The control group received an initial lesson through a PowerPoint (Appendix A) at the beginning of the semester that introduced the visual journal as a homework assignment; they received no additional

information or lessons on the visual journal throughout the semester. The test group was a class that is not co-taught. The study procedures were conducted in a non-traditional classroom that was multi-leveled, hosting eleven Art I students, two Art II students, and three Art III students. All students received the same instruction, but only students who consented to participate had their artwork photographed, were interviewed, and had their rubric ratings anonymously included in the study data.

The test group received the same initial PowerPoint lesson (Appendix A) for visual journals as the control group, but also received additional lessons (Appendix B), enrichment activities (Appendix C), and daily visual journal work time during class and Cougar Return Time. For this study, the implementation of the visual journal was not differentiated between art levels in the test group; differentiation was included in the curriculum's unit projects and studies. This study aimed to find ways to nurture student artistic growth in a format that broke away from the traditional sketchbook and classroom projects, and could work across multiple levels of instruction.

To begin this study, students in the control and test group were asked to complete a pre-instructional "Artist Survey" (Appendix D). The analysis of the survey data placed each student into the specific artistic quality categories of novice, emerging, intermediate, proficient, or advanced artist. Students were then introduced to the visual journal and its concepts through a PowerPoint slideshow (Appendix A) with visual images as well as samples of the instructor's own visual journals (Appendix E). The students were asked to create a visual journal page after this basic introduction using a specific, open-ended prompt: "How do you see yourself versus how others see you?" Using these first visual journal pages photographed by the students, the instructor categorized the student's work

into artistic categories using the visual journal rubric (Appendix F), which included specific criteria such as the use of personal expression, craftsmanship, effort, inclusion of text, and use of subject, composition, and content, in the manner of one of the above listed artistic categories. These photographs and ratings allowed the instructor to gauge student's artistic growth throughout the semester.

After the initial student and teacher rating of artistic qualities, the instructor implemented the visual journal into everyday classroom life and into the enrichment block of Cougar Return Time (CRT) for the test group only. During CRT, the instructor conducted enrichment activities (Appendix C) that used information that was previously covered during normal class time, as well as creative activities in order to help students create more meaningful visual journal pages. Any techniques and tricks introduced during CRT did not affect the student's visual journal grade, but were encouraged and appreciated by the instructor when implemented into visual journal pages and documented in teacher observations for the study. During class time, visual journaling techniques and methods were taught in order to help students understand the importance of self-reflection, especially through the incorporation of writing in a variety of textual forms within visual journal pages. Any information covered during class time was reflected in the visual journal rubric and affected the students' visual journal and class grades. Also, during every test group class, students had approximately ten minutes to work in their visual journal. By working in the journal each day, the instructor believed that students would see the benefit of self-expressive and self-reflective creativity outside of the normal teacher-introduced lessons and projects by creating pages for themselves.

In order to gauge and track student artistic growth and understanding throughout

the semester, the instructor re-conducted the “Artist Survey” (Appendix D) at an interim date and at the end of the semester for both the control and test groups. These additional benchmarks allowed the teacher and the students to see how much artistic growth occurred within the class as a result of instruction and practice, as well as changes in students’ views of themselves as the semester progressed. The instructor had students photograph their visual journal pages throughout the semester in order to create a digital portfolio for each student that visually measured student growth in relation to the pre-instruction surveys. Data was also collected through teacher observation, teacher coding, and student written self-reflections (Appendix G). The students’ reflections helped the instructor better understand the feelings of the students about the journal work and its contributions to their learning, and determine the effectiveness of the visual journal as a learning tool.

Chapter II

Review of Literature

This chapter addresses pertinent research on the value of using a visual journal within the high school art curriculum for discovering students' perception of themselves as artists through creative problem-solving, their self-reflective writing, and their understanding of content, and the ability of the teacher to gather evidence of student growth over time from such sources. The research establishes a foundation of current journaling practices within art and non-art classrooms, the benefits of journaling for learning, and the evidence in journaling of students' perception of self. It attempts to set the stage for the timeliness of this study in relationship to the field of art education, and education in general.

The Visual Journal

The visual journal varies in name among educators, but the goal to make "learning exciting, engaging, and relevant for students" (Song, 2012, p. 67) through the use of the journal does not. In order to make learning relevant for students, Song suggests that a "focus should remain on how to use educational tools to foster reflective and creative thought for each student" (p. 67). Using the visual journal as a key component in the art curriculum allows the student to have an ever-expanding source of reflective thought and creativity surrounding curriculum content, classroom discussion, and self-reflection through practice with media, incorporation of text, problem solving scenarios using prompts, research of artists, and ongoing evidence of their creative thought and processes in the development of visually aesthetic responses to class assignments and

challenges. It is important that the visual journal be more than a classic sketchbook containing thumbnail sketches of project ideas; it should “include experiences...that cross disciplinary boundaries, encourage conceptual development and foster creative and critical inquiry” (Sanders-Bustle, 2008, p. 9) and “endow children with a measure of responsibility for their own learning” (Thompson, 1995, p. 10).

Practices

The concept of combining text with visual qualities is one of the cornerstones of the visual journal. The text is most often written in a reflective tone, reflecting on new information, an event, an object, an idea, or a prompt. The “reflective journal writing provides an opportunity for students to review and rethink topics, synthesize material, and think critically at a pace and with an approach that is personally suitable” to help “maximize and deepen [student] understanding” (Song, 2012, p. 67). Writing within the journal “reinforces basic art curriculum” (Barnes, 2009, p. 41) and allows students to “critically engage with course content and contexts” (Kalin, Grauer, Baird, & Meszaros, 2007, p. 200).

One practice that incorporates visual qualities and reflective writing is Sanders-Bustle’s (2008) use of the visual artifact. Sanders-Bustle has students collect a visual artifact, an “everyday artifact that students find to be visually engaging” (p. 9). Students examine the artifact and write a contextual account of why the artifact was selected and the artifact’s importance to the student as well as a detailed description that employs art terminology. Not only does the incorporated text reinforce course content through

vocabulary, it also allows students to think critically by appropriating meaning about the artifact and expressing thoughts through both visual and written form that aid in personal meaning making and understanding.

A second practice of combining images and text to create messages is Song's (2012) use of "altered book journal writing" (p. 68). Song works with the idea "that utilizing both [text and images] to convey a message instigates more thought provocation than either does in the absence of the other" (p. 68). With the altered book approach, students create a journal through the transformation of "an old, discarded, or unwanted book" (p. 70). The altered book practice described in Song's study is most like that of the visual journal described in the current study in that it is "the creation of mixed media artwork" through the use of various methods such as cutting, painting, stamping, tearing, pasting, carving, drawing, pop-up, folding...collage of photos and words, addition of pockets or incorporation of weaving" (p. 70). Song implemented the altered book with his college students, in which they "responded to assigned readings; commented on things that had happened in class; evaluated other students' presentations; critiqued films; and documented their thoughts, observations, ideas, strategies, and feelings" (p. 69). Through this unique format of sharing thoughts, feelings and reactions to class content, "students become far more invested in the material they are learning and much more aware of their own reflections" (p. 79).

Kalin, Grauer, Baird, and Meszaros (2007) employ the use of the visual journal in their museum course for teachers. In addition to discussions, readings, and museum tours, teachers use the visual journal as a "space to dialogue or to contemplate the passing of information between the self, artworks, and museum discourse" (p. 202); and a "space

where course experiences and contexts are summarized, extended, documented, and researched” (p. 201). Through active participation, teachers are able to track information gathered throughout the class as well as critically engage in personal meaning-making.

The International Baccalaureate Program (I.B.), with a goal of promoting international understanding, implements a research workbook in its Art Program. This workbook is “an extended thematic examination by students of something they care about, in which art is not an end but a means of exploring values, meanings, mores, and understanding” (Anderson & Milbrant, 2005, p. 173). Students explore their personally chosen theme through research of culture and art history, skills-based visual studies, critical appreciation, and personal artwork. The research workbook is assessed based on the specific achievement criteria of “independent research, critical appreciation of the formal, technical, and aesthetic qualities of the art form studied, awareness of cultural, historical, and social contexts, and experimental studio research” (Anderson, 1994, p. 21). I.B. Art students use their research workbooks as catalysts for learning through a never-ending curiosity that stems from theme development and personally driven information gathering.

Barbara Henriksen Andrews (2001) employs the initial idea behind the visual journals in this study through her Art and Ideas class offered at the high school level. In this class, Andrews employs a student-driven curriculum, much like that of the I.B. program, that hosts the study of other cultures, connections to other curricular areas, studio projects that are student-led, and multiple assessment methods. Students are required to keep a sketchbook or journal of anecdotal records, “From day one, students must record their goals, thoughts, and reflections. They must take the initiative to choose

a project or direction of work and write down how they will accomplish that” (Andrews, 2001, p. 34).

Benefits and Perceptions

The use and creation of the visual journal has various benefits for the student. One of the most prominent is the journal's ability to help students achieve personal meaning-making. According to Oxendine (1988), a journal is “a person’s dialogue with himself and a vehicle toward self-understanding” (Oxendine, 1988, p. 5). Due to the containment of material in the book format, all collected work from the student is in one place, which allows students “to track their own development over time, work through ideas, and see multiple works collected into one place” (Delacruz & Bales, 2010, p. 36). The journal acts as much more than a place to put sketches, it is a place where students can reflect not only on the art curriculum but also on their personal experiences and life. Delacruz and Bales (2010) state that each person has a “need to tell one’s story” (p. 35). “The journal acts as a self-representation of collected personal thoughts, feelings, and stories of self in relation to and identification with environments, objects, and others” (p. 35). The narrative within the journal serves as a space for “personal reflection, artistic aspirations, and a place for exploring inner worlds, including self-doubts” (p. 37); it also provides a “means of archiving experiences and insights for later use, as well as a working through of problems to gain deeper understanding” (p. 38).

The research workbooks of the I.B. program help tell student’s individual stories through their continuous train of thought. This train of thought comes from the development and examination of student chosen themes where students are “required to

look into themselves to discover themes and content that are personally significant” and through this “students make the emotional investment” for significant learning (Anderson, 1994, p. 22). The process of personally driven exploration of a theme allows the student to have open-ended flexibility that permits for changing paths in the search for answers. The I.B. model of using a research workbook

requires students to develop research skills in historical methodology; descriptive, analytical, and interpretive skills integral to art criticism; evaluation skills focused on meaning and significance required in aesthetics and the philosophy of art; and open-ended decision-making, art construction skills and evaluative skills involved in studio activity (Anderson, 1994, p. 24).

The skills gained through the reflective and creative visual art making and writing within the workbook benefit students by helping them become critically thinking humans who are able to make decisions and appreciate those around them.

Not only does the journal help students make meaning through connections with the class and their personal lives, it helps develop the students’ artistic voice. By giving students choice in the content of the journal, encouraging them to “take their own paths, choose their own media, and develop their own approaches” to making art, the journal gives the student “more ownership of what they have created” (Song, 2012, p. 72). The overall reflective nature of the journal as a learning tool “allows for the development of individual voice and agency” (Kalin et al., 2007, p. 205) through the students selections of content within the journal based on personal preferences. To create a page in the visual journal, students must consider their source of inspiration and their personal thoughts about it as well as how to convey these using images and words (Song, 2012, p. 79). As educators, it is important to allow students to have choice within their journals. By including inquiry-based activities and prompts within the journal, educators are requiring

“students to solve problems and answer questions that have more than one possible resolution” (Lampert, 2006, p. 46). The open-ended approach to the journal is essential to helping students create their own artistic voice because it allows them to have a say in what they are creating. Through their personal choices, they are solving problems, critically thinking about the content of pages, and creating art that will have personal connections to themselves. They will also see that though some solutions may work better than others in certain circumstances, there are always many successful solutions to creative challenges, in art and in life. All of these things allow students to personally invest in their work as well as “develop dispositions that give them the means to make thoughtful choices” (Lampert, 2006, p. 47).

Along the same lines as Song (2012) and Lampert (2006), Barbara Henriksen Andrews (2001) believes in student choice as a means of learning. Andrews provides a foundation for her students learning by providing artistic information, art materials, and guidance. Students take the information they learn from Andrews and create a plan of action for their artwork. Students are “working at their own pace and interest level, determining the direction of their work” making themselves “active learners” (Andrews, 2001, p. 34). Artistic and non-artistic students excel in her program because they are in control of what they want to learn, “they develop a greater appreciation for the arts and enhance creative problem solving in the classroom” (Andrews, 2001, p. 36).

Reflective journal writing plays a large part in student meaning making and artistic voice. It “allows students to express both the thoughts they have, as well as the emotions that underlie these thoughts” (Song, 2012, p. 77). Writing helps students organize new information, “allowing them to make sense of what they are learning rather

than merely memorizing” (Cisero, 2006, p. 231). Not only will reflective writing reinforce art curriculum, it will also strengthen students’ writing abilities and thought processes by “committing their ideas to paper” (Barnes, 2009, p. 44).

It has been established by Christine Marme Thompson (1995) that the use of the sketchbook at an early age can help students understand themselves artistically and as individuals in society. After being a participant observer and educator in a Saturday morning preschool and kindergarten art class, Thompson has seen how sketchbook time helps children develop and learn through voluntary drawing and dialogue with peers. She states, “the practice of drawing in sketchbooks contributes something unique and valuable to young children” because the sketchbooks

provide a bounded space for personal explorations, allowing children to pursue the themes and perfect the skills that matter most to them, to explore realities that puzzle and provoke their interest, to make the decisions that artists make when they draw to please and inform themselves. As children formulate and follow personal projects in the pages of their sketchbooks, they learn something about themselves as artists, as individuals, and as participants in the cultures which converge and emerge in their classroom (Thompson, 1995, p. 7).

In the art class, described above learning occurs through voluntary drawings of the students. These drawings are most often made “in response to an adult request, but with topics chosen by the children themselves” (Thompson, 1995, p. 8). For this study the visual journal page prompts are created to help initiate a voluntary drawing from the student. These pages, or drawings according to Thompson, “originate and develop in children’s minds and reflect their inclinations, interests, experiences and abilities, their ways of making sense of the world” (Thompson, 1995, p. 8). The prompts, along with specific guidelines and expectations, allow students the choice to create what they want with very little outside influence. When all goes as planned, Thompson states that the

students will most often create work that is “developmentally appropriate and personally meaningful” (Thompson, 1995, p. 8). When students are allowed to use the sketchbook in a capacity described by Thompson, and when “time and space are devoted to their use, [they] help [students] make sense of their experiences as they recreate and present them in tangible and permanent form” (Thompson, 1995, p. 11). They help students develop a sense of self that reaches far beyond the bound pages of the sketchbook.

Visual Journal as Assessment

The visual journal is seen as not only a place that invites students’ growth in artistic skill and self-expression but also as a source of assessment. The journal is a comprehensive source that encompasses student work over an extended period of time and allows the viewer to track thought patterns and the development of artistic skill and knowledge. Throughout the educational system there has been an inordinate amount of time and resources dedicated to standardized testing through the requirements of No Child Left Behind (NCLB). The arts have been relatively unaffected until recently in Virginia with the 2011 revised teacher performance standards that went into effect July 1, 2012. These teacher performance standards, of which there are seven, are “used to collect and present data to document performance that is based on well-defined job expectations” (Department of Education, 2011, p. 7). Standard 4 focuses on the teacher’s assessment of and for student learning through gathering and analyzing data to “measure student academic progress” and to “guide instructional content and delivery methods,” (Department of Education, 2011, p. 7); Standard 7 focuses on Student Academic Progress and states that teachers will be assessed for how their work “results in acceptable, measurable, and appropriate student academic progress” (Department of Education, 2011,

p. 8). Many educators are tracking student academic progress through multiple-choice assessments at pre-, mid-, and post-instruction times. Yet, to show student levels of student achievement and growth over time in the arts cannot and should not be achieved through multiple choice questions requiring only one correct answer. Instead individual student growth and achievement can be found in the evidence of learning that the visual arts teachers care about and is worthy of reporting; creative, out-of-the-box thinking, risk taking, and skill development in media, for example.

In discussing the use of the research workbook in the International Baccalaureate program, Anderson states, “significant learning in art can be objectified and evaluated” (Anderson, 1994, p. 21). The I.B. program assesses the research workbook through multiple reviewers: the teacher, an outside examiner, and the chief examiner. These reviewers assess and evaluate the research workbooks through percentages of four specific achievement criteria:

1) independent research, 35%; 2) critical appreciation of the formal, technical and aesthetic qualities of the art form studied, 25%; 3) awareness of cultural, historical and social contexts, 25%; and 4) experimental studio research, 15%. In analyzing the relative weights of evaluation criteria it becomes apparent that the most highly valued quality is independent, creative, critical thinking (Anderson, 1994, p. 21).

The I.B. program has high achievement rates. “I.B. art students’ performance is head and shoulders above their non-I.B. peers” and Anderson (1994) believes that these high achievement levels stem from “the I.B. tendency to focus on theme-based problems which are generated by the students themselves” (Anderson, 1994, p. 21-22).

In the case of Young Song’s altered book journals, journals were evaluated on “the development of their [students’] thoughts throughout the course, the depth of their observations, evidence of their involvement with the ideas of the course, and evidence

that they had done the assigned readings”(Song, 2012, p. 69). In addition, Song claimed that “such works [altered journals] are best evaluated using a qualitative rubric that emphasizes evidence of thought, creativity, and engagement” (p. 69).

Using the theories of self-directed learning, Greer Jones-Woodham (2009) implemented the use of an E-Learning Portfolio that acted much like the I.B. research workbook. The portfolios allow instructors to follow a student’s thoughts, how information is formulated, and how learning comes full-circle in the completion of a piece of art. Jones-Woodham states that the e-portfolios “are succinct in the way they scaffold students’ intentions and realize students’ appraisal of new ideas tested on how learning has occurred” (Jones-Woodham, 2009, p. 90). With the documentation of the students’ creative process, visible personal growth through the art-making process can be seen; “the use of reflective practice and self-assessment allowed students to communicate their own learning process” (Jones-Woodham, 2009, p. 92). The e-learning portfolios were assessed using a rubric that focused on six areas: “Clarity, Accuracy, Relevance, Depth, Breadth, and Logic” (Jones-Woodham, 2009, p. 93). How the student set up of the e-learning portfolio allowed the viewer to track each of the six areas within the portfolio to complete the assessment. Jones-Woodham believes that “assessment is seen as multiple layers of the portfolio in which it plays a pivoting role in trapping the learner outcomes of the curriculum while capturing students’ learning and their engagement in learning” (Jones-Woodham, 2009, p. 94). The continuous use of the e-learning portfolio, just like a visual journal, allows for a more thorough assessment of student learning within the curriculum.

The literature reviewed in this chapter supports key components of this research study. It expresses current journal practices and the benefits of working with a visual journal. This literature also supports development of students' personal voice and critical thinking skills through personal choices and creative problem solving. It is the expressed purpose of this study to discover more efficient and effective ways of documenting student achievement, improving students' commitment to their visual journals, extend the time students' spend with their journals; expand students' repertoire of skills and media when thinking visually, and expand comprehension of course content.

Chapter III

Methodology

Design

This study is based on the visual journal, a form of learning about and creating art in a multi-faceted manner within the confines of two covers. Students' willingness to try, experimentation with media, and use of their imagination leads to limitless possibilities within their journals. The visual journal is a step above the traditional art class sketchbook where small sketches are created in order to generate optimum designs for large projects and some practicing of techniques are typically included. The visual journal referenced for this study still includes sketches for projects but it also includes studies of new mediums, research components, note taking, responses to open-ended prompts, students' original pages, free writing, as well as visual and written self-reflection of the journalist as a person and as an artist.

This is a mixed method, action research study. Within this study, I am making a change in how I implement the use of visual journals in my classroom. This study is a qualitative study in that I will use teacher observations, student surveys, and student reflections to better understand the use of a visual journal as a learning tool from the perspectives of the two groups observed in this study. It is also a quantitative study due to the rubric scores that will be used to track student growth through summative assessment and comparison of the data of the control and test groups. For the purpose of this study, I am interested in answering the following questions:

1. How can the enrichment and implementation of the visual journal as a learning tool aid in
 - a. students' understanding of art techniques and content,
 - b. students' expression of creativity and art production, and
 - c. students' growth and achievement as an artist?
2. To what extent can student perception of themselves in art be changed through the use of guided instruction of enrichment activities in visual journals?
3. How can visual journals be used as an effective method of tracking student growth over time and provide documentation as a piece of both formative assessment and summative assessment for students?

Setting of the Study

This study was conducted in a rural high school in Virginia that hosts low ethnic diversity, seven percent of the student body is African American, one percent is Hispanic, eleven percent receives services designated as Special Education. The average number of students per grade is 182. Annual average income is \$48,579 per family household. The study incorporated both a control group and a test group, analyzing the difference in student responses within their visual journals and through surveys to examine different levels of effectiveness in instructional delivery methods. The participants were ninth through twelfth graders who were enrolled in a multi-level art class.

The control group consisted of thirty-two students in a co-taught class. The co-taught students “shared” two art teachers. During each unit of study, each teacher taught

different media and students had the option to choose which one media they wanted to pursue for their project; this caused a constant rotation of students between the two art teachers. The control group consisted of twenty-two consenting students and parents from a multilevel art class including eleven Art I students, four Art III students, two Art IV students, three Art V Studio students, one Advanced Drawing student, and two Advanced Painting students. All students in the control group received the same instruction on visual journaling. However, only the journals and surveys of students who consented to participate were collected for use in this study. The students in Art I have never taken an art class at the high school level. The remaining students have previously had one or more art classes in high school.

The test group was not co-taught. I was the only art teacher for the test group. Participation for the test group was solicited from a class consisting of sixteen students. Of the 11 test group participants there were seven Art I students, one Art II student, and three Art III students. The students who were in Art I had never taken an art class at the high school level. The remaining students have previously had one or more art classes at this high school. Three of the students had experienced the school's co-taught art program and I have taught each of the higher level students. One of the higher level students had never been placed in a co-taught block. The four students that were in Art II and Art III have previously had experience with visual journals through homework assignments. All students in the class received the same instruction and evaluation. Data from surveys, rubrics, observations, and student self-reflections was only gathered from students who consented to participate in the study.

Instrumentation

The use of the visual journal in this study was designed as an extension of classroom units and lessons. The implementation with the test group of daily journal use, enrichment activities, guided practice, and student-centered creativity were designed to aid students in their understanding of specific techniques, materials, artists, creative problem solving, and self-reflective habits. The topics covered within the visual journal were determined by the teacher to allow the opportunity for students to use and apply the information from the visual journaling activities in other art making experiences.

The uses of the following instruments, designed specifically for this study, were presented as part of direct instruction in open-ended problem solving and creative thinking through the visual journal that were proposed to aid in student learning. The “Artist Survey” (Appendix D) provided the students and the instructor with insights on how the students’ perceived themselves as artists and categorized them in one of the following five categories: novice, emerging, intermediate, proficient, and advanced.

The introduction lesson (Appendix A) of visual journals was given to both the control and test group. It is a one-day lesson plan that provides the allotted time for instruction, procedures for the day, appropriate artist information, images, and vocabulary. The lesson’s PowerPoint (Appendix A) is aligned with the procedures and included visual journal images, vocabulary definitions, and tips on creating visual journal pages. .

Photographs of student visual journal pages were taken from both the control and test group. The photographs act as visual documentation of student problem-solving

skills, creativity, and artistic growth. Daily teacher observations and journaling were used to track teacher's thoughts, ideas, and concerns, as well as events of the day while students were working in and using their visual journals.

Students from both the control and test group completed written self-reflections (Appendix G) that describe students' overall feelings in the use of their visual journals. The reflections also give evidence for how the visual journal affected students' artwork and students' perception of themselves as artists.

The daily lessons (Appendix B), given to the test group only, provided information to students that built on the visual journal rubric. The specific components that were covered during the lessons for visual journal pages included information about visual journal artists, visual culture, project planning, incorporation of different types of text into pages, and student self-reflections.

The CRT enrichment activities (Appendix C), given to the test group only, provided students with an extension of the elements of art and principles of design that were covered through lessons and projects during class time. The enrichment activities were also an extension and expansion of techniques and materials that aided in students' ability to include text within the pages, as well as their ability to visually and creatively problem solve within their journals.

Grades for the required visual journal pages were calculated using the visual journal rubric (Appendix F).

Role of the Researcher

I have taught art for the past three and a half years at the same high school. At this school I have taught Art I, Art II, Art III, Art IV, Art V Studio, Advanced Drawing, Advanced Painting, Photography, Graphic Design, and Crafts classes. My students have varying skill levels within each class and I have created lessons that extend across all levels to theoretically allow for the success of all students by taking them from their current level of development to higher levels of achievement.

For this study, I was a participant observer. I taught regular units and lessons, implementing the study to both a control and test group, analyzing the data collected from both groups to draw inferences regarding the use of visual journals. It is hoped that by enhanced methods of implementing the visual journal as a learning tool within my test group, student perceptions of themselves as artists will improve and will be at a higher level than that of the control group. Students' abilities to creatively solve problems through prompts and original pages, planning and reflecting skills, understanding of concepts, artists, and techniques are also hoped to improve the quality of the visual journal pages over the visual journal pages of the control group. By documenting images of completed visual journal pages at pre-, mid- and post-instruction times, it is hoped to be able to provide formative and summative assessments and visually track student growth over time.

Procedure

The procedure for this study was organized as an extension and enrichment of classroom lessons and units that occurred during class time, daily journal time, and enrichment activities during CRT. Both the control and test group participants were introduced to visual journal methods and expectations through a PowerPoint and lesson (Appendix A) specifically designed for that task. The PowerPoint included images of visual journal pages, the intended purpose of the visual journal, and information on how to get started. All students received a handout (Appendix H) to keep with information about expectations and guidelines for the visual journal, as well as the visual journal rubric (Appendix F) that would be used to assess the work in the journals. In addition to this handout, all students received an information packet (Appendix I) with tips for starting and creating visual journal pages.

The control group was a co-taught class that received no additional lessons or enrichment activities based on visual journals during class time or CRT after the initial lesson described above. The test group was not co-taught and received daily journal work time, extra lessons related to visual journals, and enrichment activities based on the use of visual journals during class time and CRT. The test group was designated ten minutes at the beginning of each class to incorporate work into their visual journals. During this time, students were expected to work on pages in progress, reflect on their current mind-set or work happening in class, or free-write in preparation for journal pages. In comparison, the control group received a new daily journal question each day, such as, “What did you see on your way to school?,” “What is your favorite food, why?,” etc., that they were required to write about for ten minutes. The daily journal questions from

the control group were not required to be incorporated into the students' journals as artistic pages.

In addition to the ten minutes of daily visual journal time, the students in the test group received extra lessons (Appendix B) regarding the use of visual journal during class time. The extra lessons provided students with more images and information about the visual journal process, personal expression and artistic voice, visual journal artists, and the incorporation of text through numerous writing exercises such as stream-of-consciousness writing, reactions, stories, lists, found text, and self-reflections. The content from these extra lessons provided a deeper look at the journaling requirements, as stated in the rubric, of visual journal pages. These extra lessons given to the test group provided approximately two to three extra class periods of additional visual journal information beyond that of the control group.

Additionally, the test group received enrichment activities (Appendix C) during CRT that the control group did not receive. These enrichment activities included demonstrations and practice with visual journal concepts such as layering, resists, collage, page alteration, drawing exercises, image transfers, painting techniques, stamping, and stenciling with a variety of media such as watercolor paint, watercolor pencil, drawing pencils, colored pencils, markers, photography, pens, acrylic paint, and an array of found objects and materials. The enrichment activities were built on and added to information covered during class time instruction, discussions, and projects. The test group received thirty minutes of enrichment time more than the control group each week. This additional experience in visual journaling amounted to approximately eight hours of enrichment time over the course of the semester that the control group did not

have.

The students in the study will remain anonymous. Student anonymity will be retained by categorizing the two classes, the control group and test group, in no particular order, as Class I and Class II and labeling the students as Student A, Student B, Student C, etc. for both the test group and the control group. IRB approval was granted prior to the implementation of this study and only students and their parents who consented to participate (Appendix J) were included in the data collection, analysis, and findings of the study.

From the outset of the study, it was important to discover how students' viewed themselves as artists. For this initial determination, students in the control group and test groups were given an "Artist Survey" (Appendix D) where they were asked to answer questions about themselves and their art making. Each question elicited responses that, when tallied together, were used to categorize the student as one of the following types of artist: Novice, Emerging, Intermediate, Proficient, or Advanced. This categorization allowed the teacher and student to see how, through self-reflection, the students' perceptions of themselves in relation to their perception of what it means to be an artist. This survey occurred at the beginning, middle, and end of the semester as a pre-, interim, and post-instructional assessment to see if the students' perception of themselves stays the same, or changes as a result of instruction. After administering the survey at the interim and post-instructional occurrences, the teacher also had students write a self-reflection. This self-reflection (Appendix G) allowed students to convey their overall feelings for the visual journal process and gauge how the visual journal had played a part in their art making throughout the semester. This survey and written reflection also

helped the teacher gain insight to the comparable qualities between the control and test group based on the visual journal as an extensive learning tool.

For the first unit of instruction in visual journals, students in both the control and test group viewed a PowerPoint (Appendix A) that gave basic information about the “what” and “why” of creating visual journal pages. The students saw multiple artist created images of visual journal pages, as well as the instructor’s physical visual journal. After viewing the PowerPoint, students were given a handout (Appendix H) that stated expectations of a visual journal page, the rubric for grading the pages, and a specific prompt. Students from both the control and test group created an initial visual journal page based on the prompt with written and verbal expectations. The teacher had students photograph these first visual journal pages and then created a digital portfolio for each student who consented to participate in the study. The teacher graded the visual journal pages of all students in the control and test groups following the Visual Journal Rubric (Appendix F). All students received grades for visual journal work that was part of their course grade regardless of participation in the study. Visual journal grades were not used as an incentive to participate, nor were they used punitively against students who chose not to participate in the study.

Throughout the semester, the Visual Journal Rubric (Appendix F) was used to grade pages for homework assignments. The teacher tracked the grades but only categorized the students into their artistic categories at the pre-, interim-, and post-instructional assessment times of the semester, and in relation to teacher observations and student surveys regarding their progress as artists. This assessment allowed the teacher and the student to see how the teacher categorized the student within an artist category

and also track the growth of the student as an artist throughout the semester. The teacher kept a running chart (Tables 13-15) for each participating student that showed what materials and techniques were present in student's visual journal pages, as well as what content from class time and CRT the student expanded on through self-created pages. This chart allowed the teacher to see how the enrichment activities and extra class time lessons affect the test group's visual journals compared to the control groups. These charts were kept for both the control and test group participants.

After the initial instruction explained above, the control group was taught as all classes have been previously taught in this study school prior to the implementation of this study. Visual journals were used as homework assignments only. At the beginning of each grading period, three six-week periods per semester, the control group received a new homework sheet (Appendix K). Each homework sheet had the visual journal expectations and grading rubric as well as six different page prompts. Students were required to create three visual journal pages for each grading period by selecting three of the six prompts listed. Work on these pages was accomplished at home or during CRT, there was no additional class time lesson or enrichment activities based on visual journals for this group.

The test group received additional in-class lessons that demonstrated more deeply the importance of text incorporated into the visual journal, including reflection activities, additional artist images, and additional art historical information on visual journals and the ways they are used by artists. The test group also received enrichment activities (Appendix C) for the visual journal during the thirty minutes of CRT each week. These thirty minutes concentrated on reviewing and expanding content that was covered in class

and demonstrated how the content could be incorporated into the journal. The CRT was viewed as “mini-workshops” where students saw demonstrations of media and techniques and were able to try them out in their own ways within the pages of their journal. The content covered during CRT was not part of the graded expectations of the visual journal but was encouraged by the teacher. Like the control group, the test group received the same homework sheets and expectations that three visual journal pages would be turned in for a homework grade. Having the same prompts for students to choose from in both the control and test groups allowed the teacher to compare and document same-prompt pages between the groups.

Both the test and control group received two class periods at pre-, interim-, and post-assessment times to create a visual journal page based on the same prompt. These pages were then photographed and documented. Having the students create these three pages during class allowed the teacher to observe art-making habits and creative problem-solving skills. It also allowed students access to all materials found within the classroom that may not have been accessible at home.

Data Analysis

The data collected in this study was analyzed in three ways. First, data was collected from the Artist Survey (Appendix D) to determine if student’s view of themselves as an artist changed at pre-, interim-, and post-instruction assessment time. Second, data was collected to investigate the correlations between how the teacher classified the students as artists using a specific rubric (Appendix F) at the pre-, interim-, and post-instruction assessment times and the students’ self-assessments through the

Artist Survey. The rubrics also classified student growth as an artist through the teacher's lens. Third, data was collected through written student self-reflections (Appendix G) to analyze student's feelings of the use of the visual journal as a learning tool and how the lessons and enrichment activities affected the student's perception of art making. The information gathered from the student self-reflections was coded in order to analyze the narrative data. Fourth, data was collected through a running chart kept by the teacher, documenting each student's choices in media and techniques within their visual journal pages. Visual journal pages created before and after lessons and enrichment activities were analyzed and assessed using the Visual Journal Rubric as part of this study. All artwork, assessments, surveys, and self-reflections were compiled into a digital portfolio for each participant as a way to organize the data.

Trustworthiness of Action Research Design

Procedure-specific activities took place during this research to support the trustworthiness of the study. Lincoln and Guba (1986, p. 76-77) state that trustworthiness of an action-research study must be confirmed through a series of activities to determine the credibility, transferability, dependability and confirmability of the research conducted.

To establish credibility in this study, the use of prolonged engagement and persistent observation as stated by Lincoln and Guba (1986, p. 77) was present. The study was conducted over an eighteen-week semester with observations extending over a control and test group; observations were documented through teacher journaling and reflection. Triangulation was also used to establish credibility. Lincoln and Guba (1986,

p. 77) state that triangulation is the cross-checking of data. The data in this study was cross-checked through student surveys and interviews, graded and categorized student work, and a control and test group over the course of a semester with three main times of data collection: pre-, interim-, and post-instruction assessment times. Peer debriefing was also used in this study to establish credibility. A high school English teacher who worked at the study school read the study and data analysis, questions were asked and documented in my journal, explanations of the study were given, and necessary changes were considered and put into the study.

To establish transferability, the researcher must provide thick descriptive data. This is a “narrative developed about the context so that judgments about the degree of fit or similarity may be made by others who may wish to apply all or part of the findings elsewhere” (Lincoln & Guba, 77). Thick descriptive data was included in this study through teacher observational notes on student involvement and student work within journals. The evidence in the notes can be triangulated with scores on rubrics and artist surveys. Research and data collection was also thoroughly described within the study.

For dependability and confirmability, it is necessary for research to have an external audit (Lincoln & Guba, 77). The external audit was performed by a high school English teacher at the study school who measured the process and findings of the study. The auditor examined the process of the study, including all lessons, processes, and use of the visual journal rubric to determine students’ artist categories. The audit was also used to determine accuracy of data, data collection, and study results. Triangulation of the data, collected at the pre-, interim-, and post-instruction assessment periods of the semester, included results collected from the artist survey, the visual journal rubric, and

the student self-reflections regarding the visual journal, and teacher observational notes.

Chapter IV

Results and Interpretations

The data collected in this study were obtained by teacher observations, student surveys, student reflections, and pre-, mid-, and post-instruction assessments.

Pre-, Mid-, and Post-Instruction Data

For this study, I collected data to better understand how the use of visual journals affected artistic growth and learning in a student as well as acted as a source of assessment. The study was run on two groups, a control group- Class I, and a test group- Class II. Both groups received instruction in the use of visual journals, but Class II received additional instruction about visual journals, visual journal artists, and visual journal techniques. Table 1 shows the similarities as well as the differences of instruction to the two groups during the course of this study.

Table 1: Comparative Chart for Control and Test Group

Lessons/Activities	Control Group	Test Group
Artist Survey	X	X
Introduction Lesson and PowerPoint on Visual Journals	X	X
Visual Journal Handouts with Visual Journal Rubric and Tips	X	X
Visual Journal Homework: 3 Pages per Grading Period	X	X
Pages Graded With the Visual Journal Rubric	X	X
Visual Journal Daily Work Time: 10 Minutes		X
Daily Lessons: Up To 3 Class Periods of Additional Visual Journal Information and Writing Exercises		X
Enrichment Activities During Cougar Return Time: 30 Minutes per Week Addressing Visual Journal Concepts, Techniques, and Practices		X
Written Self-Reflection Addressing Personal Benefits of the Visual Journal	X	X

The first step of this study was to get a better understanding for how students viewed themselves as an artist. An Artist Survey was conducted a pre-, mid-, and post-instruction intervals and placed students into one of five artistic categories: Novice, Emerging, Intermediate, Proficient, and Advanced. Conducting the survey at three separate times allowed me to see how a student's view did or did not change about themselves as an artist throughout the course and the study.

The charts demonstrate that the majority of the students in both classes placed themselves in the top three artistic categories: Intermediate, Proficient, and Advanced at the pre-instruction survey. Of the 34 participants, ten advanced to a higher artistic

category by the post-instruction survey. Twenty stayed within the same category throughout the study to varying degrees of the 10 point scale. Three dropped themselves down a category, two only completed two of the three surveys, and one participant dropped out of the study after the pre-instruction assessment. The largest growth as an artist was Student B in Class I with 11 points. The largest drop as an artist was Student F in Class II with 13 points (see tables 2 and 3).

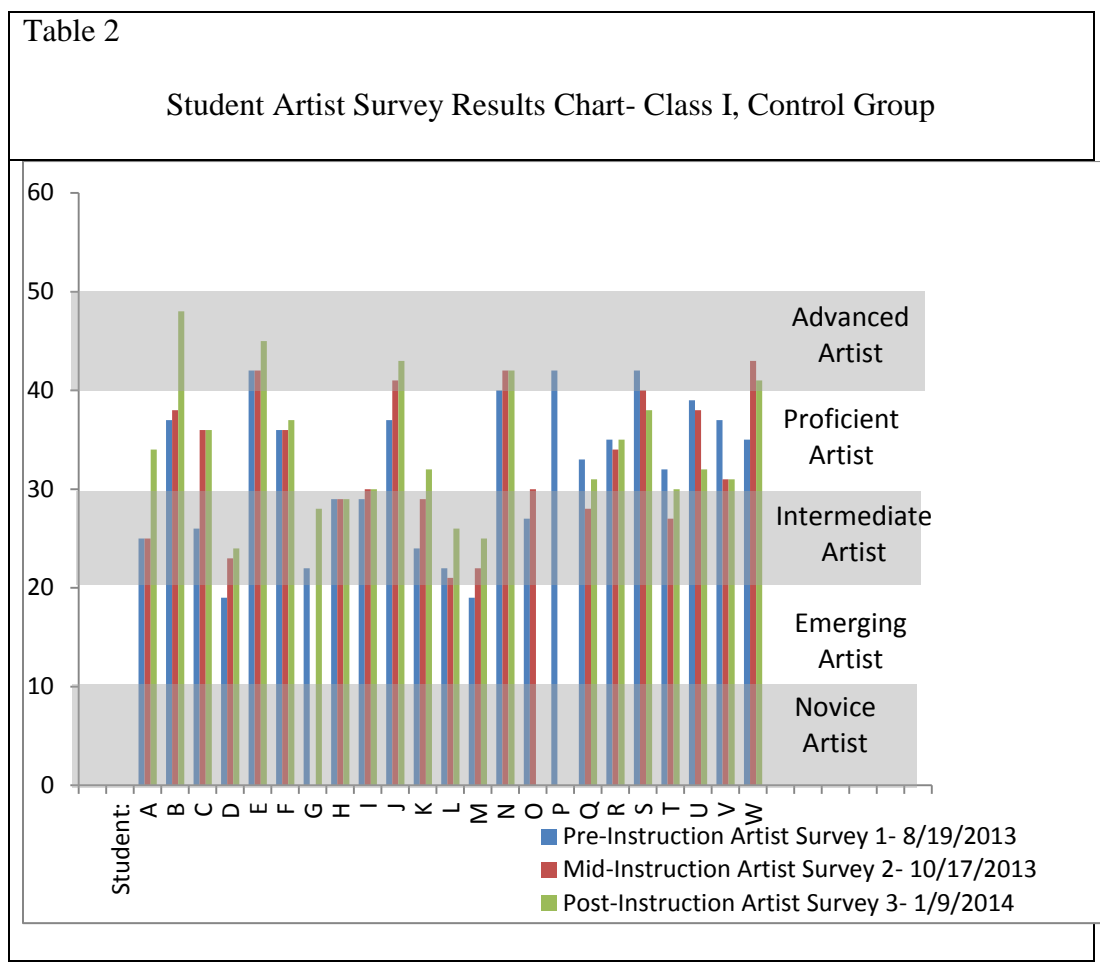
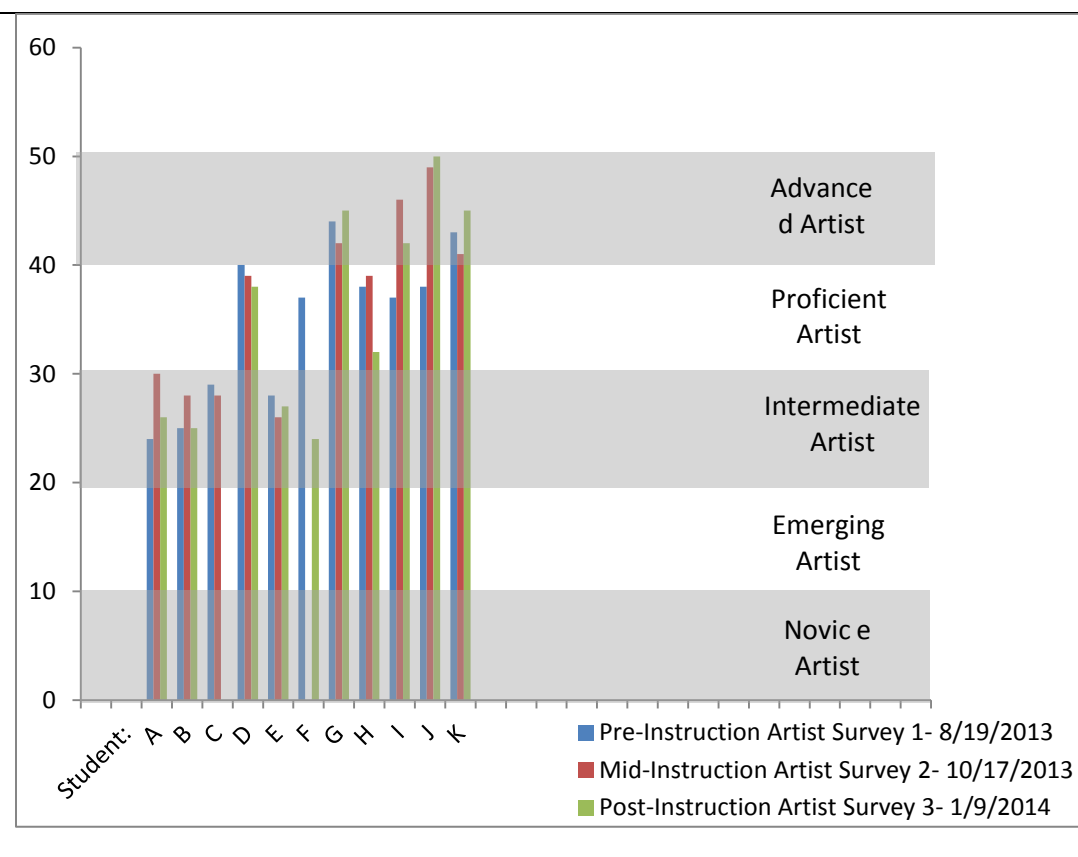


Table 3

Student Artist Survey Results Chart- Class II, Test Group



After the Artist Survey, it was important for the instructor to assess the artistic abilities of the students and categorize them into one of five artistic categories: Novice, Emerging, Intermediate, Proficient, and Advanced. This assessment was conducted through the creation of a visual journal page by the student and through the Visual Journal Rubric (Appendix E) created for this study. Students from Class I and Class II were asked to create a visual journal page to be assessed in this way at pre-, mid-, and post-instruction times to see students' artistic growth throughout the semester from the eyes of the instructor. Both classes completed this assessment over the course of two, ninety-minute class periods to ensure access to all art materials in the classroom. The

prompt for each of these assessment pages was very similar, “How do you see yourself versus how others see you,” “How have you changed so far this semester,” and “How do you see yourself,” in hopes to allow the most clarity of student assessment.

In Class I Visual Journal Pages 1 and 2 were collected from 22 participants. Twenty participants of Class I completed Visual Journal Page 3. In Class II data on Visual Journal Page 1 was collected from 11 participants and 10 participants completed Visual Journal Pages 2 and 3. (See tables 2 and 3).

The data shows that overall, both Class I and Class II exhibited artistic growth in each of the Artist categories according to the visual journal assessment. In Class I, the control group, the pre-instruction categorization showed that 9% of students classified themselves as Intermediate Artists, 41% as Proficient Artists, and 50% as Advanced Artists; the post-instruction categorization showed that 35% classified themselves as Proficient Artists and 65% as Advanced Artists. In Class II, the pre-instruction categorization showed that 18% saw themselves as Emerging Artists, 9% as Intermediate, 64 % as Proficient Artists and 9% as Advanced Artists; the post-instruction categorizations showed that 70% considered themselves Proficient Artists and 30 % as Advanced Artists. All though percentages look to decrease, it is the growth of students moving out of a lower and into a higher category that causes percentage numbers to change.

Tables 4, 5, and 6 show my categorization of the students’ artistic abilities of students from both Class I and Class II after each of the pre-, mid-, and post-instruction visual journal assessments using the visual journal rubric.

<p>Table 4</p> <p>Instructor's Pre-Instruction Artist Categorization of Students</p>																									
<p>Class I, Control Group</p>	<p>Class II, Test Group</p>																								
<p>Visual Journal Page #1- 9/3/2013</p> <table border="1"> <thead> <tr> <th>Category</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Novice</td> <td>0%</td> </tr> <tr> <td>Emerging</td> <td>0%</td> </tr> <tr> <td>Intermediate</td> <td>9%</td> </tr> <tr> <td>Proficient</td> <td>41%</td> </tr> <tr> <td>Advanced</td> <td>50%</td> </tr> </tbody> </table>	Category	Percentage	Novice	0%	Emerging	0%	Intermediate	9%	Proficient	41%	Advanced	50%	<p>Visual Journal Page #1- 9/3/2013</p> <table border="1"> <thead> <tr> <th>Category</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Novice</td> <td>0%</td> </tr> <tr> <td>Emerging</td> <td>18%</td> </tr> <tr> <td>Intermediate</td> <td>9%</td> </tr> <tr> <td>Proficient</td> <td>64%</td> </tr> <tr> <td>Advanced</td> <td>9%</td> </tr> </tbody> </table>	Category	Percentage	Novice	0%	Emerging	18%	Intermediate	9%	Proficient	64%	Advanced	9%
Category	Percentage																								
Novice	0%																								
Emerging	0%																								
Intermediate	9%																								
Proficient	41%																								
Advanced	50%																								
Category	Percentage																								
Novice	0%																								
Emerging	18%																								
Intermediate	9%																								
Proficient	64%																								
Advanced	9%																								

<p>Table 5</p> <p>Instructor's Mid-Instruction Artist Categorization of Students</p>																									
<p>Class I, Control Group</p>	<p>Class II, Test Group</p>																								
<p>Visual Journal Page #2- 10/17/2013</p> <table border="1"> <thead> <tr> <th>Category</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Novice</td> <td>0%</td> </tr> <tr> <td>Emerging</td> <td>0%</td> </tr> <tr> <td>Intermediate</td> <td>0%</td> </tr> <tr> <td>Proficient</td> <td>41%</td> </tr> <tr> <td>Advanced</td> <td>59%</td> </tr> </tbody> </table>	Category	Percentage	Novice	0%	Emerging	0%	Intermediate	0%	Proficient	41%	Advanced	59%	<p>Visual Journal Page #2- 10/17/2013</p> <table border="1"> <thead> <tr> <th>Category</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Novice</td> <td>0%</td> </tr> <tr> <td>Emerging</td> <td>10%</td> </tr> <tr> <td>Intermediate</td> <td>20%</td> </tr> <tr> <td>Proficient</td> <td>70%</td> </tr> <tr> <td>Advanced</td> <td>0%</td> </tr> </tbody> </table>	Category	Percentage	Novice	0%	Emerging	10%	Intermediate	20%	Proficient	70%	Advanced	0%
Category	Percentage																								
Novice	0%																								
Emerging	0%																								
Intermediate	0%																								
Proficient	41%																								
Advanced	59%																								
Category	Percentage																								
Novice	0%																								
Emerging	10%																								
Intermediate	20%																								
Proficient	70%																								
Advanced	0%																								

Table 6 Instructor's Post-Instruction Artist Categorization of Students	
Class I, Control Group	Class II, Test Group
<p>Visual Journal Page #3- 1/10/2014</p> <p>65% 35%</p> <ul style="list-style-type: none"> Novice Emerging Intermediate Proficient Advanced 	<p>Visual Journal Page #3- 1/10/2014</p> <p>30% 70%</p> <ul style="list-style-type: none"> Novice Emerging Intermediate Proficient Advanced

Although the above charts show an overall artistic improvement within Class I and Class II throughout the study, they do not show the individual student's growth or lack thereof. It is important to understand that not all of the participants improved abilities in a capacity that allowed them to advance their artist category as classified by the instructor and that some student's demonstration of abilities actually declined through the journaling assignments of the semester.

The data indicates the following growth patterns in Class I, the control group:

- one student scored the same points on their artwork at the pre-, mid-, and post-instruction assessment and did not improve or decline in their Artist category.
- Three students scored the same on the first two assessments and dropped for the third assessment but remained in the same Artist category.

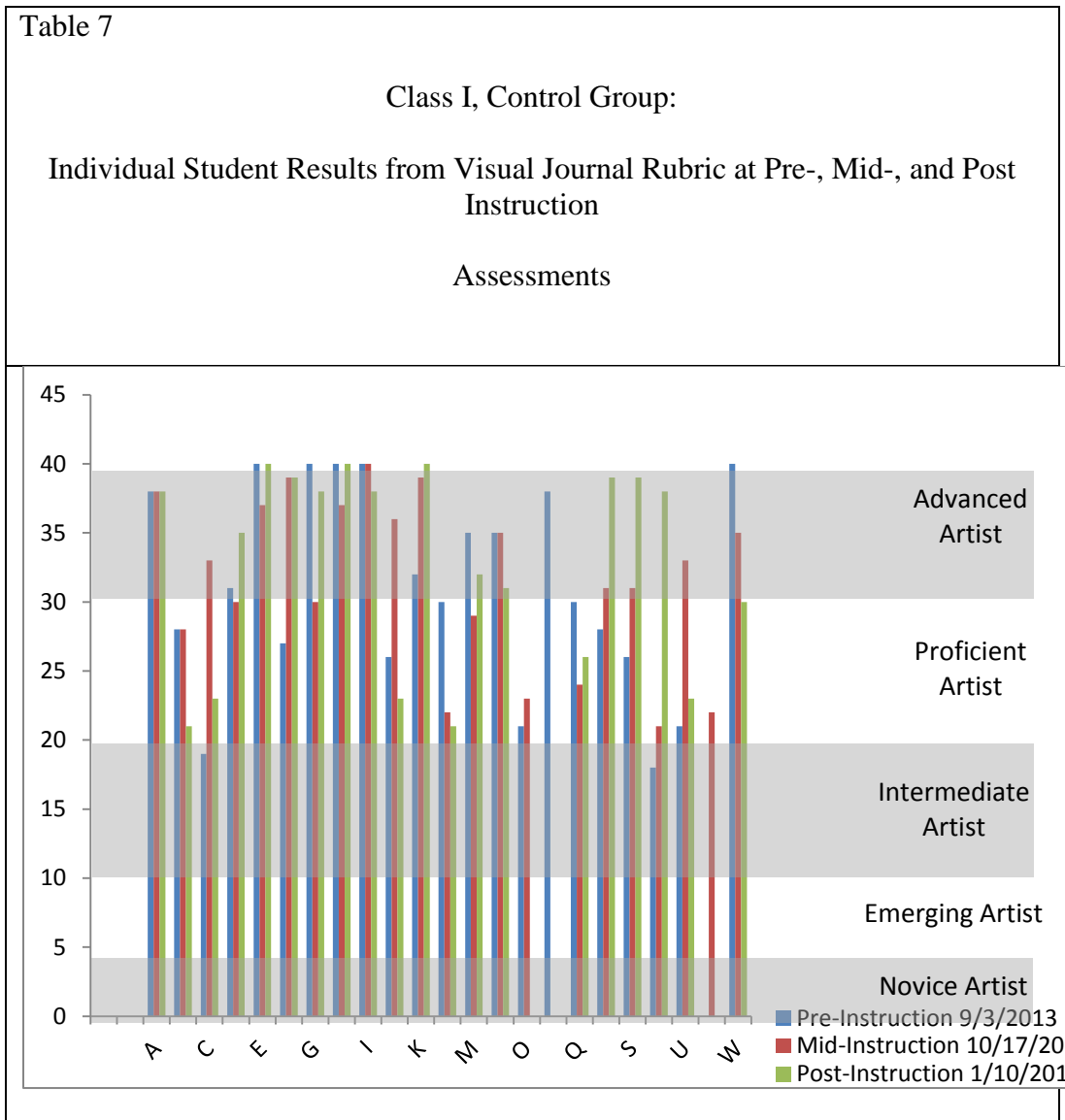
- Three students improved their score for the second assessment and then dropped for the third assessment but improved or remained in their original Artist category.
- Six students dropped their score for the second assessment and then improved for the third, and either improved or remained within their original Artist category.
- One student improved but scored the same on the second and third assessment and improved their Artist category.
- Two students dropped their score with each assessment, one remained in the same Artist category and one dropped.
- Four students improved their score with each assessment and three of those improved their Artist category.
- One student only participated in one of the assessments and did not turn in two of their pages.
- One student participated in two of the assessments and did not turn in one of their pages; and
- One student dropped out of the study after the pre-instruction assessment.

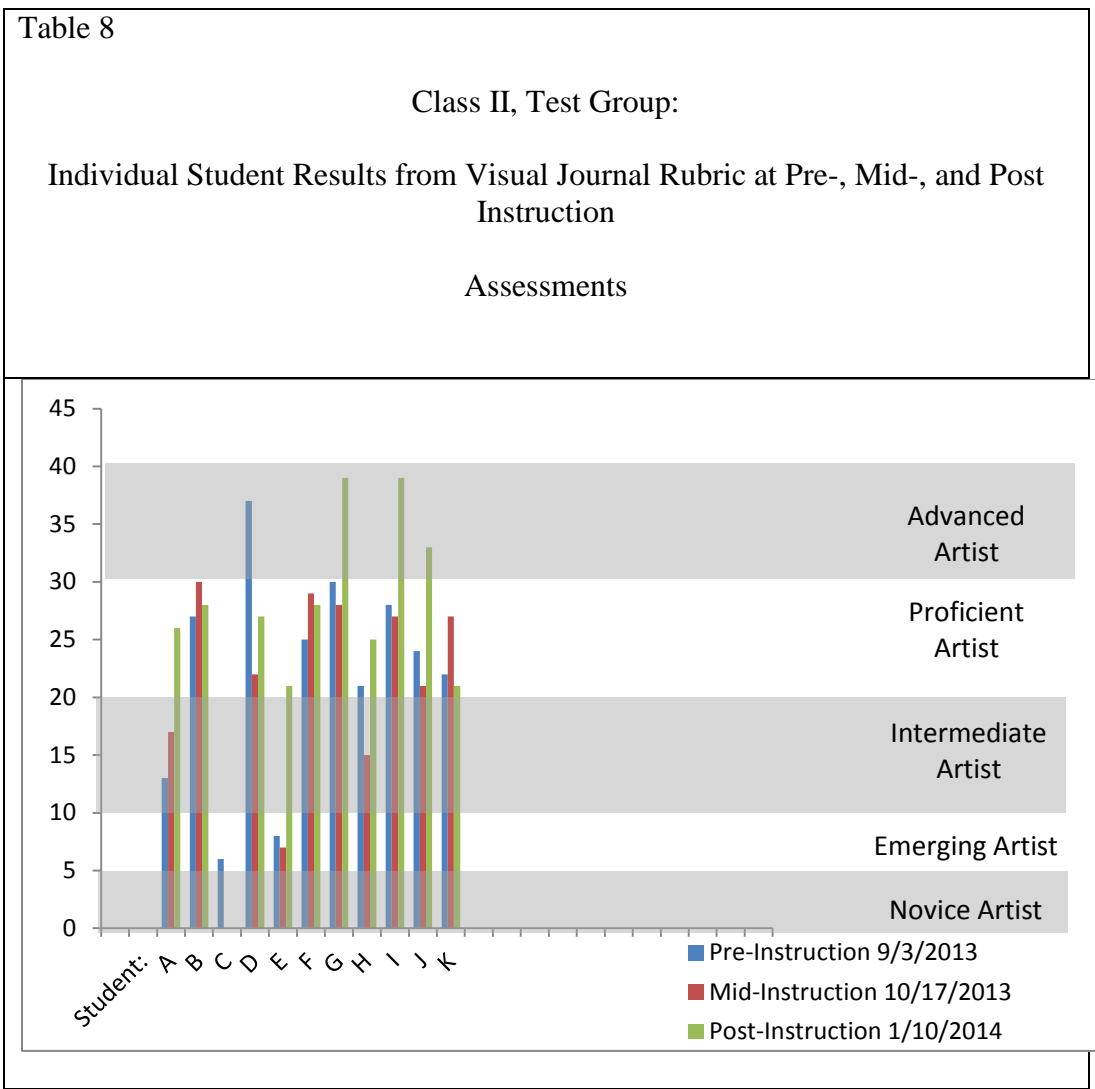
The data indicates the following growth patterns in found in Class II, the test group:

- Three students improved their score for the second assessment and then dropped for the third assessment on their artwork at the pre-, mid-, and post-instruction assessment but remained in their original Artist category.
- Six students dropped their score for the second assessment and then improved for the third and either improved or remained within their original Artist category.

- One student improved their score with each assessment and improved their Artist category; and
- One student only participated in one of the assessments and did not turn in the other two pages.

The tables below show individual student results based on the instructor's assessment of visual journal pages at pre-, mid-, and post- instruction assessments using the visual journal rubric.





Class II had 45.5% of participants improve in their Artist category versus the 14% of participants in Class I. However, Class I had consistently higher scores at each assessment for all participants and at the post-instruction assessment had 62% of participants at the Advanced Artist level versus Class II's 27% of participants at the Advanced Artist level.

Although the majority of the data was collected for this study from a pre-, mid-,

and post-instructional visual journal assessment page, each student was required to create an additional eight visual journal pages during the course of the semester as homework assignments. These assignments are given as homework to encourage the making of art outside of the classroom, as well as help students grasp the expectations of the visual journal more thoroughly. The visual journal homework assignments were given to the students at the beginning of each grading period and were graded with the same visual journal rubric as the pre-, mid-, and post- instruction pages. Students had approximately two weeks between due dates to allow time for brainstorming, planning, and implementation of their ideas.

The tables below are copied from the instructor's grade book and show the scores each student in the study earned for all of their visual journal pages as well as the average score of all homework and pre-, mid-, and post-instruction assessment pages. The total possible score for a visual journal page is 40 points.

Table 9

Class I, Control Group: Visual Journal Scores and Averages for the Semester

	Pre-Instruction 9/3/13	9/13/2013	9/26/2013	10/15/2013	Mid-Instruction 10/17/2013	10/29/2013	11/12/2013	12/3/2013	12/17/2013	1/7/2014	Post-Instruction 1/10/14	Average Visual Journal Score
Student												
A	38	38	38	30	38	40	33	39	39	31	38	36.54545455
B	28	16	19	10	28	31	33	25	0	0	21	19.18181818
C	19	24	21	24	33	13	0	25	0	0	23	16.54545455
D	31	33	25	18	30	28	26	29	28	35	35	28.90909091
E	40	40	40	40	37	39	40	40	40	40	40	39.63636364
F	27	22	29	28	39	29	40	28	39	31	39	31.90909091
G	40	34	26	19	30	26	29	26	20	27	38	28.63636364
H	40	40	38	39	37	40	40	40	39	40	40	39.36363636
I	40	39	28	29	40	39	36	25	35	21	38	33.63636364
J	26	28	23	0	36	0	0	25	29	0	23	17.27272727
K	32	33	30	34	39	36	39	39	22	37	40	34.63636364
L	30	0	0	0	22	0	16	10	28	29	21	14.18181818
M	35	24	31	21	29	36	32	27	30	28	32	29.54545455
N	35	0	0	24	35	29	0	33	0	0	31	17
O	21	22	22	0	23	0	26	28	0	0	0	12.90909091
P	38	-	-	-	-	-	-	-	-	-	-	-
Q	30	24	22	31	24	31	40	40	36	37	26	31
R	28	30	29	29	31	31	38	30	30	31	39	31.45454545
S	26	28	20	25	31	39	40	39	40	31	39	32.54545455
T	18	20	24	24	21	26	0	29	25	27	38	22.90909091
U	21	30	22	27	33	28	38	29	0	30	23	25.54545455
V	0	0	0	22	22	0	32	0	37	21	0	12.18181818
W	40	31	0	0	35	32	40	0	24	0	30	21.09090909

Student P dropped out of the study.

Table 10												
Class II, Test Group: Visual Journal Scores and Averages for the Semester												
	Pre-Instruction 9/3/13	9/13/2013	9/26/2013	10/15/2013	Mid-Instruction 10/17/2013	10/29/2013	11/12/2013	12/3/2013	12/17/2013	1/7/2014	Post-Instruction 1/10/14	Average Visual Journal Score
Student												
A	13	20	17	21	17	26	29	0	22	0	26	17.36363636
B	27	19	25	27	30	26	37	27	0	30	28	25.09090909
C	6	0	0	0	0	0	0	0	0	0	0	0.545454545
D	37	21	20	24	22	30	30	25	28	28	27	26.54545455
E	8	10	17	18	7	0	0	27	24	0	21	12
F	25	26	25	22	29	0	27	31	25	37	28	25
G	30	24	22	30	28	31	0	30	32	32	39	27.09090909
H	21	25	0	0	15	0	24	0	0	0	25	10
I	28	26	23	28	27	23	0	30	40	26	39	26.36363636
J	24	25	26	28	21	24	29	30	24	40	33	27.63636364
K	22			10	27	27	31	32	36	0	21	18.72727273
Student K transferred into the school and was not required to complete two pages.												

When considering the averages of the visual journal scores versus the instructor's post-instruction categorization of students within the study, the percentage of students within an Artist Category differs. Class I, who hosts 65% Advanced Artists (earning 31-40 points) in the instructor's post-instruction categorization has only 41% Advanced

Artists when looking at the average score earned from all visual journal work. Class II, who had 30% Advanced Artists in the instructor’s post-instruction categorization has 0% Advanced Artists when looking at the average score earned from all visual journal work. It is important to note that, although the Artist Category percentages change when viewing the averages, homework visual journal pages may not have held the same importance to students as the three pre-, mid-, and post-instruction assessment pages.

Tables 11 and 12 compare the Artist Categories of Class I and Class II, the control and test group, based on semester averages and on the instructor’s post- assessment categorization of students.

Table 11, Control Group: Comparative Artist Categorization																					
Class I: Instructor’s Artist Categorization of Students through Visual Journal Average Scores	Class I: Instructor’s Post-Instruction Artist Categorization of Students																				
<p style="text-align: center;">Average Visual Journal Score</p> <table border="1"> <caption>Artist Categorization by Average Score</caption> <thead> <tr> <th>Category</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Novice</td> <td>0%</td> </tr> <tr> <td>Emerging</td> <td>0%</td> </tr> <tr> <td>Intermediate</td> <td>41%</td> </tr> <tr> <td>Proficient</td> <td>18%</td> </tr> <tr> <td>Advanced</td> <td>41%</td> </tr> </tbody> </table>	Category	Percentage	Novice	0%	Emerging	0%	Intermediate	41%	Proficient	18%	Advanced	41%	<p style="text-align: center;">Visual Journal Page #3</p> <table border="1"> <caption>Artist Categorization by Visual Journal Page #3</caption> <thead> <tr> <th>Category</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Novice</td> <td>0%</td> </tr> <tr> <td>Emerging</td> <td>0%</td> </tr> <tr> <td>Advanced</td> <td>65%</td> </tr> </tbody> </table>	Category	Percentage	Novice	0%	Emerging	0%	Advanced	65%
Category	Percentage																				
Novice	0%																				
Emerging	0%																				
Intermediate	41%																				
Proficient	18%																				
Advanced	41%																				
Category	Percentage																				
Novice	0%																				
Emerging	0%																				
Advanced	65%																				

Table 12, Test Group: Comparative Artist Categorization																							
Class II: Instructor's Artist Categorization of Students through Visual Journal Average Scores	Class II: Instructor's Post-Instruction Artist Categorization of Students																						
<p style="text-align: center;">Average Visual Journal Score</p> <table border="1"> <caption>Average Visual Journal Score Artist Categorization</caption> <thead> <tr> <th>Category</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Novice</td> <td>9%</td> </tr> <tr> <td>Emerging</td> <td>9%</td> </tr> <tr> <td>Intermediate</td> <td>36%</td> </tr> <tr> <td>Proficient</td> <td>45%</td> </tr> </tbody> </table>	Category	Percentage	Novice	9%	Emerging	9%	Intermediate	36%	Proficient	45%	<p style="text-align: center;">Visual Journal Page #3</p> <table border="1"> <caption>Visual Journal Page #3 Artist Categorization</caption> <thead> <tr> <th>Category</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Novice</td> <td>0%</td> </tr> <tr> <td>Emerging</td> <td>0%</td> </tr> <tr> <td>Intermediate</td> <td>0%</td> </tr> <tr> <td>Proficient</td> <td>70%</td> </tr> <tr> <td>Advanced</td> <td>30%</td> </tr> </tbody> </table>	Category	Percentage	Novice	0%	Emerging	0%	Intermediate	0%	Proficient	70%	Advanced	30%
Category	Percentage																						
Novice	9%																						
Emerging	9%																						
Intermediate	36%																						
Proficient	45%																						
Category	Percentage																						
Novice	0%																						
Emerging	0%																						
Intermediate	0%																						
Proficient	70%																						
Advanced	30%																						

Another component to this study was the introduction of materials and techniques during the CRT enrichment periods for use in Visual Journal pages to Class II. To track students use and implementations of these techniques and materials, the instructor kept a comprehensive Media Chart that linked each student's visual journal pages to the materials they used. The media chart also tracks the materials and techniques used by Class I, who had no enrichment activities.

The Media Chart (Tables 13-15) shows that thirty-three art supplies and techniques were used by students. Eight techniques and supplies were demonstrated to Class II only, during CRT enrichment blocks and tracked in the Media Chart. Six of the eight techniques were used most heavily by Class II students. Watercolor and Watercolor Pencils were used frequently with Class I and Class II. The additional techniques that were introduced during CRT to Class II but were also used by Class I students were only

used by Art I students or students who had experienced these media in Visual Journals in past Art classes.

Table 13

Media Set 1: Visual Journal Supplies and Techniques Used by Students
Number out of Eleven Journal Assignments

Art Supplies Used	Pencil	Color Pencil	Acrylic	Magazine	Marker	Pen	Ribbon/ Feather/ Pipe Cleaner	White Out	Crayons	Tissue Paper/ Paper/ Pop Tart Wrap	Dirt/ Leaves/ Nature	Puff Paint
Class I												
Student:												
A	2	10		3	9	6				2		
B	3	4	3		5	2	1					1
C	4	7				1						
D	5	6	2		2	3	1					
E	1	11	6	8	8	5	7		1	5	1	
F	3	5	1	3	8	5	4		1	3		
G	7	7		1	1	2				2		
H	9	3	10	2	2		3		2	4		
I	7	8			1	1	1			6		
J	6	6	1		1		2					
K	4	9		5	2	1	2		1	1	2	1
L	5	3	2		5	1						
M	3	6	1		9	4				1		
N	4	2			3							
O	4	4	1		4	1	1			3		
P		1										
Q	1	5		5	8	6	4		1	5		
R		1	2	1	7	6	4			4		1
S	7	2	8	2	7	6	5		1	5	1	
T	2		1	4	5	5				2		
U	4	1	1		3	2				1		
V	3	2			2	3			2			
W	3		1		3	4						
Class II												
A	2	5	3		2							
B	8	6		1	5	1	1			1		
C												
D	3	1	4	2	3	3	1			1		
E		2		2	4	2				1		
F	10	7	2	1	1	1						
G	5	1	2	2	11	2	1			1		
H	1	1			1							
I	2	7	3		4	8		2		1		
J	6	4			1	7				3		
K	4	2			6				1	2		

Table 14
 Media Set 2: Visual Journal Supplies and Techniques Used by Students
 Number out of Eleven Journal Assignments

Art Supplies Used	India Ink	Altered Edges	Highlighter	Oil Pastel	Spray Paint	Chalk/ Charcoal	Wax	Cardboard	Mascara/Make up	Food	Pull Tab
Class I											
Student:											
A											
B			1								
C											
D											
E						1					1
F			1	1	1				1		1
G											
H								1			
I											
J											
K				1							
L					1						
M					1						
N	1										
O											
P											
Q		1									
R											
S	2	2		3		2	1			1	
T											
U											
V											
W											
Class II											
A											
B				1							
C											
D											
E				1							
F											
G											
H											
I											
J											
K									1		

Table 15
 Media Set 3: Visual Journal Supplies and Techniques Used by Students
 Number out of Eleven Journal Assignments

Art Supplies Used	Duck/ Masking Tape	Fabric	Water Color	Watercolor Pencil	Page Extension	Rubbing/ Texture Plates	Photo Transfer	Pop-Up	Cut Doors/Windows	Fold Out
Class I										
Student:										
A			8							
B			4							
C			1							
D			1							
E	1	1	7		1			1	3	
F			4						1	
G			1	2						
H			2	1					4	
I	2		2	1	1				1	
J	1		1						2	
K			7					3	3	
L										
M			3							
N										
O			1							
P										
Q			5	3						
R			4	3						
S	1		8	4					4	
T			7							
U			3	5						
V										
W			4	5						
Class II										
A				1		1				
B								1		
C									1	
D			5	2					1	
E			1							
F						1				
G			4	2					1	1
H			2	3					1	
I			6	1			1			1
J						1	1	1	2	1
K						1			2	

The supplies in blue indicate techniques that were introduced to Class II only during CRT.

In addition to the enrichment activities and techniques Class II received within CRT,

Class II also received ten minutes of class time each day to work within their visual journals. The control group, Class I, received neither of these additions. For seventeen days in the middle of the study, I tracked Class II students' daily effort during the ten-minute journal time. In order to track daily effort, I created a numbering system. Students earned a 0-6 points each of the seventeen days:

- 0= Distracted others and no work shown
- 1= No work shown
- 2= Barely worked
- 3= Worked but distracted others
- 4= Worked but was distracted by others
- 5= Worked
- 6= Worked Well

The numbers within the chart indicate that 45% of the students in Class II averaged less than 50% (a score of 3 or less) during the 10-minute journal time and no student was rated a 6 every day, showing 100% effort.

Table 16 shows the daily effort for the ten-minute journal time of each participant in Class II as well as their average effort score.

Student:	10/2/2013	10/3/2013	10/4/2013	10/8/2013	10/9/2013	10/10/2013	10/11/2013	10/15/2013	10/16/2013	10/23/2013	10/24/2013	10/29/2013	10/30/2014	11/4/2013	11/6/2013	11/11/2013	11/12/2013	Average Effort
A	2	1	2	3	2	5	2	2	0	1	1	0	5	2	2	2	4	2.117647059
B	4	6	2	5	5	5	5	5	2	2	2	0	5	4	3	5	5	3.823529412
C				5	1	1	2	0	2	1	5	0	2	2	3	6	5	2.058823529
D	2	5	4	5	2	1	2	1	1	1	4	2	5	2	2	2	2	2.529411765
E	0	1	4	3	0	2	0	0	2	2	3	2	2	2	2	2	2	1.705882353
F	2	4	2	5	5	5	5	2		2	2	2	5	5	3	5	5	3.470588235
G	2	2	5	5	5	5	5	0	5	5	6		5	5	5	2	6	4
H	1		2	4	1	2	2	1	2		4	2	2	5	1	0	5	2
I	2	6	6	6	2	2	6	5	5	1	5	5	5		5	5	5	4.176470588
J	2	2	4	5	4	6	6	1	0	1	6	5	5	5	5	4	5	3.882352941
K	2	6	6	5	2	3	6	2	5	5	4	4	2	5	5	6	6	4.352941176

Teacher Observations and Student Reflections

Throughout the study, I kept a journal with thoughts and observations of the participants and the work being done in both groups. Images were also taken by the students of each the pre-, mid-, and post-instruction visual journal pages to visually document their work. In addition students self-reflect on their artist surveys as well as on the use of the visual journal within their art class. The reflections from these sources aid in understanding the collected data from the pre-, mid-, and post-instruction assessment.

I observed that the two classes in this study were very different. Class I, the control group, had twenty-two participants consisting of Art I, Art II, Art III, Art IV, Art V Studio, Advanced Drawing and Advanced Painting students. Class II, the test group, had eleven participants consisting of Art I, Art II, and Art III students. The majority of

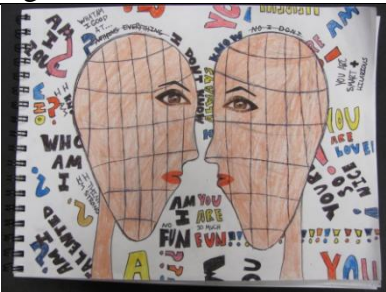
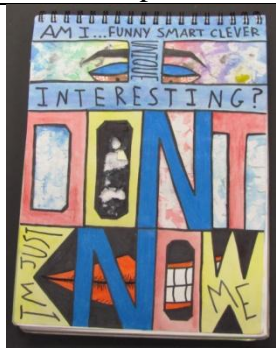
students in both groups were Art I level students who had never experienced an Art class at the study school. Class I had very enthusiastic students that were excited about being in a class with friends and were excited about Art; students' skill level was exceptionally high and there was an even number of new art students versus repeater art students. Class II was a small class where the majority of students expressed that Art was not their first choice elective, groups of friends or like-minded people were lacking, skill level in Art was low, and three-fourths of the class were completely new to art. Class I was shared among two Art instructors over the course of the semester and Class II was taught only by one instructor. Class I had 10 seniors, Class II had no seniors. Misbehavior in Class I was seldom, noise level was the biggest challenge for this class and it occurred from the abundance of comradery in the group. Class II had one behavior issue after another. Behavior management strategies such as a three separate seating charts, moving individual students around, silent art day, referral warnings, referral write-ups (three separate students, one of them twice), and phone calls home to parents were used throughout the semester. Even with all of those strategies, the students were still excessively chatty, disrespectful to classmates' art and abilities, and they disregarded instruction and deadlines of projects.

Student A, Class I

In Class I, the control group, student A was self-classified as an Intermediate artist after taking the pre-instruction Artist Survey. The student agreed with the classification and reflected that "I am very excited to learn more about art" but have "not had a whole lot of experience." The instructor, after grading the pre-instruction visual journal page using the Visual Journal Rubric, classified the student as an advanced artist.

As an Art I student, she had incorporated multiple media, created layers, and had a unique approach to the prompt given. It was observed that throughout the semester, this student worked hard to meet the expectations of the rubric in order to advance as an artist within the class. At the mid-instruction visual journal page, the student was beginning to show a distinct style to her work. This observation from the instructor was affirmed by the student when in a reflection it was stated, “From creating my visual journals, I have discovered my style and I have improved my layering skills. Overall, I like the visual journals, although they can be kind of stressful. I wish we had more time in class to work on them.” This student, after describing the desire for more time in class to work on visual journal pages, would utilize any down time after class projects were completed to work on journal pages. This student would also rush through the 10-minute daily journal writing time to be able to have a few minutes each class to work on a visual journal entry.

Throughout the semester, Student A was consistently categorized by the instructor as an advanced artist through visual journal work as well as class work. By the end of the semester, she classified herself as a proficient artist and reflected that she was “still improving [in art] and had much to learn” but was excited for the possibilities in art and pursuing an education and career in the field.

Figure 1 Class I, Control Group: Student A, Art I		
		The student did not photograph the post-instruction page
Pre-Instruction Visual Journal 9/3/2013	Mid-Instruction Visual Journal 10/17/2013	

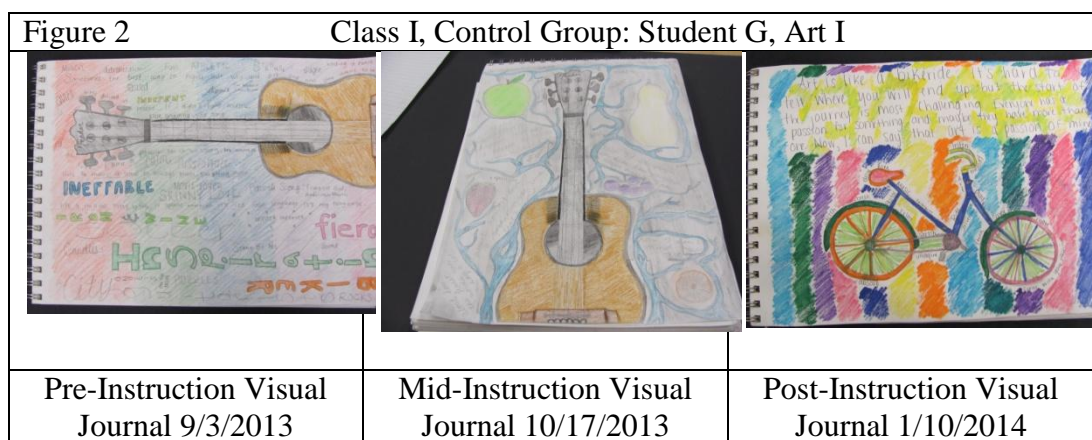
Student G, Class I

Student G in Class I, the control group, classified herself as an intermediate artist throughout the semester. The instructor classified the student as an advanced or proficient artist for the three visual journal assessment pages. However, visual journals seemed to be a struggle with this student and her lowest scores classified her as an intermediate artist. The instructor felt that this student was hard to win over as there seemed to be an overall lack of enjoyment for art class in general. In her mid-instruction self-reflection, the student discussed the instructor and aggravation about grades more than herself,

To be honest, I don't feel they [visual journals] help very much. Everyone has their own way of doing things so usually their work will be generally original. The teacher grades them on her/his own personal observations but they have a different opinion so it's not fair. A lot of how it's determined [the grade] doesn't make sense. It's a fun project if you can be yourself in your work and get credit for the originality of your work. It should be more of a completion assignment but also based from obvious effort. Instead of the teacher saying it's a grade they'd give because of what they think of it (Student Reflection, 2013).

Every student was given a copy of a blank visual journal rubric with each grading period and also a rubric that was filled out by the instructor with each visual journal page




that was turned in. After I read this reflection, I gave extra comments to the student on the graded rubrics to help them understand where and how points were lost in the expectations of the pages. It seemed that these comments helped the student understand expectations and also built more appreciation of art. By the end of the semester Student G reflected that “the benefits from journaling” were that they “now know what they enjoy to create.” That they would like more free-choice prompts for the visual journals but that they “appreciate art more and know what art they enjoy the most to create.”



Student E, Class I

Student E in Class I, the control group, classified herself as an advanced artist from the first artist survey and throughout the semester. The instructor’s classifications were the same; this student was very creative with her journals and continuously found new ways to create within her journal pages. Any chance the student got to work in her journal; she took it. The instructor often found her digging in the “junk box” in the art supply cabinet trying to find the perfect addition to her page. In her reflections, the student wrote, “I’ve been incorporating more objects and discovering the concept of layering. I like the fact that you can hide certain things and it overall looks good because

of layering. I really love the fact that you can express yourself more in this than your normal projects.” In her post-instruction visual journal assessment page, the student chose to reflect on the prompt “How do you see yourself?” as an art student. Within the page, she incorporated pull-tabs to emphasize the different materials in art that she learned how to use. She also used the writing in the page to describe her artistic journey during the semester, “I really enjoyed creating art and growing as an artist. To think at the beginning of the year, I barely knew how to do anything in art. I think this has really taught me a lot and I hope to keep exceeding as an artist throughout the years of my high school experience and potentially go to Governor’s school.”




Figure 3 Class I, Control Group: Student E, Art I		
		
Pre-Instruction Visual Journal 9/3/2013	Mid-Instruction Visual Journal 10/17/2013	Post-Instruction Visual Journal 1/10/2014

Student D, Class II

In Class II, the test group, Student D classified herself as a proficient artist. The instructor classified the student as an advanced and proficient artist using the visual journal rubric on the pre-, mid-, and post-instruction visual journal assessment pages. In observing this student, the instructor found that she averaged about 42% effort during the

10 minutes of allotted journal time each day in class. Often, this student would take her time getting ready to work and I would frequently have to remind her to get to work. Another common occurrence with Student D was that she would get to work towards the end of the 10-minute time and choose to use watercolor or acrylic paints and start a process that would have needed the full 10-minutes or longer to complete. She would then get frustrated when class work would start and would need to be reminded to stop working on her visual journal long after journal time was done. This student also worked very slowly on her class projects, often needing extra time or to take work home with her to finish. If a project seemed too hard, she would not fully complete the project. It was difficult communicating with this student because the student would need directions repeated multiple times and would still not follow them; often projects and materials were used incorrectly.

However, even with the daily effort during journal time and project work from the student lacking, Student D still worked to meet expectations on the visual journal rubric and consistently scored in the proficient artist range. In a spontaneous reflection directed by the instructor, the student wrote in her journal, "I like to do visual journals because you are able to put all of your thoughts and emotions down on your sketchbook. You can also put words into your art work. Sometimes you're upset or sad you can collaborate all of those feelings into your art." At the end of the semester, the student wrote in her reflection, "I have learned how to take more time on my drawings and try to actually make them mean something...that I can show others and have others be able to relate to them. So they actually have a meaning that can inspire others like other artists have inspired me."

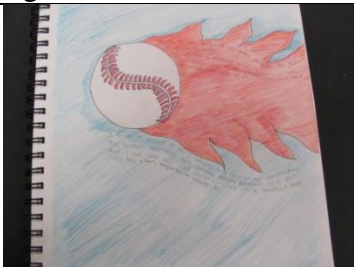
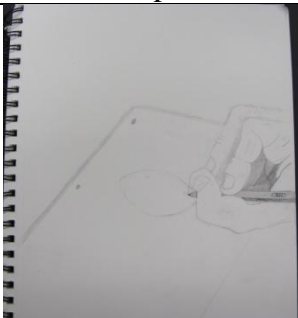

Figure 4			Class II, Test Group: Student D, Art I		
					
Pre-Instruction Visual Journal 9/3/2013	Mid-Instruction Visual Journal 10/17/2013	Post-Instruction Visual Journal 1/10/2014			

Student J, Class II

Student J in Class II, the test group, was an Art III student who had experienced visual journals in past classes but with a different instructor than the one who conducted this study. At the pre-instruction artist survey, the student classified himself as a proficient artist but wrote on the survey that he believed he should have been in the advanced artist category. After the pre-instruction visual journal page, the instructor classified the student as a proficient artist. This student had some behavior issues linked to maturity and ADHD. Each day, around the end of the 10-minute journal time, the student needed to go to the school clinic to receive prescribed medication. Due to this interruption in his day, the student would sometimes work on journals before going to the clinic, or would work on nothing until he returned from the clinic. On the days where work was done, this student was easily distracted by his classmates and was unable to consistently work through the whole 10-minutes. This student was also an extreme perfectionist. He would get very frustrated when he felt he could not do what was being

asked of him in journals or class projects. He struggled with conceptual ideas and would sit for multiple class periods “thinking” about what he wanted to do and not actually doing it. He worked very slowly due to the fact that he felt each mark needed to be precise and, if something did not seem right, the student would beg to start over. Do to all of these factors; the instructor was not surprised when the first student self-reflection was turned in claiming that the student did not like visual journals. “When I come up with something it is simply out of luck. Visual journals just aren’t one of my favorite things to do in art unless it is something I can easily come up with.” As the semester progressed, this student started having more good days than bad and became more invested in his artwork. He pushed himself and even though he consistently had to turn in unfinished projects, the work that was done was done well and with heart. He also seemed to have an “ah-ha” moment where he figured out the visual journal was a friend to him and not an enemy out to make him fail. After the post-instruction visual journal assessment page, this student was classified as an advanced artist by the instructor and had changed how he felt about journals.


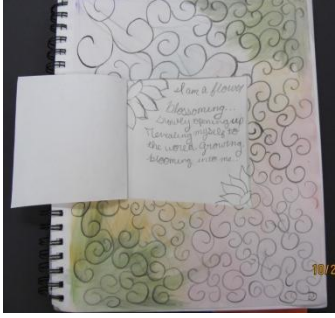

I use to hate doing visual journals but now I absolutely love to do them. To me it is a fun experience and you can make it however you want! Visual journals have made me more creative, excited about doing them, and all around a better artist! I recommend everybody who hasn’t done one to just try it. It can be about your emotions, feelings, or just whatever you want on it, AND YOU HAVE FUN WITH IT! Trust me; I hated it, that changed! I thought I was a good artist; now I’m a better artist! I love visual journals (Student Reflection, 2014).

Figure 5 Class II, Test Group: Student J, Art III		
		
Pre-Instruction Visual Journal 9/3/2013	Mid-Instruction Visual Journal 10/17/2013	Post-Instruction Visual Journal 1/10/2014

Student G, Class II

Student G in Class II, the test group, classified herself as an advanced artist throughout the semester. The student was classified as proficient by the instructor. This student enjoyed art and often would come into the art room to visit and hang out when she was not in class. She lacked patience and often grew tired of her classmate's behaviors and immaturity and would state her mind when she no longer could contain her frustration. Though this student had personal anxiety, she would be the parent or mentor of the group and help guide students who were confused or behind in their work. Visual Journal page quality varied from advanced to proficient throughout the semester. Although the student was not consistent in her journal work, she was consistent in her positive attitude towards assignments and her willingness to try new things and push creativity. In a written reflection, she stated that she did not "mind doing the visual journals" and that she had "learned about layering with different materials, how to tie different pages together with cutting out doors and windows, that it [visual journal] is a great way to tie together writing and artistic techniques" and that the journal was a great

way to vent. Two months after the post-instruction visual journal page, this student still stops by the art room to visit almost daily and describes visual journal pages she has worked on on her own time, just for herself.

Figure 6 Class II, Test Group: Student G, Art II		
		
Pre-Instruction Visual Journal 9/3/2013	Mid-Instruction Visual Journal 10/17/2013	Post-Instruction Visual Journal 1/10/2014

Student Negative Reflections

Even with the varying approaches to the control and test groups, by the post-instruction self-reflection, most students expressed that they felt the visual journals were a helpful tool toward their art making and skills and their ability to express themselves. Of the thirty-three participants in this study, five gave negative feedback in their post-instruction self-reflection. Of the five students, four were from Class II, the test group.

Student A in Class II, the test group, stated, “I don’t think I’ve really gained any benefits except maybe extra practice. I really didn’t like them (visual journals) because there was so much pressure to get them done and they weren’t really fun to do.” This student classified himself as an intermediate artist throughout the semester, as did the instructor for the three assessment pages. However, class work and project work

classified this student in the novice to emerging artist range. The instructor had to remind the student of deadlines and ask for missing work regularly. The student would “waste” time in class talking to other students or “thinking” about what he wanted to do, and not follow through with completing the work. He expressed to the instructor during a private student/teacher conference that he felt the work in art was too hard for him, that he just could not do it because he did not know how, and that he did not want to try because he knew he would just fail anyway. The teacher expressed to the student that ability was not what earned grades and that it was the student’s effort as well as work towards expectations that got the grades. This conversation was of little help and the student struggled to make art. When he did, he would make fun of his own work as a way to fend off other student’s negative comments and laughter.

Figure 7

Class II, Test Group: Student A, Art I



Pre-Instruction Visual Journal 9/3/2013




The student only photographed 1 of their 3 assessment journal pages.

Student E in Class II, the test group, did not seem to care for art, rules, or expectations throughout the semester. He classified himself as an intermediate artist; the instructor classified him in the novice to emerging artist category through most of the

semester with few intermediate, shining moments. In his reflection regarding the visual journal, he wrote, "I really didn't like the journals every week, it just was too much." He also wrote that he felt his feelings were not cared for, that he hated talking about his feelings, and that feelings are dumb. This student was a strong leader, in a very negative way. He could control the class with his mood, his comments, and his actions. It seemed that some of the other students were enthralled, as well as scared of this student. This student often chose not to work, he preferred to talk, disrupt the instructor, and poke fun at his classmates. When work was completed, it was often highly inappropriate and would need to be followed with disciplinary action. The instructor had to separate this student from others multiple times, talk to him on a daily basis about doing work and being respectful, call home, and write multiple referrals throughout the semester. During one of his multi-day suspensions, the instructor reflected that class had run more smoothly, there had been minimal behavioral issues, and work had been done by students who often did not work. Upon his return, the instructor found that the student had done none of the work that had been sent for him and that the other students in the class reverted back to not working and behavior issues resumed. This student did not photograph any of his work.

Student B in Class I, the control group, wrote that she liked visual journals at the mid-instruction reflection but had different feelings at the end of the semester. "When I do visual journals in art class I don't like doing them very much because it is hard to make up new ideas when I am at school or outside of school." This student was classified as a proficient artist by herself and the instructor throughout the semester although she sometimes turned in work at a more intermediate level. The student was very easily

influenced by her peers and often missed social cues which created awkward moments for herself and her classmates. Due to the influence of her peers, if the students sitting near Student B were working, she worked, if they were not working, the student did not work. When this student would work, they worked very hard on projects in class but would disregard instructor's advice for improvement. She did not improve on skills or creativity very much over the course of the semester.

Figure 8 Class I, Control Group: Student B, Art I		
		
Pre-Instruction Visual Journal 9/3/2013	Mid-Instruction Visual Journal 10/17/2013	Post-Instruction Visual Journal 1/10/2014

Chapter V

Conclusions and Recommendations

The conclusions and recommendations in this chapter are provided for each research question considered in this study. They are supported by the data collected for this study.

Research Question 1

How can the enrichment and implementation of the visual journal as a learning tool aid in

- a. students' understanding of art techniques and content,*
- b. students' expression of creativity and art production, and*
- c. students' growth and achievement as an artist?*

Teacher Observations of the Visual Journal as a Learning Tool:

In this study, the use of the visual journal was implemented in two groups, a control group and a test group. It was observed that the implementation of the visual journals themselves were beneficial to the students as a learning tool in both groups in the aiding of expression of creativity and art production (research question b) and in the students' growth and achievement as an artist (research question c). 85% of the thirty-three participants wrote in their post-instruction self-reflections that the use of the journals helped them learn to express emotions or ideas in their artwork and to be more creative with their ideas; 73% of the participants showed artistic improvement in regards to the instructor's assessment of the mid-, or post-instruction visual journal pages using

the visual journal rubric.

In regards to the enrichment of journals to aid in students' understanding of art techniques and content (research question a) the instructor observed that while students in both groups improved journal scores, the test group showed a higher understanding and use of the enrichment activities and techniques that were introduced to them by the instructor during Cougar Return Time. 91% of participants in the test group used one or more of the enrichment techniques versus the control group's 32% of participants, who did this with no introduction to the techniques. The participants in the control group who did use the enrichment techniques were Art I students who were consistently categorized as Advanced Artists or higher level art students that had had visual journals in past art classes.

Conclusion from Teacher Observations:

Students need a place in the art curriculum that acts as a creative, self-expressive outlet that is not directly tied to class projects, which are aimed at specific techniques or media in regards to State and National Standards. It was observed that students benefitted at a personal level as well as an artistic level with the use of the visual journal.

Recommendation for Use:

Lessons in the art curriculum should incorporate the creation of art allowing students to be more expressive and in control of the end-product. However, many lessons are planned by the teacher with specific techniques, mediums, and skill-development in mind for the student. The visual journal allows students to create many types of art with any medium they desire. Within the journal, students are able to experiment more freely

than they are able to with specific classroom lessons and projects. Teachers should incorporate the use of learning tools, such as the visual journal, that allow students the ability to create with minimal limitations or expectations; except for those of quality of thought, creativity, expression, and exploration. That being said, the visual journal or learning tool incorporated should be a prelude to or an extension of the classroom curriculum and not the only form of art making within the art class.

Recommendation of Enrichment:

Teachers, when able, should incorporate modes of enrichment for their students. Enrichment allows students to experience “extra” mediums and techniques that are unable to be introduced during regular class curriculum. Enrichment should aid in students’ overall experience in art and benefit their learning. The incorporation of enrichment allows students to see more of what can be offered through and in art that is often missed due to the constraints of time, standards, and curriculum.

Conclusion of Daily Journal Time:

It was thought at the beginning of the study, that daily journal time each class period would positively benefit students’ growth as artists and strengthen the quality of visual journal pages. It was concluded however, that higher quality pages were more consistent with the control group students who did not have daily journal time. It is my conclusion that students in the test group were more limited in the creation of visual journal pages due to their abuse of the daily journal time. Often, students expressed that they were unable to do what they wanted because they did not have enough time in the 10 minutes allotted each day. The daily effort for the class was low, 45% of participants

worked less than 50% of the time allotted for daily journal use. The instructor set up the expectation that students were to be ready for class before the tardy bell rang. This expectation included the requirement that students have their journals out and be in their seats, ready to work when the bell rang. However, it was observed that although students would have their journals out and be in their seats, they often would need to be reminded two or three times by the instructor each day to get to work. Even with these reminders, the majority of the class would not settle in to work until over half the allotted time was gone.

It was also discovered that, because students in the test group had daily time in class to work on visual journal pages, they chose to not take them home to work on as homework. This, along with the lack of dedication to work during the daily journal time, limited the students' ability to grow as an artist and create strong, higher quality visual journal pages.

Recommendation of Daily Journal Time:

I feel that working in the visual journal daily could be beneficial to students. However, the students' role in the commitment to their work in their journals is pivotal in them receiving those benefits. The students in the test group of this study had minimal commitment to the work in their journals; ignoring reminders to work, deciding to work half of the time or not at all, and blaming the allotted time as being too short to get much done. It is believed that, had the students in the test group been given additional time, they may have used it inefficiently as well.

At the same time, it is also believed that had the control group been given even

the ten minutes of time allotted the experimental group, their resulting journals may have shown significant improvement. This belief stems from the observations of students in the control group making time during their class or using their once-weekly Cougar Return Time to work in their journals, unprovoked by the instructor.

On the surface, it seemed that adding additional minutes to the daily journal time would further benefit the students work in visual journals. However, adding time would result in losing time for meeting state standards through the regular art curriculum. Therefore, in my estimation, it is not the additional time to work in journals daily that would be the significant factor. Instead, success stems from the way the students use or abuse the time they are given. It is recommended that the 10-minute timeframe remain but be incorporated into the overall grade earned through the visual journal. If a percentage of their visual journal page grade comes from the participation in the daily journal time, students might use that time more efficiently which would benefit their grade and most importantly, benefit their growth as an artist.

In addition to incorporating daily journal time participation into the visual journal rubric, the instructor recommends that working on journal pages at home also be a requirement. For the study, the instructor recommended that students put in approximately two hours into the creation of a visual journal page. Students in the control group only had this time at home to work on their pages and yet, earned consistently higher scores on their work than the students in the test group. It was found that students in the test group abused the daily journal time in a second way, first by wasting the allotted 10 minutes, and second, by using it as the only time they would work on their pages. Approximately 9% of the test group, one student, would take her journal home and

work on pages. By requiring students to work on journals outside of class, as well as daily in class, it is believed that visual journals would be stronger and show a greater amount of creative problem solving in relation to the given prompts, as well as incorporating more of the desired multiple media and layering. This additional requirement would also ensure that students develop their ideas more completely because students would be unable to rely on the 10-minute daily journal time as their only time to work on pages.

Research Question 2

To what extent can student perception of themselves in art be changed through the use of guided instruction of enrichment activities in visual journals?

Teacher Observations on Student Perceptions:

Students were issued an Artist Survey three times over the course of a semester to gauge how they perceived themselves as artists. Of the thirty-three total participants in this study, 30% perceived themselves as a higher level of artist by the end of the semester; 36% of participants in the control group and 18% of participants in the test group. There seemed to be no correlation between the visual journal, the enrichment activities, and the students' perception of themselves as an artist.

Conclusion of Teacher Observations:

Not all students have a desire to become better artists when they take a high school art class. In fact, not all students who take a high school art class even want to be in the class. According to the Virginia Department of Education, every student is required

to take two Fine Arts, Foreign Language, or Career and Technical electives in order to graduate with a Standard Diploma (Department of Education, 2012). This gives students a diverse choice in elective courses ranging from Art, Band, Choir, Drama, Agriculture, Family and Consumer Science, Personal Finance, and multiple Foreign Languages. Art is sometimes chosen over all other courses in the following ways:

- Students have failed other electives and are placed in Art in a last chance effort from Guidance,
- Students are placed in Art because they have had to be removed from other classes,
- Students take art with the hope of an easy class,
- Students are placed in Art without requesting it, and
- Students actually want to take Art.

Of all the students in Art, a small percentage of them actually have the desire to take art because they want to learn more about it and potentially pursue it at a higher educational level. It is believed that this small percentage is represented by the 30% of students in this study that improved their perception of themselves as artists.

Recommendation for Student Perception:

The teacher should implement lessons and enrichment activities that will benefit all students in the arts whether they want to be there or not. This goal will allow the student who wants to become better to perceive themselves as stronger artists. It will also allow the students who do not want to be in art or pursue it past the high school level to hopefully learn and be positively influenced by the arts.

Research Question 3

How can visual journals be used as an effective method of tracking student growth over time and provide documentation as a piece of both formative assessment and summative assessment for students?

Teacher Observations of the Visual Journal as Assessment:

Within this study, the visual journal acted as a form of formative assessment because students were required to complete a visual journal page approximately every two weeks. This allowed me to gauge students' understanding of visual journal expectations in regards to the visual journal rubric. This also allowed me to see where I needed to review or reiterate certain concepts and expectations to help improve my teaching and students' understanding. It also aided students as a way to improve their learning and understanding of art techniques and materials because it was a place where students could review and practice content and concepts from the curriculum.

The visual journal acted as a form of summative assessment in this study because the creation of a visual journal page was assigned as the students' pre-, mid-, and post-instruction assessments. These three assessments allowed me to view student growth, or lack of growth, over the course of the semester.

Many teachers, including those in the arts, have resorted to multiple-choice tests with questions meriting only one correct answer for the assessment of their students. I created a multiple-choice assessment test for art that was adopted by my school system. This test focused on the elements and principles of art and design and assessed the students' ability to know, or be able to guess, the one right answer to the questions. Although this assessment allowed me to track student progress within my class for these

definitions, it did not allow me to assess the things that are most important to the arts: student thought processes, perception, progress in technical skills, mastery of media, creative problem solving, out of the box thinking, and risk taking. The use of the visual journal as assessment allowed me to authentically assess my students learning and progress in her class. The charts and graphs within this study allowed me to look at the aspects of student learning that I cared the most about and track the actual learning progress in the skills required of the visual arts.

Conclusion of Teacher Observation:

Teachers must have in place some form of assessment to aid in the understanding of student growth over time. These formative and summative assessments, along with many other benchmarks along the way, allow instructors to better understand how their teaching affects student learning and success within a class. But, to operate most successfully within the art curriculum, assessment must be authentic. Multiple-choice tests do not allow authentic assessment because they do not allow the instructor to assess the things that are most important within the art curriculum. Therefore, assessment within art must be authentic to student learning and the visual journal gives instructors this authenticity.

Recommendation of the Visual Journal as Assessment:

Visual journals are an assessment that can be used for tracking students' understanding of the concepts surrounding the visual journal. The visual journal is also a great way to help assess student growth as an artist throughout the course of the semester because the visual journal is a more personal and sometimes creative form of art than the teacher planned lessons and projects; even when those plans and projects are open-ended.

However, as beneficial as using the visual journal as an assessment of student growth over time is, it is student growth over time in a very specific area. It does not allow the teacher to fully assess students' understanding of class curriculum such as specific concepts and mastery of medium. However, by incorporating specific prompts that relate to curriculum standards within the visual journal, the teacher would be able to assess student growth and understanding of class content over time as well as student growth as an artist.

Recommendations from the Study

Although this study had some unexpected outcomes, it helped me to understand the use of the visual journal more fully as a teaching and learning tool. I plan to continue the use of the visual journal within my curriculum and continue to develop it more thoroughly as a place for learning, a form of enrichment, and a form of assessment.

Students benefit from the use of the visual journal on a personal level. They created pages based on their personal stories, ideas, emotions, and ideas. These personal expressions allowed students to create a raw sense of vulnerability within the covers of their journals. It also allowed students to see how art can develop over time in the mind and then be transferred to paper as a significant form of expression. Students found a freedom with the visual journal that they did not have in curriculum lessons and projects. This freedom allowed them to practice techniques and incorporate mediums and ideas however they saw fit. In addition it aided in the development of 21st century skills such as inventive thinking, and effective communication.

Not only did the use of the visual journal benefit student learning, it also served as a form of authentic assessment. Now, more than ever, it is important for teachers to assess their students learning. However, it must be done in a way that truly assesses the students' knowledge and understanding, not on their ability to guess. The use of the visual journal as assessment within this study allowed me to hone in on the concepts of learning that are most important for the 21st century and for my students to learn: student thought processes, perception, progress in technical skills, mastery of media, creative problem solving, out of the box thinking, and risk taking.

It is my recommendation that teachers incorporate the use of the visual journal within their curricula to act as an authentic assessment of learning, progress over time, and most importantly, as a creative art making outlet for students.

Additional Findings

Although I set out on this study to discover the answers to my three research questions, the following findings also seemed interesting to report:

1. Homework visual journal pages were stronger than pages created in class. I believe this was due to the fact that students' took or had more time to work on pages. Students were able to consider alternative materials, such as dirt, make-up, and found objects and were more motivated to enrich their page while at home.
2. One person can affect many. One student can change the dynamics of a whole class positively or negatively. This discovery helped me see how significant personality is within a group and learn additional classroom management strategies to deal with negative leadership and behaviors.

3. Not all students love what I love. I had believed that the freedom of creativity within the visual journal would be exciting to my students, that students would enjoy experimenting and developing ideas in a place that was all their own, and that they would love the journal as much as I did. I was wrong. The journal was like any other project that I had ever taught, some loved it and some hated it.

Appendix A

Slide 1



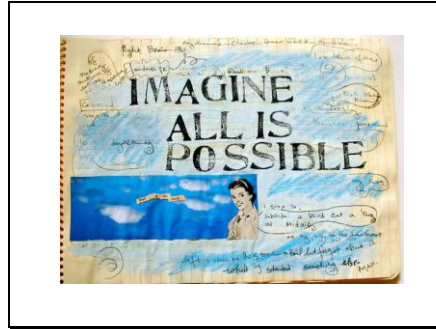
Slide 2



Slide 3

- The thing that separates the visual journal from a sketchbook is the *inclusion of written language* as an integral and visual element.
- *It is the melding of the visual and verbal languages.*

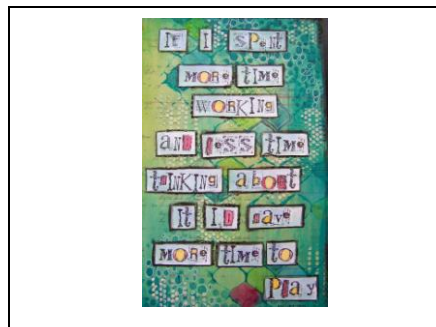
Slide 4



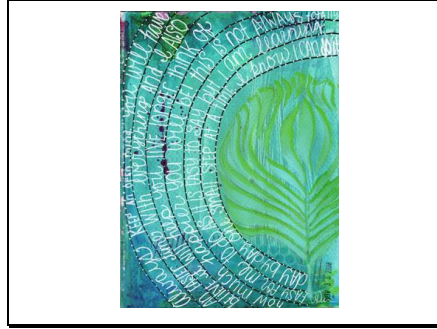
Slide 5

- A visual journal becomes a rich and layered record of your life that uses words, colors, images and more!
- A way to express yourself with words, images, and art.

Slide 6



Slide 7



Slide 8

LAYERS

- Using layers within one page of a visual journal helps create visually pleasing pages.
- Layers make a page more interesting, fun to create, and unique.
- Think about using multiple mediums to create your layers.

Slide 9



Slide 10



Slide 11

- You can create layers by stenciling, stamping, drawing, painting, writing, collaging.
- This journal is a mixed media masterpiece!

Slide 12

Subject, Composition

- Having a prompt, subject, or idea for content in mind when creating pages can be very helpful!
- Letting your ideas flow and grow is also great for pages.

Slide 13



Slide 14



Slide 15



Slide 16



Slide 17



Slide 18

The Melding of the VISUAL and VERBAL languages

- Include writing and images!
- Explore the concept of layers.
- Contain 80% of your original artwork!
- Include basic properties of artwork- subject, composition and content!
- Have fun!

Slide 19

- "Visual journaling is a creative way to express and record life's experiences, feelings, emotional reactions, or our inner world - visually and verbally.

Essentially, visual journaling can become a potential key to the artmaking process." -artist Michael Bell

Appendix B

Additional Visual Journal Information for the Test Group

The Test Group, Class II, received additional information on visual journals during actual class time. This information covered artists, books, videos, and techniques and was focused on the visual journal and was introduced in an informal way.

Artists	David Modler Eric Scott Leonardo da Vinci Michael Bell
Books	The Art Journal Workshop (Bunkers, 2011).
	1,000 Artist Journal Pages (Sokol, 2008).
	Drawing From Life: The Journal as Art (New, 2005).
	An Illustrated Life (Gregory, 2008).
	Artist' Journals & Sketchbooks (Perrella, 2004).
	Journal fodder 365 (Scott & Modler, 2012)
	The Journal Junkies Workshop (Scott & Modler, 2010)
Videos	Visual Journaling Across the Curriculum with Michael Bell (Bell, 2010)
Techniques	Free-Writing Self-Reflection Media Experimentation Brainstorming through writing

Appendix C

Enrichment Activities for the Test Group During Cougar Return Time

Each Cougar Return Time Enrichment block was set up as a demonstration where the instructor had students gather around her visual journal to see either how a new medium could be used with techniques for incorporating that medium into a visual journal or writing techniques for incorporating text into a visual journal page.

Media	Techniques
Each medium and technique was introduced as a way to add layers and depths within a visual journal page.	
Liquid and Cake Water Color	<ul style="list-style-type: none"> • Color Wash • Sponging • Wet-in-Wet Blending • Stamping with bubble wrap • Salt
Watercolor Pencil	<ul style="list-style-type: none"> • Writing then washing out or blending text • Dry pencil on wet paper • Activating pencil with watercolor cakes • Color mixing and blending with water and watercolor • Wet pencil on dry or wet paper
Any Drawing Medium	<ul style="list-style-type: none"> • Filling a page with shapes or lines
Color Pencil or Crayon	<ul style="list-style-type: none"> • Texture Rubbing plates
Contact Paper	<ul style="list-style-type: none"> • Photo Transfer
Exacto Knife	<ul style="list-style-type: none"> • Cut outs • Windows and Doors
Any Medium	<ul style="list-style-type: none"> • Stencil, shapes and alphabet
Writing, Any Medium	<ul style="list-style-type: none"> • Free Write, just write what is on your

	mind for 10-15 minutes
Pen	<ul style="list-style-type: none"> • Zentangle- creating sections within a shape and filling them with repetitive patterns
Any Media	<ul style="list-style-type: none"> • Create a path with any medium to write on
Paper	<ul style="list-style-type: none"> • Page extensions • Fold Out
Any Media	<ul style="list-style-type: none"> • Mind Maps- tracking thoughts and ideas through webs and hand-drawn diagrams
Any Media	<ul style="list-style-type: none"> • Grids to fill with thoughts, patterns, or drawings
Acrylic Paint	<ul style="list-style-type: none"> • Using cut-out shapes to act as resist, paint over the shapes then remove cut out to have a “reversed” stencil
Paper	<ul style="list-style-type: none"> • Pop-Up- folding paper to attach and pop-up things on a page

Appendix D

Artist Survey:

Name: _____

Date: _____

Please answer the following questions as honestly as possible. They are to gauge how you see yourself as an artist.

For the purposes of this survey, the art you consider should be visual art.

1. How many days do you create art each week outside of class time?

1. 0 days
2. 1-2 days
3. 3-4 days
4. 5-6 days
5. 7 days (everyday)

2. Is making art important to you?

1. No, it is not important to me.
2. Not really, but I like to sometimes.
3. Sort of, I like to when I'm bored.
4. Sure, I find enjoyment when I make art.
5. YES, it is something that is necessary in my life.

3. Do you feel challenged when drawing doodles, i.e. stick figures or simple images?

- | | | | | |
|--------|---------------|-----------|-------------|-------|
| 1 | 2 | 3 | 4 | 5 |
| Always | Almost Always | Sometimes | Hardly Ever | Never |

4. Do you feel challenged when drawing realistically in 3D?

- | | | | | |
|--------|---------------|-----------|-------------|-------|
| 1 | 2 | 3 | 4 | 5 |
| Always | Almost Always | Sometimes | Hardly Ever | Never |

5. When you make art, do you just work to "get through" the process as fast as possible?

1. YES, I didn't want to start it in the first place.
2. Sure, it is not my thing but I will put forth some effort.
3. Sort of, I will try as hard as I can but I'm glad when it's done.
4. Not really, I have fun and don't mind the process.
5. No, I really enjoy making art and have fun with the whole process.

6. When you make art, do you always create the same or similar things?

- | | | | | |
|--------|---------------|-----------|-------------|-------|
| 1 | 2 | 3 | 4 | 5 |
| Always | Almost Always | Sometimes | Hardly Ever | Never |

7. Are you considering a career in the field of art?

- | | | | | |
|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|

No Way	Haven't Considered It	Maybe	Considering It	Yes, Definitely
--------	--------------------------	-------	----------------	-----------------

8. Do you like seeing and looking at art?

1 No Way	2 Haven't Considered It	3 Maybe	4 Considering It	5 Yes, Definitely
-------------	-------------------------------	------------	---------------------	----------------------

9. Do you seek out ways to improve your art?

1 No Way	2 Haven't Considered It	3 Maybe	4 Considering It	5 Yes, Definitely
-------------	-------------------------------	------------	---------------------	----------------------

10. Do you consider yourself an artist?

1 No Way	2 Haven't Considered It	3 Maybe	4 Considering It	5 Yes, Definitely
-------------	-------------------------------	------------	---------------------	----------------------

Score: _____

Add up your answers to see what kind of an artist you are!

If your score was:

0-10, You are a **NOVICE** artist. You are new to the field of art, or you have not learned to appreciate art and artists for the contributions that they make to the world.

11-20, You are an **EMERGING** artist. You are learning to appreciate art but do not necessarily believe you have any artistic ability, since you have not had opportunities to learn the skills and techniques that artists use.

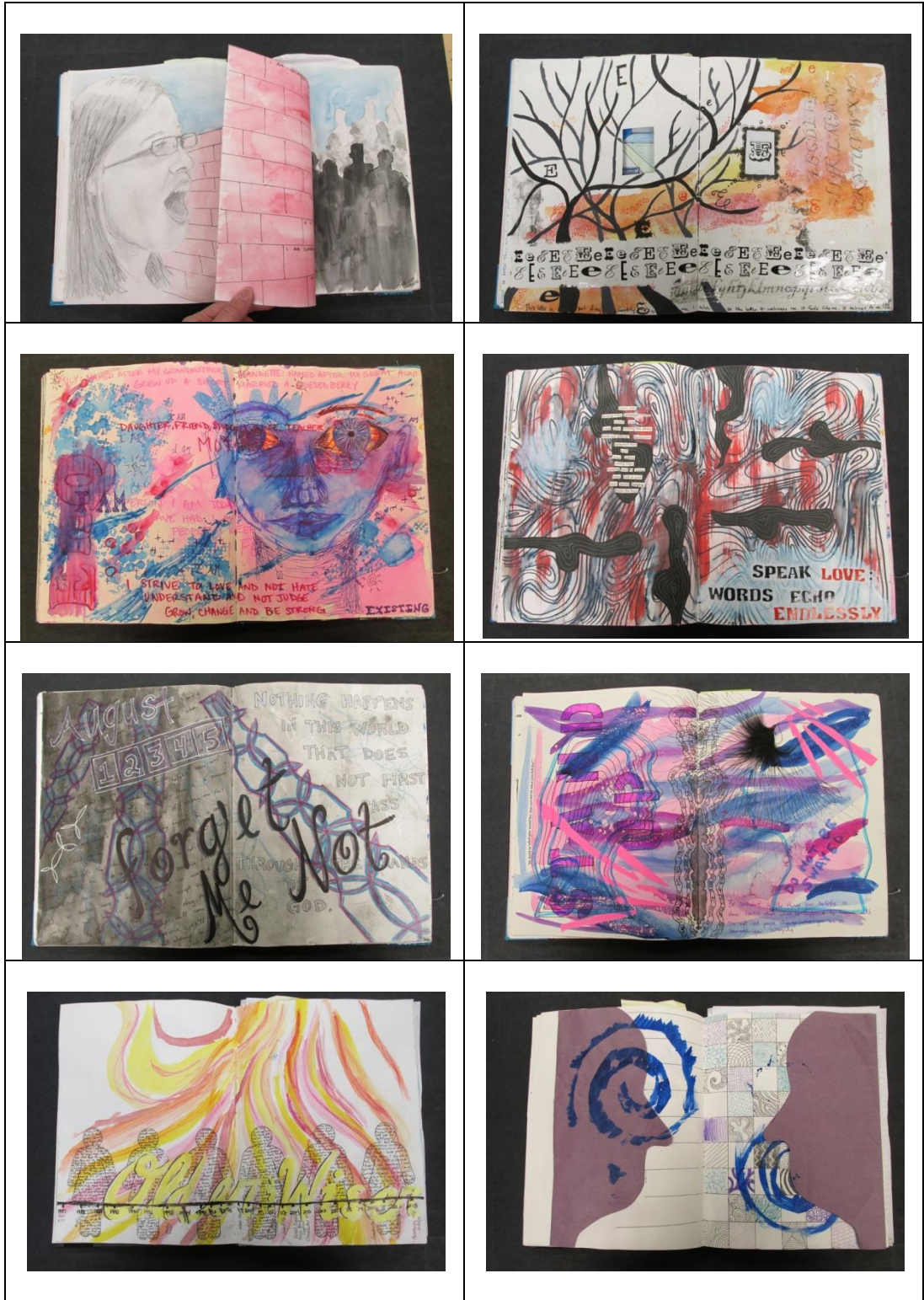
21-30, You are an **INTERMEDIATE** artist. You have a growing appreciation of art and artists, and have learned some degree of skill and competence in the art field.

31-40, You are a **PROFICIENT** artist. You not only value and appreciate the art of others, but have gained competence and skill in creating art, and see art as a possible career choice and yourself as an artist.

41-50, You are an **ADVANCED** artist. You have developed a set of skills that make you highly competent as an artist, and you practice these skills daily. Your appreciation of art and artists has led you to art as a career choice and you cannot see yourself in any other way as art is an integral part of your life.

Appendix E

Instructor's Visual Journal Images



Appendix F

Visual Journal Rubric

For this journal page, did the student:

1. Create a page that meets criteria?

a) *Includes text (equivalent of 3 sentences)?*

0	2	3	4	5
Not Shown	Barely Shown	Minimum	Meets Criteria	Goes Beyond Criteria

b) *Uses 80% original artwork?*

0	2	3	4	5
Not Shown	Barely Shown	Minimum	Meets Criteria	Goes Beyond Criteria

2. Uses personal expressions to create a page that

a) *Uses creative presentation with individual style and personal voice?*

0	2	3	4	5
Not Shown	Barely Shown	Minimum	Meets Criteria	Goes Beyond Criteria

b) *Focuses images and text to support and communicate point/topic/theme?*

0	2	3	4	5
Not Shown	Barely Shown	Minimum	Meets Criteria	Goes Beyond Criteria

c) *Works with layers?*

0	2	3	4	5
Not Shown	Barely Shown	Minimum	Meets Criteria	Goes Beyond Criteria

3. Uses craftsmanship? Is it well crafted?

a) *Mature and professional approach with neat, clean pages?*

0	2	3	4	5
Not Shown	Barely Shown	Minimum	Meets Criteria	Goes Beyond Criteria

b) Well integrated media and techniques?

0	2	3	4	5
Not Shown	Barely Shown	Minimum	Meets Criteria	Goes Beyond Criteria

4. Complete the page to the best of their ability/potential?

a) Evidence of two or more hours spent creating?

0	2	3	4	5
Not Shown	Barely Shown	Minimum	Meets Criteria	Goes Beyond Criteria

b) Put forth effort?

0	2	3	4	5
Not Shown	Barely Shown	Minimum	Meets Criteria	Goes Beyond Criteria

5. Use the basic properties for artwork for their page?

a) Subject, Composition, and Content

0	2	3	4	5
Not Shown	Barely Shown	Minimum	Meets Criteria	Goes Beyond Criteria

Appendix H

Visual Journal Assignments First Six Weeks

The thing that separates the visual journal from a sketchbook is the inclusion of written language as an integral and visual element. It is the melding of the visual and verbal languages.

You will select prompts from the list below for each page. **You must complete 3 pages this 6 weeks** reflecting at least (2) two hours of effort for each. Each prompt is expected to fill a page **IN** your journal, do not turn in loose, unattached sheets. You may use whatever medium or media you choose (unless otherwise mentioned). All pages should be unique, original and individual. Work outside of class is required to properly meet the criteria.

Your journal entries must:

- Reflect at least 2 hours of work/effort.
- **Include writing (equivalent of 3 sentences) and images.**
- Contain at least eighty percent (80%) of your original artwork.
- Explore the concept of layers.
- Include the three basic properties of artwork: Subject, Composition, and Content.

- ❖ Clearly label each entry with the prompt used with a post-it note. (Provided by the teacher)
- ❖ Remember that all thoughts, ideas, works, and images need to be school appropriate.

Journal Prompts:

1. Create a page that shows how you see yourself versus how you think others see you.
2. Good things that happened...
3. Adventure.
4. A color you do not use.
5. Select a word
6. Cut out part of a picture from a magazine and transform it in your page.

Each journal page will be graded with the rubric on the back of this sheet.

Appendix I

What are**Visual Journals**

Known as many things: artist journal, illuminated sketchbook, interactive notebook, artist sketchbook, resource workbook, the visual journal is a book that combines the **visual** and **written** elements.

A visual journal is part:

Sketchbook

Journal

Scrap Book

Doodle Pad

Notebook

Planner

Coloring Book

Shopping List

Idea Book

Photo Album

And so much more!

"Visual journaling is a way to record life's experiences, feelings, emotional reactions, or one's own inner voice visually and verbally."

WHY keep a visual journal?

There are FOUR main reasons people of all ages and professions keep a visual journal:

(According to Jennifer New)

Observation– the journal is a place to record observations with drawing and/or written language.

Reflection– the journal is a place to reflect on ideas, artwork, and experiences.

Exploration–the journal is a place to explore ideas and media.

Creation– the journal is a place to simply enjoy the act of creating art.

According to The School of Media Arts, there are 14 reasons to keep a journal:

1. Self-discipline
2. Personal Improvement
3. Work out themes
4. Sense of completion
5. Evolving style
6. Intuitive wreness
7. Safe place
8. Share with others
9. Ideas
10. Technical notes
11. Self Learning tasks
12. Experimentation
13. Relaxation
14. Planning Tool



WORDS

Are
powerful.

Why words are worthwhile in
visual journals:

- They help us to reflect on life and art.
- They help us process the good, the bad, and the mundane of life.
- Provide the stimulus for thought and reflection.
- They help us express ourselves, our intentions, and our feelings.
- Provide meaning.
- They are powerful. 😊

**“THE WORDS. WHY DID THEY HAVE
TO EXIST? WITHOUT THEM, THERE
WOULDN'T BE ANY OF THIS.”**

-Markus Zusak

Artists to check out:

LEONARDO DA VINCI

FRIDA KAHLO

DAN ELDON

SABRINA WARD HARRISON

How to begin a page...

Conquering the blank page-

Cover the page with:

- ❖ Watercolor wash, layers, salt, sponging, lifting, toothbrush, sections
- ❖ Watercolor pencils, random lines, stencil words, layers, all-at-once
- ❖ Acrylic paint to build up layers
- ❖ Collage newspaper, maps, telephone book, construction paper, altered photos, flyers
- ❖ Add-in envelopes, cards, doors, windows, cut-outs

Mixing the visual with the written:

- **Random Words**- pick random words from a dictionary, book, newspaper, magazine or thesaurus. Write, draw, or stencil the word large on a page.
- **Stream of Consciousness**- write uninterrupted for 5-30 minutes; highlight key words and phrases.
- **Quotes**- find great quotes as a base for your page.
- **Stencils**- letter stencils are a quick and easy way to draw words.
- **Cut Words**- look for big words and phrases in newspaper and magazine headlines. Cut them out and collage them into the journal, or cut individual letters for the “ransom letter” effect.
- **Lists**- make lists in your journal: shopping, to-do, favorites, etc.
- **Prompts**- pick themes to write about such as “I believe...” “I want...” “Today I feel...”
- **Themes**- choose words and phrases that are meaningful
- **Found Poetry**- pick random words from a source and form them into a poem.
- **Printed Text**- print or photocopy writings, instructions, magazine/book pages or information and glue into journal page.
- **Take Notes**- jot down notes from meetings, readings and what not; write so you don’t forget.
- **Stamps**- stamp in letters or words.
- **Questions**- ask yourself thought-provoking questions and write or draw the questions or answers in your journal.
- **Stories**- create stories; use drawings, photos, or color to illustrate the stories.

Appendix J

STUDENT ASSENT FORM

IRB # 14-0067

The Visual Journal as a Learning Tool in Secondary Education

We are inviting you to participate in this study because you will be in art at Stuarts Draft High School during the fall 2013 semester and we are interested in the implementation of the visual journal as a learning tool in art. The visual journal is a form of personal expression that emphasizes the recording of events and thoughts in written form and through the combination of the image with written text. It allows students and teachers to track students' growth as a reflective, self-expressive artist and students' understanding of art concepts and how they incorporate them within their artwork. This research will be conducted over the course of the semester and will take place during class time and Cougar Return Time.

Two different classes will participate in this study during the fall 2013 semester; this is to allow a comparison for the data analysis. The visual journal will be implemented in each class and both groups will receive lessons regarding the visual journal.

For this study, you will participate in an artist survey to understand how you view yourself as an artist, complete visual journal pages and photograph them, and complete a self-reflection about the visual journal as a component in the art curriculum. If you decide to not participate, you will still be required to complete these class assignments, but data will not be collected from you for purposes of this study, and you will not be differentiated from your classmates in any other way.

All data collected from this study will be stored in a password-protected computer or locked up so no outside sources can see your information. Any data collection or analysis will not identify you to anyone other than your instructor.

Participating in this study does not hold any more than minimal risks. The lessons and work you will be participating in will be beneficial to you. The benefit of this study is the understanding of concepts and content from the class and personal artistic development.

Your parents will also be asked for their permission for you to participate in this study. Please discuss with your parents before you decide whether or not to participate.

If you have any questions at any time, please ask Mrs. Quesenberry.

If you check "yes," it means that you have decided to participate and have read everything that is on this form. You and your parents will be given a copy of this form to keep.

_____ Yes, I would like to participate in the study.

Signature of Subject

Date

Signature of Investigator

Date

Emily Quesenberry
Stuarts Draft High School
1028 Augusta Farms Road
Stuarts Draft, VA 24477
(540) 946-7600
equesenberry@augusta.k12.va.us

If you are consenting to participate in this study and are under the age of 18, parent/guardian permission must also be attained.

Parent/Guardian Informed Consent

Identification of Investigators & Purpose of Study

Your child is being asked to participate in a research study conducted by Emily Quesenberry from James Madison University. The purpose of this study is to implement the visual journal as a learning tool within the art curriculum to gauge artistic growth and assess learning. The visual journal is a form of personal expression that emphasizes the recording of events and thoughts in written form and through the combination of the image with written text. It allows students and teachers to track students' growth as a reflective, self-expressive artist and students' understanding of art concepts and how they incorporate them within their artwork. This study will contribute to the researcher's completion of her master's thesis.

Research Procedures

Should you decide to allow your child to participate in this research study, you will be asked to sign this consent form once all your questions have been answered to your satisfaction. This study consists of art lessons about visual journals, artist surveys, grading rubrics, student self-reflections, and student digital portfolios that will be administered to individual participants in Stuarts Draft High School.

Time Required

Participation in this study will require six hours of homework per six week grading period (this is no different if they do not participate in the study), up to three class periods (four and a half hours) of visual journal lessons, and the once weekly, thirty minute Cougar Return Time (eight hours over the course of the semester) of your child's time.

Risks

The investigator does not perceive more than minimal risks from your child's involvement in this study (that is, no risks beyond the risks associated with everyday life and normal classroom procedures).

Benefits

Potential benefits from participation in this study include better understanding of course content and personal growth and achievement in art for the student.

Confidentiality

The results of this research will be presented to JMU faculty of Art Education, Stuarts Draft High School administration, Augusta County Public School employees, and at Art Educators conferences. The results of this project will be coded in such a way that the respondent's identity will not be attached to the final form of this study. The researcher retains the right to use and publish non-identifiable data. While individual responses are confidential, aggregate data will be presented representing averages or generalizations about the responses as a whole. All data will be stored in a secure location accessible only to the researcher. Upon completion of the study, all information that matches individual respondents with their responses will be stored on a password protected computer.

Participation & Withdrawal

Your child's participation is entirely voluntary. He/she is free to choose not to participate. Should you and your child choose to participate, he/she can withdraw at any time without consequences of any kind.

Questions about the Study

If you have questions or concerns during the time of your child's participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

Emily Quesenberry
SDHS Art Educator
James Madison University
Telephone: (540) 946-7600
equesenberry@augusta.k12.va.us

Roger Tomhave
School of Art and Art History
James Madison University
Telephone: (540) 568-6219
tomhav@jmu.edu

Questions about Your Rights as a Research Subject

Dr. David Cockley
Chair, Institutional Review Board
James Madison University
(540) 568-2834
cocklede@jmu.edu

Giving of Consent

I have read this consent form and I understand what is being requested of my child as a participant in this study. I freely consent for my child to participate. I have been given satisfactory answers to my questions. The investigator provided me with a copy of this form. **I certify that I am at least 18 years of age.**

I give permission for images of artwork and collected data of the named student to be used for educational purposes only. I understand the images will be coded and no identifiable information of the student will be used.

Name of Child (Printed)

Name of Parent/Guardian (Printed)

Name of Parent/Guardian (Signed)

Date

Name of Researcher (Signed)

Date

Appendix K

Visual Journal Assignments Second Six Weeks

The thing that separates the visual journal from a sketchbook is the inclusion of written language as an integral and visual element. It is the melding of the visual and verbal languages.

You will select prompts from the list below for each page. **You must complete 3 pages this 6 weeks** reflecting at least (2) two hours of effort for each. Each prompt is expected to fill a page **IN** your journal, do not turn in loose, unattached sheets. You may use whatever medium or media you choose (unless otherwise mentioned). All pages should be unique, original and individual. Work outside of class is required to properly meet the criteria.

Your journal entries must:

- Reflect at least 2 hours of work/effort.
- **Include writing (equivalent of 3 sentences) and images.**
- Contain at least eighty percent (80%) of your original artwork.
- Explore the concept of layers.
- Include the three basic properties of artwork: Subject, Composition, and Content.

- ❖ Clearly label each entry with the prompt used with a post-it note. (Provided by the teacher)
- ❖ Remember that all thoughts, ideas, works, and images need to be school appropriate.

Journal Prompts:

1. Beauty
2. Take a minute to close your eyes and imagine what your feelings would look like, create a page.
3. List.
4. Create a page based on a poem or lyric.
5. Use fingerprints in a page.
6. For the record.

Each journal page will be graded with the rubric on the back of this sheet.

Journals are due on the following dates: October 15, October 29, and November 12. The highest point you can earn for a page is 40 (100), a letter grade will be deducted for each day your page is late. You have up to one week* to turn in a page until it will no longer be accepted for a grade.

*This is not true for page #3 of the 6 weeks; it must be turned in by the last day of the 6 weeks.

Visual Journal Assignments Third Six Weeks

The thing that separates the visual journal from a sketchbook is the inclusion of written language as an integral and visual element. It is the melding of the visual and verbal languages.

You will select prompts from the list below for each page. **You must complete 3 pages this 6 weeks** reflecting at least (2) two hours of effort for each. Each prompt is expected to fill a page **IN** your journal, do not turn in loose, unattached sheets. You may use whatever medium or media you choose (unless otherwise mentioned). All pages should be unique, original and individual. Work outside of class is required to properly meet the criteria.

Your journal entries must:

- Reflect at least 2 hours of work/effort.
 - **Include writing (equivalent of 3 sentences) and images.**
 - Contain at least eighty percent (80%) of your original artwork.
 - Explore the concept of layers.
 - Include the three basic properties of artwork: Subject, Composition, and Content.
- ❖ Clearly label each entry with the prompt used with a post-it note. (Provided by the teacher)
 - ❖ Remember that all thoughts, ideas, works, and images need to be school appropriate.

Journal Prompts: If you have been creating visual journals all semester, you have the opportunity to use the following prompts or have free choice.

1. Incorporate a cut-out in a page
2. Soak a string in paint and draw with it, be sure to meet all other requirements
3. Jump.
4. Use pen or marker only. NO PENCIL OR ERASING
5. Dream
6. Calendar

Each journal page will be graded with the rubric on the back of this sheet.

Journals are due on the following dates: January 31, February 11, and February 25. The highest point you can earn for a page is 40 (100), a letter grade will be deducted for each day your page is late. You have up to one week* to turn in a page until it will no longer be accepted for a grade.

*This is not true for page #3 of the 6 weeks; it must be turned in by the last day of the 6 weeks.

References

- Anderson, T., & Milbrant, M. K. (2005). *Art for life: Authentic instruction in art*. New York, New York: McGraw-Hill.
- Anderson, T. (1994). The international baccalaureate model of content-based art education. *Art Education*, 47(2, Assessment), 19-24. Retrieved from <http://www.jstor.org/stable/3193450>
- Andrews, B. H. (2001). Art and ideas: Reaching nontraditional art students. *Art Education*, 54(5, What's A Teacher to Do?), 33-36. Retrieved from <http://www.jstor.org/stable/3193933>
- Barnes, N. S. (2009). *Hands-on writing: An alternative approach to understanding art* Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=aax&AN=505419464&site=ehost-live&scope=site>
- Bell, M. (2010). Visual journaling across the curriculum with michael bell. Retrieved October, 2013, from <https://www.youtube.com/watch?v=2hTtPeCavSs>
- Bunkers, T. (2011). *The art journal workshop: Break through, explore, and make it your own*. Beverly, MA: Quarry Books.
- Cisero, C. A. (2006). Does reflective journal writing improve course performance? *College Teaching*, 54(2), 231-236. doi:10.3200/CTCH.54.2.231-236

- Delacruz, E., & Bales, S. (2010). *Creating history, telling stories, and making special: Portfolios, scrapbooks, and sketchbooks* Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=aax&AN=505289915&site=ehost-live&scope=site>
- Department of Education, V. (2011). Guidelines for uniform performance standards and evaluation criteria for teachers.
- Department of Education, V. (2012). Standard diploma: Minimum course & credit requirements. Retrieved April, 2014, from <http://www.doe.virginia.gov/instruction/graduation/standard.shtml#electives>
- Gardner, H. (1999). Multiple intelligence (MI). Retrieved August, 2013, from <http://web.cortland.edu/andersmd/learning/mi%20theory.htm>
- Gregory, D. (2008). In Schell A. (Ed.), *An illustrated life: Drawing inspiration from the private sketchbooks of artists, illustrators and designers*. Cincinnati, OH: HOW Books.
- Jones-Woodham, G. (2009). Using E-learning portfolio technology to support visual art learning. *Journal of Systemics, Cybernetics & Informatics*, 7(4), 90-99. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=59856087&site=ehost-live&scope=site>

- Kalin, N., Grauer, K., Baird, J., & Meszaros, C. (2007). Provoking points of convergence: Museum and university collaborating and co-evolving. *International Journal of Art & Design Education*, 26(2), 199-205. doi:10.1111/j.1476-8070.2007.00529.x
- Lampert, N. (2006). *Enhancing critical thinking with aesthetic, critical, and creative inquiry* doi:10.2307/27696171
- Lepi, K. (2012). A simple guide to 4 complex learning theories- edudemic. Retrieved August, 2013, from <http://www.edudemic.com/a-simple-guide-to-4-complex-learning-theories/>
- New, J. (2005). In Thompson J. N. (Ed.), *Drawing from life: The journal as art*. New York, NY: Princeton Architectural Press.
- Oxendine, R. (1988). Journal writing as a means for helping students achieve personal meaning in the classroom. *American Secondary Education*, 16(3), 5-7. Retrieved from <http://www.jstor.org/stable/41063839>
- Perrella, L. (2004). In Pamela Elizian (Ed.), *Artists' journals & sketchbooks*. Gloucester, MA: Quarry Books.
- Sanders-Bustle, L. (2008). Visual artifact journals as creative and critical springboards for meaning making. *Art Education*, 61(2), 8-14. doi:10.2307/27696291
- Scott, E., & Modler, D. (2010). *The journal junkies workshop: Visual ammunition for the art addict*. Cincinnati, Ohio: North Light Books.

Scott, E., & Modler, D. (2012). *Journal fodder 365: Daily doses of inspiration for the art addict* (1st ed.). Blue Ash, Ohio: North Light Books.

Sokol, D. D. (2008). *1,000 artist journal pages*. Beverly, MA: Quarry Books.

Song, Y. I. K. (2012). *Altered book journaling for the visual generation* Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&db=aax&AN=86933031&site=ehost-live&scope=site>

Thompson, C. M. (1995). "What should I draw today?" sketchbooks in early childhood. *Art Education*, 48(5, The Lifeworld of the Teacher of Art), 6-11. Retrieved from <http://www.jstor.org/stable/3193527>