Journaling for Critical Thinking

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Critical Thinking

Journaling for Critical Thinking

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Virginia Commonwealth University
Title: Journaling for Critical Thinking

This thesis describes a pretest - posttest study to increase the effectiveness of art journals at the high school level. The targeted population consisted of students in the ninth through twelfth grades in a middle class community, located in central Virginia. The visual art students were involved in the journaling (art workbook, sketchbook) process as a part of their curriculum. Following a pretest students were surveyed and adjustments were made from their input to make the art journals more effective. Often students were not picking up instructional cues introduced through demonstrations and art history integrated into the class structure. The researcher was concerned about the impact of standardized testing and the effect it was having on critical thinking. He hypothesized improved journaling techniques would facilitate the connection between class participation and student art projects.

A review of the solution strategy revealed a need to adjust the number of pages required, provide more visual cues for research, and offer alternative two-dimensional design strategies. While these changes were made, the assessment tool was maintained as a consistent standard of measurement. Post intervention data indicated that adjustments to the journaling process significantly improved student’s effective involvement and their scores.
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Chapter I

Problem Statement and Context

General Statement of the Problem

The students targeted were ninth through twelfth grade high school students in Art II, III, IV, 3D Design (crafts) I, II, III, Pre-IB II, IB IV, and IB 3D Design II. All courses had a grading assessment based on participation, art journals, and art projects. Interim and nine week grade scores revealed a wide range of commitment to the visual art processes.

The researcher was concerned about the lack of originality and personal initiative expressed by many students that have been observed since the development of “Standardized Testing” and “No Child Left Behind” restrictions that measured standards of achievement at the minimum competency level. There has been a mindset displayed by many students that they needed the teacher to tell them what to do and then they would do it, no more or no less. The researcher perceived the goal of education had become doing what had to be done for a passing grade. Independent thinking and creative development was not what students had been conditioned to do. The art room was a place in the students’ educational process that could encourage independent and personal thinking.

Using concept based teaching that allowed students to personalize ideas and skills with a process that explored cultural connections and artistic analysis was considered the key to encourage creative thinking. The art journal presented the instrument that offered students with an effective method to develop their ideas, research cultural connections, analyze effective design, and reflect upon their process. All courses
with this study had grading assessments based on participation, art journals, and projects. Journaling was the processing glue that bonded participation and class projects.

By creating more effective journaling methods, art and design students would become more successful. Visual art assessment, teacher observation, and student feedback disclosed both an aspiration and anxiety associated with idea development. The journals had been used to plan, practice, and analyze student’s work along with the context of past and current world cultural connections. Teacher feedback not only assessed student work but also reinforced effective technique. Students had a desire for good grades but they had been conditioned to educational practices that have not been designed to encourage problem solving. The structure of journaling presented a unique educational opportunity for critical thinking that could produce a unique educational experience. The researcher’s goal was to improve the student journaling performance and ultimately develop in the students’ critical thinking about their art making process.

Immediate Problem Context

Community

The high school used for the study is located in central Virginia, south of the state capital. The original high school opened in 1911 with a new current facility opening in the middle 1980’s. The community has evolved from a small farming to a progressive, upwardly mobile suburban community.
School

This is a comprehensive high school with a student body of almost 1600 in grades 9-12. The school has a staff of 108 teachers, 5.5 counselors, 5 administrators, and 14 professional support personnel. There are 4 visual arts teachers teaching 489 students in the disciplines of Art, Photography, 3D Design (Crafts), and Computer Graphics courses. Forty-one students are involved in Honors, 21 pre IB, and 12 IB students. The school is accredited by the Virginia State Department of Education, and the Southern Association of Secondary Schools and Colleges.

Curriculum

A variety of academic, business, vocational, and fine arts courses are offered. Areas of special interest include:

International Baccalaureate Program: The high school as a member of the International Baccalaureate Organization (IBO) is proud to offer a comprehensive diploma and certificate program in the visual arts, which is recognized for its standards of excellence throughout the world. Students who have successfully completed a selective application process will enter the pre-IB program in grades 9 and 10 as a two-year preparatory sequence to facilitate the transition into the official diploma program in grades 11 and 12. This program is offered to students who live in the northern area of the county and are residentially zoned to normally attend four different high schools.

Advanced Placement courses in English Language, English Literature, U.S. government/politics, U.S. history, world history, calculus, chemistry, environmental science, Spanish, French, German, Latin, computer science and statistics are available.
Honors classes are offered in English, mathematics, sciences, social studies, world languages, art, band, chorus, orchestra, Webmaster, photography, computer graphics, computer science, and Shakespeare.

Special Education classes are for ED, LD and MiMd programs.

Career Development includes classes in business, marketing, technical drawing, technical education and 28 programs at the county technical center. A work-study program in marketing is also offered.


Student Ethnic Summery 2005 – 2006

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unspecified</td>
<td>11</td>
<td>(.7%)</td>
</tr>
<tr>
<td>Asian</td>
<td>48</td>
<td>(3.0%)</td>
</tr>
<tr>
<td>Black not of Hispanic Origin</td>
<td>151</td>
<td>(9.6%)</td>
</tr>
<tr>
<td>Hispanic</td>
<td>24</td>
<td>(1.5%)</td>
</tr>
<tr>
<td>White, Not of Hispanic Origin</td>
<td>1,344</td>
<td>(85.1%)</td>
</tr>
<tr>
<td>Native Hawaiian/Pacific Island</td>
<td>1</td>
<td>(.1%)</td>
</tr>
</tbody>
</table>
Achievement: 2005 Graduates

GPA Distribution

Upper Quintile: 4.86 – 3.88
Second Quintile: 3.86 – 3.24
Third Quintile: 3.22 – 2.88
Forth Quintile: 2.87 – 2.43
Fifth Quintile: 2.87 - 2.43

SAT Test Data

Mean (Based on 323 students)
Verbal 549
Math 549

Advanced Placement Exams

Number of students taking AP exams 78
Number of exams taken 129
Percent of Grade 3 or higher 83

2004 International Baccalaureate results

Number completing program 28
Number receiving diploma 27
Pass rate 96.47%
Pass rate North America 79%
Post Secondary Plans

Four-year Colleges/ Universities 72%
Two-year Colleges 18%
Trade/ Technical Schools/ Military/other 10%

National Context of the Problem

By providing an environment that is physically and mentally stimulating to each student who enters, the high school art room is one of the few places in the school that students are brought together from every academic level. This allows for a special opportunity for personal and group development. With the proper materials and motivation each student can gain insight into particular concepts, skills, and media. The art making process provides a unique opportunity for students to synthesize information that we encounter in the school, home, and community. This is an occasion to strengthen the educational experience for each student (Stevenson, 2006). At the core of every creative process is a critical examination that encourages each student to be descriptive of the work, analytical of the process, interpretive of the meaning of the work, and evaluative of the success of the work and process. By providing an environment that nurtures taking risks artistically, students can evolve to higher cognitive levels. Students effectively grow through discovering and interacting with social and historical world cultures and analyzing formal design through a Discipline Based Art Education program. “Generally the idea of teaching for higher order thinking (also called teaching for understanding) involves helping students learn in active, constructive ways so that what
they learn in one situation is transferable to the new circumstance.” (Kowalchuk, 1996; p.1, Todorvich p.18, 19) The art journal becomes the unifying component for collecting ideas for higher order thinking. The majority of the visual arts students use their journal as a workbook for their art development process.

There is a concern with recent educational trends created by the federal mandate PL107-110 Act of 2001, the so-called “No Child Left Behind” (NCLB) law, that students have adapted to the standardized testing mentality. Unfortunately these students are being conditioned to the mantra, “Tell me what you want so I can do that for you.” These students have been acclimated to work for the minimum competency threshold, a just passing score. Throughout many of the educational experiences for these individuals, they have been drilled through the rote memorization of disconnected facts. Nationally school districts, are educating to meet the required assessment in a system that is being measured by the government mandates of NCLB. This form of educating for “teaching to the test” assessment is having a deleterious effect on teaching and learning. There are too many students that have stopped thinking and need directed strategies to process their knowledge (Jehlen, 2006). The opportunities for mental development through the art program are different than most curriculums. Art instruction can be an important opportunity for growth and development that is often stifled (Stevenson, 2006).

Well-designed performance assessments can be more beneficial than tests. A personal measurement tool can give meaning to students when they know what goals are to be fulfilled. Process oriented experiences that require problem solving, knowledge representation, and explanation are vital. Tools that exemplify current standards of content and minimize skills that are irrelevant make significant development appropriate.
Knowledge oriented modes of schooling should show standards for evaluation ("Multiple measures of Critical thinking Skills and Predisposition in Assessment of Critical Thinking," Karen-Leigh Spicer, William Hanks, pp.9). Through the development of a personal journal that engages in higher order thinking each student can make connections that will engage him or her in critical thinking. By engaging a rubric that sets consistent, attainable goals students can be engaged in a process that develops knowledge through analysis of personal work and real world art (Beattie, 1997).
Chapter 2

Problem Documentation

Problem Evidence

Sketchbooks are effective tools for artists and students. The processing of images that are revealed through the sketchbooks of Paul Cézanne, Henri Matisse and so many other artists, reveal visual problem solving skills. Leonardo da Vinci's journals were designed to sort ideas and make observations partly because he could not read Latin properly (New, 2005). The collecting of personal ideas and making observations that are analyzed with cultural connections provide insight which help students with cognitive and skill development. Students need to understand that there is a process beyond the immediate interaction with materials. Effective artistic growth is more than a well-executed project developed by just working with materials. By the establishment of an art journal that provides a place to think, plan, and develop technical skills students can connect through observation, reflection, exploration, and creation. (Beattie, 1997)

Adjusting the implementation and assessment of the art journal was needed to more effectively engage students between class participation and their projects.

In 1995 our high school was introduced to the International Baccalaureate Organization (IBO). With the IBO curriculum of instruction there are six core components for development with the diploma program. The arts are part of the core curriculum and visual art is part of group six. The aims of the IB art program are designed to:

- Have students explore personal, local, and global cultural influences in the visual arts.
• Students are encouraged to develop an international perspective on the visual arts. By responding confidently and creatively to personal and cultural experiences individuals expand their understanding of the artistic process.

• Have students establish sound investigations into historical and contemporary forms of visual arts, and engage in producing, appreciating and evaluating these works.

• Have students explore the creative process through skills and sensitivity in responding artistically, engage in progressively more difficult challenges, and creating works that extend personal boundaries and encompass artistic risk (IBO, Visual Arts Guide, 2004).

These aims reflect the goals and objectives of the DBAE that are the most effective approach to a complete and holistic process of teaching visual art. The parallels of the IBO and the DBAE provide an appropriate learning environment for all students.

There are two assessment objectives outlined by the IBO for the visual art curriculum: First, visual art is assessed through the research workbook (art journal, sketchbook) and second, studio work. The IBO goal for the visual arts student is to examine visual and functional qualities of art from their own and other cultures for meaning and significance, and explore personal, local, and global context. The student will analyze the meaning and an aesthetic quality of historical and contemporary art forms using the vocabulary of visual arts. Through the investigational process students will develop independent ideas and practices. The development of studio techniques and ideas will be examined through integrating contextual study and personal observations. Active participation includes attendance, behavior, and process development. Projects are culminating works that
explore concepts and skills. Effective class participation will reveal the relationship between research and studio work.

The research workbook is combined with the studio work to achieve depth and breadth. The visual art student will produce works of art through a purposeful, creative process that is documented in the research workbook. The student will develop works of art through informed connections between media and ideas. The visual art student will demonstrate technical skill and sensitivities. The student will create work that challenges personal boundaries. The student will discriminate between different levels of quality in their works. (IBO, Visual Art Guide, 2004)

Having used a DBAE strategy as a successful holistic approach for teaching visual art to high school students the researcher scrutinized the IB journaling approach for all of the visual arts students. Previously a sketchbook assignment was designed to have students submit a sketchbook with ten pages completed twice per nine weeks. The sketchbook would contain eight sketches ranging from personal drawings to studies for projects. The sketchbook entry would include a paragraph giving insight into a copied artist. The paragraph should contain dates of the artist, and movements or art period associated with that artist. The student was asked to describe the style and media engaged by the studied artist.

The introduction of the International Baccalaureate program to our faculty was followed by in-depth research to design our own curriculum to interface with our existing program. As the research evolved and training was introduced a comprehensive curriculum revealed an opportunity for all visual arts students to engage in “Critical Thinking”. The goal of a sound education is to raise the level of student intellectual and
skill development. Important educational objectives are to help students become critical thinkers, and adapt to changes, and to exercise creativity and ingenuity (Dorn, 1999). The IB approach to education was being introduced and developed for some of our students when, simultaneously, standardized testing was beginning to influence the high school curriculum. The impact on many students was that of not thinking at all but being in an education environment that was focused on rote memorization. Students that excelled at regurgitating facts were more successful because this was the design of mandated measurements. The goal for students in the core classes of English, Math, Social Studies and Science was designed to meet the minimum level of competency. If students passed the standardized test in May they were rewarded by not having to take the end of the course exam in June. The impact of this orientation for students has been negative for the development of comprehensive or creative processing. The IB curriculum provided holistic approaches to learning that made connections to ideas and possibilities beyond the random memorization of facts. If critical thinking was good for students in this special curriculum why couldn’t it be adapted to all of the visual arts students?

Probable Causes

A major concern reflected upon the use of the art journal as an effective tool to examine the visual and functional qualities of art for meaning within a world cultural context. Students tend to use convenient sources for documentation of cultural connections. By exploring historical, social, and cultural connections to an art form studied students have a greater depth of knowledge from which to work (Dorn, 1999).
A second matter of interest with the journaling process was to have students analyze critically the meaning and aesthetic qualities of art forms both personal and cultural. Analysis helps students to understand the why and how of a work of art. It was a concern that students in many cases can describe but do not seek to understand the application of the elements and principals of effective design. Also, it was a concern that students use the journal for the investigations contributing to the development of their independent ideas and practice. By increasing an idea development strategy students can expand from the convenient to images that are more involved. This process would give students more choices from which to expand their ideas and skills (Beattie, 1997).

The final concern was that the journal reflects the relationship between research and idea development with studio practice. The journal should be a tool that helps the students to observe, explore, reflect, and create. The intension of this tool is to be the bond between class participation and the projects created by students (Beattie, 1997).

The Journaling process is presented to each student at the beginning of the course with an overview of the grading criteria. The researcher teaches courses in Art II, which includes three Pre-IB Art II students, Art III and IV, 3D Design (Crafts) I, 3D Design (Crafts) II and III, and a class with IB Art IV and IB 3D Design (Crafts) II.

At this high school students are given an opportunity to have an introduction of visual art through an Art I course before proceeding to Art II, Photography I, 3D Design (Crafts) I, or Computer Graphics I. The majority of visual art students are exposed to the Art I course, which is designed to prepare students with basic knowledge to enter any or all of the visual art courses at the next level. Over the previous three years there has been inconsistencies with the instruction at the Art I level due to the turn over of instructors.
Some students enter 3D Design, Photography and Computer Graphics at the tenth, eleventh or twelfth grade years without the Art I course. Half of the 3D Design students in the survey did not take the Art I course.

Introduction of the journaling process consisted of in-depth explanation through both visual and auditory clarification of the grading process. Requirements included ten pages that reflect what we are doing in the studio. Students were asked to number and date their entries. Students were shown visual examples of effective journals. Lessons taught during the first interim period consisting of five weeks were modeled to assist students with effective journaling practices. All classes have been taught using DBAE practices with the integration of Art History through studio instruction (Dorn, 1999). Student assessment has been divided equally between participation, projects, and journals (Beattie, 1997).
The researcher has noted that the journal has been an effective tool that has given students a foundation to process the development of visual art. The majorities of students have recognized and engaged in habits that utilized this tool to its intended purpose. Of the 110 students in the researcher’s classes at the beginning of the research study 47 had an “A” average; 24, a “B” average; 7, a “C” average; 7, a “D” average and 25 were failing. The researcher was concerned with the large number of failures at the beginning of the study. How could adjustments be made to engage students more successfully with the journaling process?

Table 1
Chapter 3

The Solution Strategy

Literature Review

“There are forms to be found within the activity of the making.”

Robert Morris

The above quote by Robert Morris promises an outcome of discovery through an active process. Stephen Jay Gould and Niles Eldridge developed the theory of “Punctuated Equilibrium”. Their idea was that evolution is not a gradual change but steady growth that occurs as we move along a plateau until some event causes a dramatic change which causes us to move to the next level of the plateau (Heyleighen, 1999). By providing an environment that nurtures taking risks artistically, students can evolve through discovering and interacting with social and historical world cultures and analyzing formal design. The researcher would use the pretest-posttest research method to seek a change with the journaling process.

Students wanted to excel with their grades but a large proportion of them did not necessarily show a work ethic that produced their desired GPA. Ninety percent of the previous graduating class at this high school was enrolled in post secondary education. Given this desire to be formally educated it was appalling that large number of visual arts students did not fulfill their desired goal because they did not fully or effectively utilize their research journals, which represent a significant portion of their grade. Many students did not employ techniques that were outlined and modeled to provide evidence of an understanding of formal criticism, historical and cultural connections, or technical exploration related to their studio production.
Some students were not making enough effort to explore, reflect, and expand their knowledge (Jehlen, 2006). Was this lack of engagement a result of standardized education or just laziness? Was the “teaching to the test” mentality with minimal standards as the goal reflected in too many students’ responses? Too often the attitude was, “Tell me what you want so I can give it back to you.” During a recent studio exercise, I asked students to use their journals to do some preliminary sketches to warm up for a painting. In an Art III, IV class of twenty-two students only ten had their journals a class requirement with them. Was the pattern of avoiding personal discovery and exploration caused by the influence of standardized testing?

Children become fearful of guessing, playing with knowledge, risking, powerlessness, incoherence, the message of the test is; what you do does not matter, your world is incomprehensible, disjointed, random, chaotic and dangerous. You are better than, worse than, never enough, always anxious for a more that you cannot determine. (“Outfoxing the Destruction of Wisdom”, Rich Gibson, 2002, pp.8)

Oxman-Smith (1992) found that students could benefit if a teacher provides an environment conducive to critical thinking. By establishing encouragement that develops critical thinking teachers develop independence of mind, open-mindedness, whole heartedness, intellectual responsibility, and respect for others, which are the attributes of a critical thinker.

Teachers, using Instrumental Enrichment Program materials, deal explicitly with student perceptions of the characteristics of each task, and helping students to relate the skills involved in the task to other experiences to which the skills are
applicable. "Bridging" or relating task-related skills to applications in other situations prompt students to draw on their own experiences, to help students learn from each other, and to encourage transfer to other situations, including academic setting. ("Critical thinking as Critical Spirit." Wendy Oxman-Michelli, 1992, pp.8)

Using the Discipline Based Art Education (DBAE) model is an effective teaching structure for integrating process and product. Students need to know what the class expectations are and how they will be assessed to make the learning environment fair and equitable. Structure is essential to provide stability and success without becoming a formula. Effective learning needs to incorporate exploration, interaction, and reflection.

Generally, the idea of teaching for higher order thinking (also called teaching for understanding) involves helping students learn in active, constructive ways so that what they learn in one situation is transferable to new circumstances ("Student Journaling Toward a Higher Understanding of Art." Kowalchak, 1996.p.1; Todorovich pp. 18, 19)

Too often students' journals indicate too few connections between art history, design elements, criticism, and art production. Classroom structure based on DBAE is modeled to integrate art criticism, cultural and historical integration through studies with studio production. Practice in action involves repeating action. Students are directed by concept-based problems to build specific skills and abilities. By repeating a practice and action students will improve and develop an understanding of what is to be accomplished. A structural device (such as an art journal) designed to practice and analyze directs
students to know how and what. Students need to know what it is to experience something.

Vernon Howard (1977) suggested that a curriculum based on art practice must address the student’s need for both focal and procedural knowledge.

According to Howard, focal knowledge in practice is to know:

- What one is doing and to be able to describe it and to explain that action.
- What to think about and what percepts, images, and sensations to keep in consciousness in the process of practice.
- What concept is to be practiced.
- What caused a failure to perform.
- What it is you need to be good at.
- What historical, cultural, and philosophical knowledge one needs to know about.

Howard defined procedural knowledge as basically to know how.

- To know how to create something.
- To have the skills to accomplish tasks.
- To know one’s standard achievement.
- To know what occurs in the creative process, and
- To know what it is to experience something.

(Mind in Art Charles M. Dorn, Pgs 184-189)
The use of an assessment rubric is an integral component in the classroom. A rubric should be structured so students can understand what and how they are being evaluated but not judged. The grading assessments used at the high school being studied encompass three areas of grading. The assessments are evenly dispersed between class participation, research journals, and studio projects. Journals are the bridging component for class participation and studio production. The assessment rubrics used is designed to give students and teachers an evaluation of measured process on a regular basis.

The following is the rubric criteria:

1. Research shows depth, originality, and persistence

2. Research shows thoughtful and critical analysis of the material studied.

3. Research shows awareness of the relationship between art forms studied and their social / historical / cultural context.

4. Experimental studio research is done in support of the journal research.


5. Visual strength of the journal.
In order to collect ideas and understanding in a manner conducive to higher order thinking, students can utilize journals keeping as a vehicle for understanding. A creative journal is a collection of thoughts, ideas, and experiences unique to the individual artist. In keeping a creative journal, students have a place to process information, experiment with ideas, and reflect upon their findings. ("Arts Ed Net, 1999, ‘Student Journaling Toward a Higher Understanding of Art’, Todorovich, Jelena, 2002, pp.22)

Does the DBAE approach need to be the process used to focus students in a successful art experience? Can an intuitive approach to journaling affect strategies for real growth and development?

In the DBAE model presented by Clark and Zimmerman, the provided role descriptions refer to the attainment of a set of methods backed up by technical accomplishment. As Howard and Wittgenstein point out, neither of these two attainments would, by themselves, function as a necessary condition for the attainment of “knowledge” or “understanding” about art. They suggest that “knowledge” and “understanding” are, instead, partly acquitted through the application of “correct judgment”, which are in turn acquired through “experience”. This possibility is not canvassed by Clark and Zimmerman, Green, Eisner, or other DBAE theorists. ("Art as a Discipline Concealed in the Beliefs and Practices of Two Artists." Judith Carroll 1999, pp.4)
Carroll’s research questions that “a set of methods” does not guarantee “technical accomplishments”. Critical reflection, aesthetic and personal insight can be accomplished through other processes. In the case of a successful “folk” artist who used “correct judgment” through sketchbooks, and collections of photographs that gave personal insight to the artist’s process without the activities of other professional artists, critics, and art historians. It is a body of work over a period of time as opposed to a single work. The quantity of collected visual information for the artist in the study provided a stimulus to achieve success. It is important to note that the artist studied is not in a classroom environment where assessment is a necessary part of success measurement.

Art students need to be able to think and process. There is a sign in a gallery in Boone, North Carolina, that simply says:

```
Art  is thinking
Design  is planning
Craft  is technique
```

What is most essential for “Art” (thinking) to happen? Time and effort spent interacting with a process will integrate focal and procedural knowledge. Should assessment of student work be based on quantity or quality? Interaction with DBAE does not guarantee a well-crafted work at the conclusion, however, it will stimulate a more meaningful experience. Evaluation is needed to measure success, mediocrity, or failure. Measuring personal artistic growth and development is the goal of assessment. An individual’s process needs a fair and
equitable measurement tool to show evidence of their investigation and personal development. This is necessary for effective teaching and learning.

Good performance assessments are more contextualized than traditional tests. – They should: 1. Have meaning for students and teachers and motivate high performance; 2. Require the demonstration of complex cognition (e.g. problem solving, knowledge representation, explanation); 3. Exemplify current standards of content or subject matter quality; 4. Minimize the effects of ancillary skills that are irrelevant to the focus of the assessment; and 5. Possess explicit standards for rating or judgment. ("Multiple measures of Critical Thinking Skills and Predisposition in assessment of Critical Thinking." Karin –Leigh Spicer; William E. Hanks, 1995, pp.9)

The case is made for some form of research journal and an appropriate assessment tool. My goal was to maintain both as I made adjustments through Action Research that enhanced the personal connections and process to engage more students in an in-depth development of ideas and work.

The study of historical implication, elements and principles of design, media and techniques, and reasoned criticism are important components also, they broaden the scope of experience, but individual imagery is where the creative personal connections are realized and invention occurs. Studying those other components thoroughly can be hard work and may not interest all students, but when it includes investigating connections to personal experience, the discoveries can be very energizing for the
student. There are spontaneous personal developments as the result of honest hard work, which is the essence of creativity. ("Investigations and Personal Developments" Rick Davidson, 1993, pp1 "Art and Thinking Skills" Sharon McCoubrey, 1994, pp. 11)

In *Art and Fear, Observations of the Perils and Rewards of ARTMAKING*, David Bayles and Ted Orland 1993, describes a ceramics teacher who divided his class into two halves. One half of the class was going to be graded on quality; they only needed one good piece. The other half would be graded on quantity. Each student who had made 50 pounds of pottery would achieve an A, 40 lbs. a B, etc. The quantity group also had the best quality due to the fact that they got better through process, while the quality group spent too much time trying to make one good piece. Could I introduce the quality-quantity idea with my students? Would this improve their journal process?

The goal of this research was to achieve a more effective art journaling process, which would involve better quality student work and develop critical thinking skills. The teaching of art is itself in a state of evolution. Punctuated by changes in art and education, artist educators continuously adjust to provide the best experience for our students. External and internal dynamics compel art educators to make changes to maintain an exceptional environment. A pretest-posttest research approach gave the best prospective for adjustment through surveys, interaction, observation, journaling, and documentation to interact, assess, reflect, and redirect research journaling.
Project Objectives and Processes

Students will continue with the journaling process they have been doing from the beginning of the year. Art II, III, IV, IB Art IV, 3D Design I, II, III and IB 3D Design II student’s process their studio projects with their journals. Cultural connections and analysis of work combine to give depth to the ten pages required. Journals are due the Friday prior to issuing interim report cards and again at the end of the nine weeks grading period.

In order to accomplish the project objective, the following strategies and processes were employed:

1) Continue to develop concept-based processes so students can individualize their work.

2) Combine art terminology, processes and concepts with art history for student interaction during introductory component of each class.

3) Maintain written project objectives and due dates for all current processes in a consistent place and manner.

4) Provide opportunities for group discussion and critiques in which students have the opportunity to journal.

5) Develop lessons with diverse art connections in which students may use to journal ideas presented with their own.

6) Utilize verbal and written instruction for both visual and auditory learners.

7) Maintain an easel at the class entrance with information pertaining to the day’s lesson for anticipatory information for all classes.
8) Vary "Work In Progress" (WIP) critiques every two weeks by developing a variety of written and verbal large and small group interaction.

9) Maintain individualized instruction following group daily lesson introduction.

10) Acclimate student teacher to the previous practices and have this individual maintain these objectives and processes during their high school experience.

Project Action Plan

The action plan is in order form as follows:

Teacher Preparation

- Design the curriculum to fit the sequence and course of study
- Collect visuals and materials
- Prepare parent / guardian permission forms for students to participate in the study
- Prepare surveys
- Prepare lesson plans

Week 1 January 23-27, 2006

- Review journal grades from January 20, 2006 due date
- Permission form approval from principal
- Digital images of students' journaling with class participation

Week 2 January 30-February 3, 2006

- Permission forms home
- Journaling demonstrations
- Test survey given to computer graphics students

Week 3 February 6-10, 2006

- 1st survey given (p.35)
- Permission forms due
- Journaling discussions by tables
- Digital documentation
Week 4 February 13-17, 2006
• Student teacher arrives
• Work in Progress (WIP) critiques
• Digital documentation
• Discussion by tables

Week 5 February 20-24, 2006
• Student teacher starts taking over one class a day
• Digital documentation
• Discussion by tables

Week 6 February 27-March 3, 2006
• WIP critiques
• Journal due March 3
• Discussion by tables

Week 7 March 6-10, 2006
• Journals returned
• Discussion by tables

Week 8 March 13-16, 2006
• WIP critiques
• Discussion by tables

Week 9 March 20-24, 2006
• Discussion by tables
• Digital Documentation

Week 10 March 27-31, 2006
• WIP critiques
• Discussion by tables

Week 11 April 3-7, 2006
• Journaling adjustments made
• Cultural connection board presented
• Collage techniques expanded for 3D Design students
• Digital Documentation
• Final Critiques

Week 12 April 10-14, 2006
• Spring break

Week 13 April 17-21, 2006
• Discussion by tables
• Digital documentation
• WIP critiques
Week 14 April 24-28, 2006

• Large group discussion

Week 15 May 1-5, 2006

• WIP critiques
• Final journal due May 5
• Final survey before journals are graded

Following the second journal grading after the research began, three changes were instituted to improve student participation with the journaling process. These changes were based on comments gleaned from the initial (pretest) surveys (Appendix A). The first change was to remove the ten-page requirement. Students needed to cover the rubric requirement but would no longer need to complete the entire ten pages. With no specific number of pages required students could do more or less than the previous ten-page requirement, but they still needed to cover the assessment standards. The page requirement adjustment should alleviate the "filler" pages used and help students meet the due date deadline. This should address the time issue as well as the page requirement.

The second change was to install a content suggestion board that was covered previously in class using DBAE techniques both verbally and written. My previous goal had been to instruct students through class introductions, discussions, and demonstrations. This worked for most students but was too vague for students who needed more concrete content direction. Therefore, by displaying content, such as names, movements, styles and cultures in a designated section, those students could refer there for specific information. This provided a constant source of research initiators. Students, particularly in 3D Design and Art II, indicated their anxiety with researching cultural connections.
The last component, collage techniques, was expanded to give 3D Design students more design options. This technical skill was implemented to help 3D Design students who are uncomfortable with their drawing abilities more often than art students. Collage techniques were introduced to provide options with their two dimensional visual planning and documentation.

Methods of Assessment

A pretest – posttest study technique was used to process the study. In order to assess the growth of student effectiveness with the journaling process the journal grades were examined three times. Written surveys were taken at the beginning and end of the research study. Digital images recording student participation and recorded oral surveys that were also taken during the entire process. Journal rubrics offered consistent grading objectives.

The researcher provided additional written comments along with each rubric every grading period. Along with the introduction and development of the IB visual arts component to the curriculum a rubrics system was incorporated as a measurement tool. Objectivity with grading journals set consistent attainable objectives for students to achieve. Through the repetition of the objectives of the journaling process students became familiar with the process desired.

An abbreviated grading rubric was attached into each student's art journal (workbook, sketchbook) including an in-depth grading criteria was given to each student. Each grading rubric had the due date for grading included. Each category of the rubrics was graded with: 1=60, 2=70, 3=80, 4=90, and 5=100. The five category grades were
added up and divided by five (the number of the categories). If the answer was 4.5 the student receives a 95. A student receiving a 3.2 would get an 82, etc. Ten points were taken off to clarify this since there is no specific number of pages.

The grading rubrics with due date attached in the front of the journal follows with a subsequent in-depth break down of the requirements. There are five categories with the rubrics: 1) Depth of research, 2) Analysis of work studied, 3) Research into cultural connections, 4) Experimental studio research, and 5) Visual strength. Following each grading assessment comments were made to the student to help them understand how they did with the current assessment. For more specific comments to students, post-it notes were used in the journal on or beside the appropriate page. The students could comprehend the comments or suggestions without the students' work and space being compromised.

<table>
<thead>
<tr>
<th>Name</th>
<th>Course period</th>
<th>Sept. 30th</th>
<th>Oct. 28th</th>
<th>Dec. 2nd</th>
<th>Jan. 20th</th>
<th>Mar. 3rd</th>
<th>Mar. 31st</th>
<th>May 5th</th>
<th>June 2nd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research shows depth, originality, and persistence.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research shows thoughtful and critical analysis of the material studied.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research shows awareness of the relationship between art form studied and their relationship between their social / historical / cultural / contexts.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Experimental studio research is done in support of the journal research.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visual strength of the journal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2
Art Journal Rubrics Criteria Descriptions

Independent Research Depth, Originality, Persistence

<table>
<thead>
<tr>
<th>Level</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>There is no evidence of personal research or interest. The minimal material presented and the workbook has not been understood.</td>
</tr>
<tr>
<td>2</td>
<td>The journal may be filled, but it is derivative and has been compiled unimaginatively. There is little evidence of personal research that would lead to an understanding of the topics / concepts under consideration.</td>
</tr>
<tr>
<td>3</td>
<td>Sufficient relevant material has been selected and recorded. The journal reveals an understanding of the topics / concepts under consideration, but they lack depth or may be dependant on convenient sources.</td>
</tr>
<tr>
<td>4</td>
<td>The journal demonstrates a consistently good standard of personal research and a sound understanding of the topic search and a sound understanding of the topics / concepts under consideration.</td>
</tr>
<tr>
<td>5</td>
<td>The journal shows the use of appropriate sources and the means to research the topics / concepts under consideration, written and graphic material is combined to produce an original and imaginative journal.</td>
</tr>
</tbody>
</table>
Critical appreciation of the formal, technical, and aesthetic qualities of the art forms studied.

<table>
<thead>
<tr>
<th>Level</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The material demonstrates that the student is unable to describe the forms and characteristics of the materials studied.</td>
</tr>
<tr>
<td>2</td>
<td>The material demonstrates an ability to describe the formal characteristics of the material studied but not to analyze them.</td>
</tr>
<tr>
<td>3</td>
<td>The material demonstrates a developing critical appreciation and some understanding of the formal aspects of the material studied.</td>
</tr>
<tr>
<td>4</td>
<td>The material demonstrates an ability to analyze and discuss the comparative values of different works of art with some ease and shows a critical understanding of their aesthetic qualities expressed in a considered opinion.</td>
</tr>
<tr>
<td>5</td>
<td>A critical vocabulary has been developed and effectively employed. An understanding of form, technique, and aesthetic qualities enables the student to organize and analyze the material studied in written and graphic terms and to arrive at personal and original conclusions.</td>
</tr>
</tbody>
</table>
Awareness of the cultural / historical / social context.

Level Descriptor

1 The journal is a scrapbook of unrelated material.

2 There has been some attempt to relate the studies of art / design to the cultural / historical / social context, with varying success.

3 The studies of art / design are generally related to the cultural / historical / Social context but in a rather conventional manner and without consistency.

4 A consistent effort has been made to relate the studies of art / design to the cultural / historical / social context in an individual manner.

5 The material shows a consistent awareness of the relationship of the art / design studies to various cultural / historical social context.

Experimental studio research

Level Descriptor

1 The experimental studio research has been very erratic and only minimally related to the verbal content of the journal.

2 There is a balance of verbal and visual material, and a few creative ideas have been explored through experimental studio research.

3 There is evidence of frequent experimental studio research, although it may not be related to the verbal and visual content of the journal.
There is evidence that the student has made consistent attempts to relate a substantial body of experimental studio research to the verbal and visual content of the journal.

There is a natural, consistent, and close relationship between experimental studio research and visual content of the journal.

Visual strength of the journal

<table>
<thead>
<tr>
<th>Level</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The work shows little understanding of the significance of the elements of design. The principles of design have not been applied.</td>
</tr>
<tr>
<td>2</td>
<td>The work shows an understanding of some of the fundamentals of design but is not well applied.</td>
</tr>
<tr>
<td>3</td>
<td>Most of the work demonstrates an understanding of the fundamentals of design although these might have been applied mechanically.</td>
</tr>
<tr>
<td>4</td>
<td>There is a successful integration of the elements of design.</td>
</tr>
<tr>
<td>5</td>
<td>The elements and principles of design are an integral and consistent part of this original and personal journal.</td>
</tr>
</tbody>
</table>
In order to achieve a more effective use of the art journal a pretest - posttest research study was conducted to improve student interaction with the journal. Permission was obtained from the school administration and release forms were sent home and returned from parents and or guardians for student participation with the research. A variety of data-gathering strategies were used to develop an action research plan. Students were digitally photographed while working to assess journal use during class. Students participated in written surveys at the beginning and end of the research. The surveys were compared to observe any significant difference. Students participated in tape-recorded discussions by table. Journal grades were examined and compared as a measurement.

Visual art teachers at the high school were questioned to develop questions for the survey. A sample survey was given to a group of visual art students (Computer Graphics) outside of the research study group. Adjustments were made to the survey (Appendix A) before it was administered to the researcher’s classes. Of the 110 students enrolled in the researcher’s classes, 94 surveys were given and were returned. Four students were in two different classes taking both Art and 3D Design courses. There were some students who were absent. Not all students responded to all questions. The results of the first survey, given during week 3, are as follows:
Question 1) When asked how many students used their journals outside of school.

62 Use their journal outside of school

17 Don’t use their journals outside of school

19 Sometimes use their journals outside of school, usually when the due date is looming.

![Bar Chart: Do you use your journal outside of class?](chart.png)

Table 3

Students cited Internet links from home were most often used to do the cultural connections.
Question 2) When asked how many hours a week do you spend journaling, students responded: 8 students spent no time journaling, 36 spent less than 1 hour, 34 spent between 1 and 2 hours, 12 spend between 2 and 3 hours, and 5 spent more than 3 hours. Overall, only a few students spent even a marginal amount of time doing the journals.

<table>
<thead>
<tr>
<th>Number of hours per week journaling</th>
</tr>
</thead>
<tbody>
<tr>
<td>none</td>
</tr>
<tr>
<td>0</td>
</tr>
</tbody>
</table>

Table 4

The survey shows that the majority used their journals with a varying number of hours both in and outside of class. The students in the “none” category correspond to the seven students no longer participating in class with journals or projects.
Question 3) When asked do you understand the grading rubrics, students responded, 84 yes, 5 no, "kind of" was written in by 3.

Table 5

The first five weeks (interim) of school was used to model student use with the journaling process. Students having problems with the process were counseled individually.
Question 4) When the different categories of the rubrics were broken do and students were asked if they understood the results, their response was:

| Research shows depth, originality and persistence | 84 | 4 |
| Research shows thoughtful and critical analysis of the material studied. | 89 | 4 | 1 |
| Research shows awareness of the relationship between art forms studied and their social / historical / cultural contexts. | 84 | 6 | 2 |
| Experimental studio research is done in support of the journal research. | 88 | 3 |
| Visual strength of the journal | 88 | 2 |

Table 6

The results of this part of the survey and visual documentation revealed that the majority of students understood what was expected of them with the journal.

Question 5) When asked what was the hardest component of the journal there was a variety of answers. (Numbers placed after comments represent the number of times this comment was stated. Underlined topics were where responses appeared to be grouped.)

**Time:**
- Getting it done on time –3 students
- Procrastination-3 students
- Due dates-2 students
- Takes too much time / consumes studio time -1 student
- Doing it-1 student

**Ideas:**
• Expanding ideas-1 student
• Relating it to projects-1 student
• Thinking of things-2 students
• Originality depth and persistence-2 students
• Research-1 student
• Brainstorming-1 student

Analysis:
• Analysis of the material studied-23 students
• All the writing-1 student
• Don’t like explaining myself-1 student

Relating journal to projects:
• Social/ Historical/Cultural-26 students
• Analysis of the material studied-23 students
• Number of pages-21 students
• Depth-4 students
• Experimental research-1 student
• Keeping up with the class-1 student
• Experimental research supporting studio-1 student
• Persistence-1 student
• Deciding what to write on-1 student
Other:

- Drawing-1 student
- Visual strength-1 student

Most often the response to the hardest component was the social/historical/cultural connections. The analysis component was listed as a difficult part of the journal. The required ten pages were often cited for the reason journals were turned in late. I chose to address the ten-page requirement as a change.

Question 6) Students were asked what did they enjoy most about journaling.

Numbers placed after comments represent the number of times this comment was stated. Underlined topics were where responses appeared to be grouped.

The answers follow:

**Drawing:**

- Drawing-5 students
- Doodling-1 student
- Free drawing-1 student
- Sketching-2 students
- Creative visuals-1 student
- Coloring/color usage-3 students
- Developing and trying things-1 student
- Figuring out my ideas visually-1 student
- Planning ideas and experimenting-1 student
• Mixed media and visual interest-1 student
• Working out compositions-1 student
• Getting thoughts on paper-1 student
• Sketching from observation-1 student
• Experimenting-1 student
• Creating new ideas-1 student
• Practicing what we’ve learned-1 student
• Doing it in class-1 student
• Designing things to make-1 student

Writing:
• Writing about things in class-1 student
• Research-1 student
• Collecting thoughts-1 student
• Planning ideas-1 student
• Writing and drawing in the same space-3 students

Ideas:
• Develop and sort ideas-11 students
• Trying things-1 student
• Experimenting-1 student
• Having everything in one place-1 student
• Brainstorming-1 student
• Getting designs on paper-1 student
• Having a place to plan and experiment-9 students
• When I figure out my idea-1 student
• Seeing my development-1 student
• Research-1 student
• Collecting thoughts-1 student
• Practicing what we have learned-1 student
• Being creative-1 student

Other:
• Taking time for myself-1 student
• Stress reliever-1 student
• Relaxing-1 student

The overwhelming response was having a place to work out their ideas. Many students wrote they used it as a reflective tool to go back and see their development. Some saw the journal as an emotional outlet. The journal was also used to practice what we have learned in class. Writing in the journal was essential for some of the students surveyed.
Question 7) When asked if using the journal made processing visual art easier, more frustrating, or no different, the students responded as, 69 easier, 9 more frustrating, 21 no different.

![Graph showing how processing journal affects art creation]

Table 7

The majority of students (69%) responding to this question did find that processing with their journals made studio work easier. About (21%) did not think journaling made any difference. About 10% found the journals to be more frustrating.

Question 8) Students were asked what was the best part of the journal. Numbers placed after comments represent the number of times this comment was stated. Underlined topics were where responses appeared to be grouped.

Creating:
- Working out ideas-11 students
- Getting to draw-9 students
- Mapping out ideas-5 students
- Trying different things-4 students
• Our own independent direction-4 students
• New ideas-3 students
• Expressing yourself-3 students
• Seeing ideas progress-3 students
• Coloring-3 students
• Writing-2 students
• Inventing-1 student
• Ability to plan-1 student
• Collecting ideas-1 student
• Improving skills learned-1 student
• Seeing development over time-1 student
• Something to do while slow people are catching up-1 student

• Allows me to sort out my thoughts-1 student
• Get to try new things and explore ideas that are impulsive-1 student
• Releasing emotions-1 student
• Seeing ideas become better-1 student
• Experimenting with ideas that are impulsive-1 student

Research:

• Cultural connections-3 students
• Seeing what I want to do-3 students
• Finding new information-1 student
• Collecting ideas for projects-1 student
• Improving skills learned-1 student
• Place to plan larger pieces-1 student

Other:
• It’s personal-1 student
• Bringing up my grade-1 student
• Working out ideas in one place-1 student
• Drawing things not related-1 student
• Doing it in class-1 student
• Looking at peers sketches-1 student
• Will have the memories-1 student
• Book becomes a work of art-1 student
• Having all my work together-1 student
• Personal freedom-1 student
• It is relaxing-1 student

Many art students liked to see their ideas progress, which reveals an awareness of the journals used for reflection. Often students liked having their work collected into a book that became a part of their personal history. The journal as personal history was noted most often with Art III and VI students who are usually juniors and seniors and also tend to be more focused art students. Some students
liked having a specific place to plan their work. The positive connections listed here reinforce that journaling is a worthwhile tool even with the more difficult categories of cultural connections and analysis. It was also written that the structure repeated though difficult at first got better with practice (Dorn, 1997).

Question 9) When asked what would they like to do better with the journaling process, there was less diversity of answers (Numbers placed after comments represent the number of times this comment was stated. Underlined topics were where responses appeared to be grouped).

Research:

- Cultural connections-18 students
- Analysis-5 students

Process:

- Use it more-7 students
- Drawing-2 students
- More time in class working on it-2 students
- Nothing-2 students
- Not enough time/get it in on time-1 student
- Use it more outside of class-1 student
- Do more pages-1 student
- Turn it in-1 student
- Be able to draw more in depth thought-1 student
- Use my personal journal-1 student
- Inventing-1 student
• Everything-1 student
• Five pages each time-1 student
• Ideas that are more artsy-1 student

Researching social / historical / cultural connections was cited and is most often the major complaint of students probably because it requires the most independent effort. Analyzing work in the journal was listed often as a component that could use improvement. This was the most difficult structure to introduce to students because students tend to describe and not analyze. Many of the 3D design students felt uncomfortable with their drawing and wanted to improve their visual documentation. The number of pages required was also a concern for many students and was recorded in a variety of ways including time needed to complete the ten-page task effectively.

Question 10) The final question asked students what were their thoughts or suggestions they had about the journals. These are listed by art course and level because that had a particular impact on the ability of the students. Numbers placed after comments represent the number of times this comment was stated.

Underlined topics were where responses appeared to be grouped.

Art II:
• None-7 students
• Don’t grade them-2 students
• Simplify the rubrics-2 students
• Do away with research and journaling (writing)-1 students
• Rubrics is too restrictive-1 student
• Less pages and quality not quantity-1 student
• It has been great using it as a tool-1 student

• Help with content-1 student

• Better than last year, my work has improved because of it-1 student

• Work in class-1 student

• Good to use and keep art in I like the Rubric-1 student

• Gather and express ideas-1 student

• Used as a coloring book at the beginning-1 student

3D Design I:

• Less pages –11 students

• Content specific-2 students

• Allow more class time and less research-1 student

• Make what teacher wants clearer not assumed-1 student

• Get rid of them-1 student

• None-1 student

• More creativity and fewer restrictions-1 student

• Do not do them I never have time-1 student

• Free art-1 student

3D Design II and III:

• None-6 students

• Have time to shape your journal ideas-1 student

• Have everyone put ideas on the cover to identify whom it belongs to-1 student

• Sometimes it is hard when we have not started a new project yet-1 student
• Keep it up do not slack off-1 student

• It takes too much time but it helps my grade-1 student

Art III and IV:

• Let me do what I want-1 student

• Less than 10 pages-1 student

• The requirements are hard because a person does not usually journal-1 student

• Skip May and do June and develop what you want-1 student

• More time-1 student

• Less restricted-1 student

• I love them-1 student

• Have a journaling day each week-1 student

• It helps develop ideas-1 student

• It helps me see why I draw what I do-1 student

• More lax page requirement-1 student

• More concepts-1 student

• Being graded on them makes them less creative-1 student

• No set number of pages-1 student

• Five to eight pages-1 student

• Eight to ten pages-1 student

• Good when not used academically-1 student

• Specific page projects-1 student

• More time for extra curricular art-1 student
• It should just be what we are doing in class-1 student

• Sometimes it is overwhelming because of requirements-1 student

• Besides laying out my projects I am not sure-1 student

• What to do with the left over pages-1 student

• Great for preliminary drawings-1 student

• Good as it is-1 student

• Make sure everyone puts the date on because when you look back it tracks part of your life. -1 student

• Fair with grading-1 student

**IB Students:**

• Journaling is a excellent tool and I am glad we are taught to utilize it. -1 student

• Don't change-1 student

Some of the responses were not what the students wanted to do better but what these students wanted. Many students again suggested fewer pages. Some students requested more content be made available to them to have more options for the social/ historical/ cultural research. Time was a concern many students listed as having an impact on the journal input and outcome.
Presentation and Analysis of Results

The adjustments developed from the student survey, and student interviews conducted in all classes prompted the researcher to make 3 significant changes in the requirements for journaling. The first change was to remove the ten-page requirement from the journal grading process, but the rubric assessment criteria still had to be covered. The second change was to maintain a suggestion board with artists, cultures, and styles that could help students visually see and record cultural connections beyond what was covered through class demonstrations. This board is changed once after five class sessions (a two week period, due to block scheduling) with additions added when appropriate. The third adjustment focused initially on the 3D design students. The researcher gave them additional instruction in collage techniques immediately. Art students explored collage during the study as planned with the instruction sequencing. The three adjustments had positive results with all courses.
The researcher first did a breakdown of the various grades assessed. The grading scale is based on the current county scale: A’s= 100-94, B’s =93-84, C’s= 83-74, D’s=73-64, F’s=63-0. The student grades were recorded and computed to show the mean of all classes included in the study. There were 115 students in the courses at the beginning of the study. The first mean reflecting the March 3rd, 2006 journal grades revealed 26 failures out of 115 students. The courses were listed in order by periods.

### Grade Distribution 3/3/06

<table>
<thead>
<tr>
<th>Course</th>
<th>A’s</th>
<th>B’s</th>
<th>C’s</th>
<th>D’s</th>
<th>F’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art III &amp; IV (Group A)</td>
<td>5</td>
<td>9</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Art III &amp; IV (Group B)</td>
<td>11</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>3D Design II &amp; II (Group C)</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Art II (Group D)</td>
<td>12</td>
<td>6</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>3D Design (Group E)</td>
<td>13</td>
<td>6</td>
<td>3</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>IB Art IV &amp; 3Design II (Group F)</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

| Totals                             | 47 | 27 | 7 | 8 | 26 |

Table 8

Nearly half (41%) had “A’s”, 27 (23%) had “B’s”, 7 (6%) had “C’s”, 8 (7%) had “D’s”, and 26 (23%) had “F’s”. 
Grade Distribution 3/31/06

<table>
<thead>
<tr>
<th>Course</th>
<th>A's</th>
<th>B's</th>
<th>C's</th>
<th>D's</th>
<th>F's</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art III &amp; IV (Group A)</td>
<td>8</td>
<td>4</td>
<td>3</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Art III &amp; IV (Group B) *</td>
<td>9</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>3D Design II &amp; II (Group C)</td>
<td>5</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Art II (Group D) *</td>
<td>17</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>3D Design (Group E)</td>
<td>13</td>
<td>7</td>
<td>3</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>IB Art IV &amp; 3D Design II (Group F)</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Totals 54 18 12 9 20

Table 9

*Two students have dropped since the first grade distribution.

54 (48%) had “A’s”, 18 (16%) had “B’s”, 12 (11%) had “C’s”, 9 (7%) had “D’s” and 20 (18%) had “F’s”.

54
Grade Distribution 5/5/06

<table>
<thead>
<tr>
<th>Course</th>
<th>A’s</th>
<th>B’s</th>
<th>C’s</th>
<th>D’s</th>
<th>F’s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art III &amp; IV (Group A)</td>
<td>13</td>
<td>4</td>
<td>2</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Art III &amp; IV (Group B) *</td>
<td>11</td>
<td>4</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>3D Design II &amp; II (Group C)</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Art II (Group D) *</td>
<td>18</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3D Design I (Group E)</td>
<td>15</td>
<td>8</td>
<td>6</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>IB Art IV &amp; 3D Design II (Group F)</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Totals</td>
<td>62</td>
<td>24</td>
<td>13</td>
<td>4</td>
<td>8</td>
</tr>
</tbody>
</table>

Table 10

*Four students have dropped since the first grade distribution.

Over half 62 (56%) had “A’s”, 24 (22%) had “B’s”, 13 (12%) had “C’s”, 4 (4%) had “D’s”, and 8(7%) had “F’s”.

There was a dramatic shift with the grade distribution from the first to the third grading period. Following a variety of assessments from the pretest evaluation, changes were engaged following the second grading period. The grade distribution revealed a dramatic shift from the F’s (64-0) to the A’s (100-94) with the final grades during the study. Some students still failed with their journal grades. Most of those failing grades were from students that received 0’s due to a lack of interest in participation. The following is a breakdown by class.
Grades improved for fourteen students. Five students stayed the same, while three did worse. The real significance was an increase from five A's to thirteen. Of the three students whose journals were worse two actually did better with the categories but turned their journals in late. The third student has dropped out of school. Two students have maintained "0"s so they stayed the same along with three others that had one B+ and two that had an A+ each. This reveals a real improvement with the journaling process.
Student grades for each of the three grading dates during the survey are illustrated here, grouped below by class. Students highlighted in red showed a dramatic improvement raising two or more grade averages between the first and third grading periods. Students highlighted in yellow showed an improvement of one letter grade between the first and last grades. Students in white kept the same grade average. Students in turquoise showed a drop in grade average. First period students shown below are listed as A-1, A-2, etc.

<table>
<thead>
<tr>
<th>Art III &amp; IV</th>
<th>3/3/06</th>
<th>3/31/06</th>
<th>5/5/06</th>
<th>Point Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group A</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student A-1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Student A-2</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Student A-3</td>
<td>88</td>
<td>86</td>
<td>84</td>
<td>-4</td>
</tr>
<tr>
<td>Student A-4</td>
<td>62</td>
<td>86</td>
<td>96</td>
<td>+34</td>
</tr>
<tr>
<td>Student A-5</td>
<td>90</td>
<td>90</td>
<td>100</td>
<td>+10</td>
</tr>
<tr>
<td>Student A-6</td>
<td>94</td>
<td>100</td>
<td>100</td>
<td>+6</td>
</tr>
<tr>
<td>Student A-7</td>
<td>60</td>
<td>76</td>
<td>98</td>
<td>+38</td>
</tr>
<tr>
<td>Student A-8</td>
<td>68</td>
<td>68</td>
<td>80</td>
<td>+12</td>
</tr>
<tr>
<td>Student A-9</td>
<td>92</td>
<td>90</td>
<td>100</td>
<td>+8</td>
</tr>
<tr>
<td>Student A-10</td>
<td>84</td>
<td>0</td>
<td>0</td>
<td>-84</td>
</tr>
<tr>
<td>Student A-11</td>
<td>94</td>
<td>100</td>
<td>90</td>
<td>-4</td>
</tr>
<tr>
<td>Student A-12</td>
<td>40</td>
<td>10</td>
<td>90</td>
<td>+50</td>
</tr>
<tr>
<td>Student A-13</td>
<td>94</td>
<td>100</td>
<td>100</td>
<td>+6</td>
</tr>
<tr>
<td>Student A-14</td>
<td>90</td>
<td>100</td>
<td>90</td>
<td>0</td>
</tr>
<tr>
<td>Student A-15</td>
<td>92</td>
<td>100</td>
<td>100</td>
<td>+8</td>
</tr>
<tr>
<td>Student A-16</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Student A-17</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Student A-18</td>
<td>80</td>
<td>78</td>
<td>94</td>
<td>+14</td>
</tr>
<tr>
<td>Student A-19</td>
<td>8</td>
<td>8</td>
<td>75</td>
<td>+75</td>
</tr>
<tr>
<td>Student A-20</td>
<td>74</td>
<td>94</td>
<td>100</td>
<td>+26</td>
</tr>
<tr>
<td>Student A-21</td>
<td>90</td>
<td>90</td>
<td>100</td>
<td>+10</td>
</tr>
<tr>
<td>Student A-22</td>
<td>90</td>
<td>76</td>
<td>100</td>
<td>+10</td>
</tr>
</tbody>
</table>

Table 12

The grades of nine students, including two “A’s”, remained the same (white), six
students raised their grade by one grade level (yellow), six raised their grade by two or more grade levels (red), and one student's grade declined (turquoise).

![Rubric Grades Chart]

Table 13

<table>
<thead>
<tr>
<th>Course</th>
<th>A's</th>
<th>B's</th>
<th>C's</th>
<th>D's</th>
<th>F's</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st grade</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art III &amp; IV</td>
<td>11</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Final grade</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art III &amp; IV *</td>
<td>11</td>
<td>4</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

* One student has left this class, transferring schools, since the first grade.

This class was doing better than most classes before the research started. Four students did improve while five did worse. Nine students stayed the same with their grades even though two dropped two points. The one student that failed has stopped
working. The five students that performed worse did not do as much depth with their writing and visual approaches concerning cultural connections and analysis.

Second period students shown below are listed as B-1, B-2, etc. (Red indicates dramatic improvement, yellow improved, white stayed the same, turquoise are worse.)

<table>
<thead>
<tr>
<th>Art III &amp; IV</th>
<th>3/3/06</th>
<th>3/31/06</th>
<th>5/5/06</th>
<th>Point Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd period Group B</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student B-1</td>
<td>100</td>
<td>90</td>
<td>84</td>
<td>+16</td>
</tr>
<tr>
<td>Student B-2</td>
<td>90</td>
<td>100</td>
<td>100</td>
<td>+10</td>
</tr>
<tr>
<td>Student B-3</td>
<td>90</td>
<td>90</td>
<td>100</td>
<td>+10</td>
</tr>
<tr>
<td>Student B-4</td>
<td>0</td>
<td>52</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Student B-5</td>
<td>84</td>
<td>90</td>
<td>88</td>
<td>+4</td>
</tr>
<tr>
<td>Student B-6</td>
<td>86</td>
<td>80</td>
<td>78</td>
<td>-8</td>
</tr>
<tr>
<td>Student B-7</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Student B-8</td>
<td>100</td>
<td>90</td>
<td>80</td>
<td>+12</td>
</tr>
<tr>
<td>Student B-9</td>
<td>86</td>
<td>72</td>
<td>80</td>
<td>-6</td>
</tr>
<tr>
<td>Student B-10</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Student B-11</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Student B-12</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Student B-13</td>
<td>90</td>
<td>66</td>
<td>90</td>
<td>0</td>
</tr>
<tr>
<td>Student B-14</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Student B-15</td>
<td>60</td>
<td>60</td>
<td>100</td>
<td>+40</td>
</tr>
<tr>
<td>Student B-16</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Student B-17</td>
<td>100</td>
<td>100</td>
<td>98</td>
<td>-2</td>
</tr>
<tr>
<td>Student B-18</td>
<td>100</td>
<td>100</td>
<td>98</td>
<td>-2</td>
</tr>
</tbody>
</table>

Table 14

The eleven students, including eight "A's", remained the same (white), two students raised their grade by one grade level (yellow), one raised his grade by four grade levels from "F" to "A" (red), and three students' grades declined (turquoise).
This 3D Design class showed the most dramatic improvement of all of the classes in the study. The six failures from the first study totally vanished. Eight students did better while none performed worse with their journal grades. One student did do worse with the analysis category. Two students stayed the same maintaining an A+ each.
Third period students shown below are listed as C-1, C-2, etc.

(Red indicates dramatic improvement, yellow improved, white stayed the same.)

<table>
<thead>
<tr>
<th>3D Design 3rd period Group C</th>
<th>3/3/06</th>
<th>3/31/06</th>
<th>5/5/06</th>
<th>Point Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student C-1</td>
<td>45</td>
<td>78</td>
<td>78</td>
<td>+30</td>
</tr>
<tr>
<td>Student C-2</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Student C-3</td>
<td>64</td>
<td>86</td>
<td>76</td>
<td>+12</td>
</tr>
<tr>
<td>Student C-4</td>
<td>54</td>
<td>8</td>
<td>92</td>
<td>+38</td>
</tr>
<tr>
<td>Student C-5</td>
<td>100</td>
<td>98</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>Student C-6</td>
<td>72</td>
<td>68</td>
<td>84</td>
<td>12</td>
</tr>
<tr>
<td>Student C-7</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>-90</td>
</tr>
</tbody>
</table>

Table 16

The grades of four students, who all had “A’s”, remained the same (white), one student raised this grade by one level (yellow), seven raised their grade by two or more grade levels (red), and no student’s grade declined (turquoise).
Twelve students improved their grades from the first grade. Six students did worse while nine stayed the same. Of the seven students doing worse, the grades of five dropped only minimally. One student was late which dropped his grade from 100 points to 90 points. Two did worse with the analysis category. Two did worse with the cultural connection. Two did worse with the studio research relating to their journal. One student did worse because he did not turn in his journal. There were six more A’s and three less F’s from the first grade with the study. One student did not
turn in any of the journals. This class has sixteen sophomores out of the twenty-seven students at the end of the study, which could be an exposure and maturation factor.

Fourth-period students shown below are listed as D-1, D-2, etc.

(Red indicates dramatic improvement, yellow improved, white stayed the same, turquoise are worse.)

| Table 18 |
|---|---|---|---|---|---|
| The grades of sixteen students, including eleven “A’s”, remained the same (white), four students raised their grade by one grade level (yellow), four raised |
their grade by two or more grade levels (red), and three students' grades declined (turquoise).

![Rubric Grades](image)

<table>
<thead>
<tr>
<th>Course</th>
<th>A's</th>
<th>B's</th>
<th>C's</th>
<th>D's</th>
<th>F's</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st grade</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3D Design I</td>
<td>13</td>
<td>6</td>
<td>3</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Final grade</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3D Design I</td>
<td>15</td>
<td>8</td>
<td>6</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

Thirteen students improved their journal score from the first to the last grading scores. Nine students stayed the same while seven did worse. There were no D's and F's in the final grading; the grades have shifted upward to become A’s, B’s, and C’s. Seven students did do worse with the analysis while thirteen improved this category. One student had a missing journal due to extenuating circumstances. In all categories there were a few that did worse but most improved or stayed the same. This was the class that
wanted more content information available and was uncomfortable with drawing. All changes seem to have provided the desired effect of improved journals.

Fifth-period students are shown below listed as E-1, E-2, etc.

(Red indicates dramatic improvement, yellow improved, white stayed the same, turquoise are worse, green is missing the last grade)

<table>
<thead>
<tr>
<th>Student</th>
<th>3/3/06</th>
<th>3/31/06</th>
<th>5/5/06</th>
<th>Point Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>E-1</td>
<td>100</td>
<td>100</td>
<td>92</td>
<td>-8</td>
</tr>
<tr>
<td>E-2</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>E-3</td>
<td>0</td>
<td>56</td>
<td>78</td>
<td>+78</td>
</tr>
<tr>
<td>E-4</td>
<td>94</td>
<td>84</td>
<td>86</td>
<td>-8</td>
</tr>
<tr>
<td>E-5</td>
<td>70</td>
<td>78</td>
<td>76</td>
<td>+6</td>
</tr>
<tr>
<td>E-6</td>
<td>100</td>
<td>98</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>E-7</td>
<td>80</td>
<td>82</td>
<td>82</td>
<td>+2</td>
</tr>
<tr>
<td>E-8</td>
<td>90</td>
<td>92</td>
<td>90</td>
<td>0</td>
</tr>
<tr>
<td>E-9</td>
<td>88</td>
<td>92</td>
<td>94</td>
<td>0</td>
</tr>
<tr>
<td>E-10</td>
<td>80</td>
<td>78</td>
<td>84</td>
<td>+4</td>
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<tr>
<td>E-11</td>
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<td>92</td>
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</tr>
<tr>
<td>E-12</td>
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<td>100</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>E-13</td>
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<td>70</td>
<td>100</td>
<td>+100</td>
</tr>
<tr>
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<td>E-15</td>
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<td>82</td>
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<tr>
<td>E-16</td>
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<td>92</td>
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<td>E-17</td>
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<td>+6</td>
</tr>
<tr>
<td>E-18</td>
<td>100</td>
<td>96</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>E-19</td>
<td>88</td>
<td>100</td>
<td>100</td>
<td>+12</td>
</tr>
<tr>
<td>E-20</td>
<td>84</td>
<td>100</td>
<td>100</td>
<td>+16</td>
</tr>
<tr>
<td>E-21</td>
<td>0</td>
<td>88</td>
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</tr>
<tr>
<td>E-22</td>
<td>94</td>
<td>96</td>
<td>92</td>
<td>-2</td>
</tr>
<tr>
<td>E-23</td>
<td>0</td>
<td>40</td>
<td>88</td>
<td>+88</td>
</tr>
<tr>
<td>E-24</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>E-25</td>
<td>80</td>
<td>0</td>
<td>90</td>
<td>+10</td>
</tr>
<tr>
<td>E-26</td>
<td>72</td>
<td>100</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>E-27</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>E-28</td>
<td>98</td>
<td>8</td>
<td>78</td>
<td>-20</td>
</tr>
<tr>
<td>E-29</td>
<td>0</td>
<td>0</td>
<td>100</td>
<td>+100</td>
</tr>
<tr>
<td>E-30</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 19
The grades of fifteen students, including eight “A’s”, remained the same (white), six students raised their grade by one grade level (yellow), four raised their grade by two or more grade levels (red), and three students’ grades declined (turquoise).

![Rubric Grades](image)

Table 21

<table>
<thead>
<tr>
<th>Course</th>
<th>A's</th>
<th>B's</th>
<th>C's</th>
<th>D's</th>
<th>F's</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st grade</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IB Art IV &amp; 3D Design II</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Final grade

<table>
<thead>
<tr>
<th>Course</th>
<th>A's</th>
<th>B's</th>
<th>C's</th>
<th>D's</th>
<th>F's</th>
</tr>
</thead>
<tbody>
<tr>
<td>IB Art IV &amp; 3D Design II</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

This class has two IB students in it. One had a grade drop of ten points due to the journal not being turned in on the designated due date. This happens to students from time to time. Both students displayed maximum effort and performance in all categories. Both students expressed with their surveys the significance that their journals played with their individual artistic development. Both listed the cultural connections as the most difficult category but requested that nothing be changed with the journaling process.
Sixth-period students shown below are listed as F-1 and F-2.

(White stayed the same, turquoise was worse.)

<table>
<thead>
<tr>
<th></th>
<th>IB Art IV</th>
<th>3/3/06</th>
<th>3/31/06</th>
<th>5/5/06</th>
<th>Point Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>F-1</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>F-2</td>
<td>100</td>
<td>100</td>
<td>90</td>
<td>-10</td>
<td></td>
</tr>
</tbody>
</table>

Table 22

One student (white) stayed the same ("A"), and one student (turquoise) did worse.

Table 23

The above chart shows the improvement by each class and collectively. Students highlighted in yellow showed an improvement over the three grading periods: 55 students (50% of 115) improved their journal grades from the first grade to the final grade. 35 (or about 33%) remained the same; most students that stayed the same (26 or about 79%)
were doing “A” work before the changes. 22 students (or 20%) did worse (18 or about 22%) dropped ten points or less.

On the date that students turned in their journal before they received their grades they were given a follow-up survey (Appendix A). This survey was a replica of the first survey given with the tenth question changed. The purpose of this survey was to assess student awareness with their journaling process. This was presented to students after they were given the opportunity to work with their journals after the action plan was put in effect. The survey was also given out before the journals had been evaluated to keep grades from affecting student opinions.

All answers are based on student responses. If they did not fill in or respond to questions the researcher did not tally or include that particular response.

Question 1) When asked how many students used their journals outside of school.

77 used their journal outside of school compared to the 62 listed previously.

18 did not use their journal outside of school compared to the 17 listed previously.

none stated they sometimes used their journal outside of school because of the looming due date compared to the 19 listed previously. This is most likely due to the removal of the ten-page requirement. Overall, there was a 9% increase in use.
Question 2) When asked how many hours a week do you spend journaling, students indicated a modest rise in 1-2 hour range, but reported less hours spent in the 3 or more hours, 2-3 hour, and the 0 hour range, the less than 1 hour range remained the same.
Most students revealed they had previously spent the extra time the week and or night before finishing their journals before the due date. Follow up questioning revealed students who were more successful used their journal consistently in class. Hours spent out of class were most often involved the Internet making cultural connections.

Question 3) When asked, do you understand the grading rubrics, students responded,

- 87 Yes compared to the 84 previously
- 2 responded No compared to the 5 previously

There was no "Kind of" as 5 had written in previously.

Table 26

There was a minimal growth here due to most students understanding the rubrics at the time of the first survey.
Question 4) When the different categories were broken down and students were asked if they understood, the results were:

<table>
<thead>
<tr>
<th>Categories</th>
<th>Yes</th>
<th>No</th>
<th>Kind of</th>
</tr>
</thead>
<tbody>
<tr>
<td>Previous Survey (1st) Second Survey (2nd)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Research shows depth, originality and persistence</td>
<td>84</td>
<td>92</td>
<td>4</td>
</tr>
<tr>
<td>Research shows thoughtful and critical analysis of the material studied.</td>
<td>89</td>
<td>90</td>
<td>4</td>
</tr>
<tr>
<td>Research shows awareness of the relationship between art forms studied and their social / historical / cultural contexts.</td>
<td>84</td>
<td>92</td>
<td>6</td>
</tr>
<tr>
<td>Experimental studio research is done in support of the journal research.</td>
<td>88</td>
<td>92</td>
<td>3</td>
</tr>
<tr>
<td>Visual strength of the journal</td>
<td>88</td>
<td>92</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 27

As with the previous survey most students understood the categories with the grading rubrics. There was a slight increase of understanding with the second survey. Students that improved stated they understood because of exposure. No one listed “kind of” with the second survey.
Question 5) When asked what was the hardest component of the journal, students' responses broke down into five categories.

<table>
<thead>
<tr>
<th>Component</th>
<th>Art II</th>
<th>Art III &amp; IV</th>
<th>3D Design I</th>
<th>3D Design II &amp; III</th>
<th>IB Art IV &amp; 3D Design II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural Connection</td>
<td>9</td>
<td>14</td>
<td>6</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Analysis</td>
<td>4</td>
<td>9</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Ideas</td>
<td>2</td>
<td>0</td>
<td>9</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Visual Strength</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Time</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>4</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 28

Hardest Component

Table 29

When expanding upon the response to this question, most students found that they did spend time researching artists cultures, and styles, and having to think about their analysis. Some students expressed a desire to design and craft their journals better. They wanted their journals to be visually more attractive. The previous survey noted the page requirement as the hardest component following "cultural
connections”. The page requirement was dropped and this had a very positive response from students.

Question 6) Students were asked what they enjoyed most about their journals. The categories that were most often cited were as follows.

<table>
<thead>
<tr>
<th>Response</th>
<th>Art II</th>
<th>Art III &amp; IV</th>
<th>3D Design I</th>
<th>3D Design II &amp; II</th>
<th>IB Art IV &amp; 3D Design II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observing Personal Growth</td>
<td>3</td>
<td>12</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Drawing</td>
<td>3</td>
<td>5</td>
<td>2</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Expressing Ideas</td>
<td>10</td>
<td>11</td>
<td>10</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>Writing</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 30

Areas of Most Enjoyment From Journaling (by Courses)

Table 31

“Observation of personal growth” and “expressing ideas” was reported most often on the surveys, in all courses. When asked to elaborate upon the “expressing ideas” response
many students stated that in a previous course the teacher dictated most of the work to be done in the journal and then directed students to their task for projects. Expressing ideas seems to be the factor most enjoyed, although the profiles of the various courses are quite different.

Question 7) When asked if using the journal made processing visual art easier, more frustrating, or no different, the student responses were as follows.

<table>
<thead>
<tr>
<th>Categories</th>
<th>Art II</th>
<th>Art III &amp; IV</th>
<th>3D Design I</th>
<th>3D Design II &amp; III</th>
<th>IB Art IV &amp; 3D Design II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Easier</td>
<td>15</td>
<td>25</td>
<td>11</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>More Frustrating</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>No Different</td>
<td>1</td>
<td>4</td>
<td>8</td>
<td>4</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 32

![Bar chart showing the number of students who found journaling easier, more frustrating, or no different for each category.](chart.png)

Table 33

Sixty of the eighty-two students that responded to this question recognized the journal as a tool that helped them process their work. When interview sessions were
conducted most students responded in small groups that journaling in some form was an important part of their lifestyle. Just over half of the 3D Design I students felt that journaling was not the best way for them to process their ideas. The manipulation of materials was all they thought was needed for their development.

Question 8) Students were asked what was the best part about their journal.

<table>
<thead>
<tr>
<th>Responses</th>
<th>Art II</th>
<th>Art III &amp; IV</th>
<th>3D Design I</th>
<th>3D Design II &amp; III</th>
<th>IB Art IV &amp; 3D Design II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Idea Development</td>
<td>7</td>
<td>23</td>
<td>9</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Drawing</td>
<td>2</td>
<td>4</td>
<td>7</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Personal History</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Self Expression</td>
<td>5</td>
<td>14</td>
<td>5</td>
<td>5</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 34

![The Best Part About Your Journal](image)

<table>
<thead>
<tr>
<th>Courses</th>
<th>Art II</th>
<th>Art III &amp; IV</th>
<th>3D Design I</th>
<th>3D Design II &amp; III</th>
<th>IB Art IV &amp; 3D Design II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Idea Development</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drawing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personal History</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Self Expression</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 35
There were other positive comments made. These were the responses that were reinforced with numerous recognition from the various courses. Idea development was most noted most often. When group discussions were held students expressed they were pleased that they could develop their own ideas and not have research and projects dictated. Students also expressed pleasure that the researcher followed their request for change with the ten-page requirement.

Question 9) When asked what would you like to do better with your journaling process the responses listed reflect the categories of the grading rubrics.

<table>
<thead>
<tr>
<th>Response</th>
<th>Art II</th>
<th>Art III &amp; IV</th>
<th>3D Design I</th>
<th>3D Design II &amp; III</th>
<th>IB Art IV &amp; 3D Design II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural Connection</td>
<td>2</td>
<td>6</td>
<td>5</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Analysis</td>
<td>4</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>More Effort (Depth)</td>
<td>2</td>
<td>8</td>
<td>5</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>Visual Strength</td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 36
Table 37

These responses mirror the answers to what students found the hardest. These answers also parallel the grading rubrics categories. Cultural connections take more independent effort and affect the journaling depth.

Question 10) This question was not on the previous survey. It has two parts, the first part of the question asks, has the journaling process gotten better or not. The second part of the question asked “how”.

Table 38
There were a variety of answers given from most of the students surveyed concerning how the journaling process was better after the changes had been made. Thirty-nine comments reflected that there was less stress with the no page requirement. Eighteen respondents recorded emphasis on quality as their reason for a better journal process. Technically both answers were related to the less page requirement. One of the students that had three visual arts classes stated the removal of the ten pages improved her grade. She had been previously penalized for continuing to do in-depth work, which caused her journals to be late and or have missing pages. A few students missed the ten-page condition. Understanding the expectations better through doing it more, was also stated in various forms from students. The content suggestion board was noted to help many students. Eleven students highlighted in red showed dramatic performance changes over the course of the survey. Their dialogue is listed in Appendix B.

Question 11) The final question asked if there were any further suggestions to improve the journal.

Often students wrote in support of the journaling process. Most students had no suggestion for further changes with the journal. Many suggested keeping it as it had been changed with the no page requirement. The collage techniques were cited by many 3D Design students as a helpful way to create two-dimensional designs in the journal. One student suggested “Don’t change them, make other people change, art is about growth.” Another student wrote, “Journaling is such an important part of art and is so crucial to the art process. I am glad that we are
taught to utilize this tool and that we are able to learn many different ways to express ourselves and our ideas in the journals."

There were eleven students (Appendix C) who made consistent and dramatic changes with their journals over the three grading periods of the assessment. All of these students reported dismissing the ten-page requirement was significant to their improvement. The reason most often expressed by these students was they could put their effort into depth and not worry about losing points by turning in their journals late or with less than ten pages. Several stated they put more effort into the journal because they wanted to get a better grade. Some explained they had a better understanding by doing this process with the same categories and getting feedback.

Conclusions and Recommendations

Based on the presentation and analysis of the data, there was a real improvement with students' journaling categories of depth, critical analysis, cultural connections, studio research, and visual strength. The intervention did make a dramatic shift from failures to additional above average grades.

The following suggestions gathered from students through the written survey and verbal discussion process noted three changes that improve student interaction with their research journals. These changes were to:

- Drop the ten-page minimum from each journal-grading period.
- Provide more direction with cultural content.
- Teach more collage techniques.
A measured improvement was observed with the journaling process of many students. Students that were doing well before the intervention stayed at the same level they were before the change. Some grades were not as high as they were before the change. There were several cases where grades dropped due to students forgetting to turn their journals in on time. The most significant transformation occurred with fewer failures than there were before the changes were executed (twenty-six before the intervention and eight after).

According to the surveys and small group dialogues, there was a positive reaction to the decision to withdraw the ten-page requirement. After the intervention most students were not trying to fill pages with gratuitous images to meet the due date deadline. A good number of students changed their focus to the production of appropriate images and designs. 17 students did continue to do ten or more pages. The largest number did not do the ten pages previously required. A few did not participate with the journaling assignment and received “O’s”. Students that had their journals in class were more successful and used them as a process tool.

All groups expressed cultural connections as the most difficult component of the grading rubrics. Content was a major concern of the 3D Design students based on their surveys and grades. Because of this concern a cultural connection board was instituted. Students that expressed cultural research frustration wanted more direction with specific artists, cultures and styles. The researcher believes part of this is due to the directed education students have come to expect because of “minimum competency testing” resulting from standardized testing. This
group wanted and needed more specific artists, cultures and styles suggested to them. The researcher recognized this was done through the instruction during each lesson. Many students had difficulty journaling during introductions and demonstrations. This was not as much of an issue for the Art III, IV, and IB students. The researcher noted the (Group B, second period, Art III and IV students) were consistently successful as a group. These students have had more experience with this process. Procedural knowledge provided for success through experience.

Teaching 3D Design students more extensive collage techniques was a continuation of journaling techniques from the beginning of the year. It provided students who were insecure with their drawing skills more design opportunities. There was evidence of the execution of more collage work with the most recent journal in the study. A follow up question revealed that half of the 3D Design students had not taken an Art I course previously. This may also explain why this group was reticent about drawing in their journals. There needs to be other two-dimensional components besides drawing regularly available to the 3D Design classes. This group also expressed they could be successful by just processing materials. More journaling changes will be explored to improve 3D Design interaction in the future.

Analysis was the biggest complaint at the beginning of the year. Most often students were describing, not analyzing. With practice students became more aware of varied applications of the elements and principles of design.
DBAE strategies opened opportunities for students to make discoveries that became personalized.

Improving the journaling process occurred through the effective channel of communication. Students having a voice in making positive change made an important impact. Most students at the beginning and the end of this research saw the benefit to effective participation and studio products. The changes made will be continued in the future. Having the journal in class was recognized as producing the greatest impact on successful students. This will become a future part of the class participation grade.
BIBLIOGRAPHY


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Todorovich, J (2002) “Student Journaling Toward a Higher Understanding of Art”.

Appendix A

Journal Survey

Course / period________________________

1) Do you use your journal outside of school?

2) How many hours a week do you spend journaling?
   a) 0    b) 1 or less    c) 1 or 2    d) 2 to 3    e) 3 or more

3) Do you understand the grading rubrics for the journal? If no, describe what you don’t understand.

4) Do you understand each component of the rubrics?

| Research shows depth, originality and persistence |         |
| Research shows thoughtful and critical analysis of the material studied. |         |
| Research shows awareness of the relationship between art forms studied and their social / historical / cultural contexts. |         |
| Experimental studio research is done in support of the journal research. |         |
| Visual strength of the journal |         |

5) What is the hardest component of the journal?

6) What do you enjoy most about journaling?

7) Using my journal makes processing visual art___________
   a) easier b) more frustrating c) no different

8) The best part about the journal is...

9) What would you like to do better with the journaling process?

10) Any suggestions or thoughts you have about art journals. (Continue on the back if needed).
Journal Survey Follow Up
Course / period__________________________

1) Do you use your journal outside of school? □ Yes □ No

2) How many hours a week do you spend journaling?
a) 0  b) 1 or less  c) 1 or 2  d) 2 to 3  e) 3 or more

3) Do you understand the grading rubrics for the journal? □ Yes □ No If no, describe what you don’t understand.

4) Do you understand each component of the rubrics? □ Yes □ No

<table>
<thead>
<tr>
<th>Research shows depth, originality and persistence</th>
<th>□ Yes</th>
<th>□ No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research shows thoughtful and critical analysis of the material studied.</td>
<td>□ Yes</td>
<td>□ No</td>
</tr>
<tr>
<td>Research shows awareness of the relationship between art forms studied and their social / historical / cultural contexts.</td>
<td>□ Yes</td>
<td>□ No</td>
</tr>
<tr>
<td>Experimental studio research is done in support of the journal research.</td>
<td>□ Yes</td>
<td>□ No</td>
</tr>
<tr>
<td>Visual strength of the journal</td>
<td>□ Yes</td>
<td>□ No</td>
</tr>
</tbody>
</table>

5) What is the hardest component of the journal?

6) What do you enjoy most about journaling?

7) Using my journal makes processing visual art □ easier □ more frustrating □ no different

8) The best part about the journal is...

9) What would you like to do better with the journaling process?

10) Has the journal process gotten better? □ Yes □ No (Explain “how”).

11) Any suggestions or thoughts you have about art journals. (Continue on the back if needed.)
Appendix B

Follow up dialogue is presented from discussions with the eleven students that showed a dramatic improvement over the course of the survey. The researcher is listed as R. The first period students are identified as A-7, A-8, A-12, and A-20 as listed in the illustrations in Appendix B.

Researcher: “You guys did really well with improving (your journals) over the three grading periods with the study.”

A-12: “The page requirement (change) helped.”

A-7: “When I did all the ten pages, I basically didn’t write anything, but when I actually did write stuff I got a better grade.”

R: “Did you put it (the journal) off until the last minute or did you work all along with it?”

A-7: “Usually the last week before it was due.”

R: “How many of you five worked with it or waited until the last minute to work on it?”

A-12: “I depends on if I brought it to class.”

A-20: “You know how we spent a lot of time with painting, you don’t get to spend time with your journal, or you didn’t get to as much, so I think it was my weakest point.

R: “Because you were so involved with the painting?”

A-20: “With etching you could make a lot of copies and put them in your journal and wrote about them.”
R: “Thinking back on your painting you really changed a lot. You couldn’t use your journal to deal with some of the details?”

A-20: “Just like thumbnails sketches.”

R: “So what we were doing at the time was a factor with your journal use.”

A-20: “Pretty much. Ever since you started with the artist’s idea that helped. So we get the idea where to start the research and connection.”

R: “Did the fact that your suggestion was used to change the journals, did that help at all. You guys suggested less pages.”

A-4: “Yes, cause you took it into consideration.”

R: “What emotional impact did that have on you?”

A-4: “Less stressed out.”

R: “How about others of you, did the painting process effect your grade? Here’s my concern because painting takes a while to develop. Do you stop looking and thinking once you’re commit yourself to an idea or do you think while you are doing? Do you continue to seek help?”

A-8: “I put off my sketchbook and didn’t pay attention to it.”

R: “Did you look at other artists that did similar work?”

A-8: “I think I did but I have trouble. I’m not good at the computer.”

R: “Does your research all have to be computers?”

A-4: “I think it does.”

R: “This group showed a lot of growth. Is having the journal here important?”

A-12: “It helps you develop your ideas” Without stressing over the page requirement, you’re focusing on doing it (the journal) not missing three pages.”
R: “I’ve noticed you’ve been using yours a lot more lately.”

A-12: “I’ve gotten used to it.”

A-20: “At the beginning of the year we really worked on it

A-4: “I think the main thing is the artist research.”

R: “Was the content board helpful?”

A-4: I think so

R: “You go into a lot of depth with each page. Was the fact your grades were lower because you were doing so much depth?

A-4: “Well it’s also what’s going on in your life at the time.”

R: “There are external factors that have an impact on you?”

A-4 “Yes, very much so.”

R: “That’s good to know.”

R: “So is the journal process worth keeping?”

A-12: “They help you develop ideas as your are going along.”

Second period Art III and IV, these students were not as dramatic as most of the other classes maintaining eleven out of eighteen receiving A’s. One student, B-15, did show dramatic growth. These students are listed like the illustrations in Appendix B, B-3, B-4, etc. the researcher is “R”.

Researcher: “This class consistently did well, above and beyond the other classes. Why are you as a group more successful?”

B-18: “We’re older and we’ve done it before.”

R: “Why did some of you improve?”
B-13: “The absence of required pages.”

B-18: “You got to work on what mattered to you.”

B-7: Knowing the teacher asked us and tried what we requested instead of humoring us and implementing them meant you thought we had something to say.”

R: “Did the topic board make a difference?”

B-2: “I’ve been using it and looked up the stuff the other class was doing too!”

R: “(A-15), You improved dramatically. Why did you improve?”

B-15: “I had more free time because I lost my job.”

R: “Let me tell you what I noticed about this class that is different than the other classes. You tend to have your journals here consistently.”

B-17: “If you have it you use it in class!”

R: “How can I use that for next year? Do you think I should require it for class participation?”

All: “Yes!”

B-9: Some teachers do a textbook check when you could connect it to the class!”

R: “That’s what I want it to be!”

B-5: Most of the stuff I do I do in class.

B-17: “When you’re in class you’re in the art mode! Sometimes at home you know you need to do it but you’re not focused the same.”

R: “Do you think collaging will make a difference?”

B-6: “Not in this class. Yes in Craft. You’ll do a collage, draw, whatever we think we need to do. I think everyone here didn’t need it.”
R: "The other art III and IV class felt like the March third date was affected by the painting process with all its depth with the journals."

B-6: I think we still had the ten-page rule and because we had a long time to develop it, it was draining.

R: "So what can help that?"

B-14: "I know I took a lot of notes with critiques, and that helped. Just noting the things you noticed, personally I took three or four pages from critiques."

Fourth period, Art II, had two students who did dramatically better. They are shown as D-9, and D-12 as listed in the Appendix B.

R: "You two got dramatically better. Have gotten more comfortable with the (journal) process?"

D-9: "I was to use it with what we were working on. Keep the (culture connection) board back there!"

D-12 "Normally my grades are low because I turn my journal in late. I turned them in this time on time for the first time since the beginning of the year."

R: "Why?"

D-12: "Because my work load was cut in half."

R: "Was your work better?"

D-12: Yes, because I could concentrate on the content. You don’t know how happy that made me. Sometimes I would be late and I was missing pages because I take my time to develop the depth. I care about what I put in it. I’d rather take a lower grade because I don’t want to turn in junk."
The sixth period has one returning student next year. The researcher did not change the page requirement because of the IB program requirements. This student is listed as F-2.

Researcher: “What would make journaling a better process for you. If I took the page restriction off would that make this a better tool?”

F-2: No, I would do less and I would not learn as much, like the research and I’m forced by the process to go where I would not go on my own and for me that’s good.”

The Third period class is 3D Design II and III. In this class everyone did better or stayed the same with A’s. These students are C-1, C-2, etc. as shown in the illustrations in Appendix B.

Researcher: “In this class everybody did better or maintained A’s. Why?”

C-7: “The page requirement!”

C-9: “The ideas and the Idea board.”

C-2: “I think it helped us look at aesthetic things and what is beautiful.”

C-2: “Our process and techniques have gotten better.”

R: “Why?”

C-10: “We’ve gotten used to it.”

R: “So what’s best for next year?”

C-1: “More freedom is good.”
C-10: “Be careful of the ten-page requirement. Tell them that you’re doing ten, but not really count them.”

R: “How about a minimum?”

C-3: “Be careful of people that will just put everything on one page.”

R: “How about class participation with the journal?”

C-3: Yes, but last year the teacher would tell us all these things we had to put in it and it got ridiculous.”

R: “So that’s what C-1 is talking about with the freedom?”

C-3: “Yes, you always had to do five drawings and the teacher would pick what you would do and you had to do what the teacher picked.”

C-5: I’ve seen some artists that don’t need a journal to be an artist.

R: “I understand that. They have a process. The journal is a good place for you to process and give you a place for observation, collection, discovery and reflection.”

The fifth period 3D Design class had four students that did dramatically better. One (E-13) was previously shown as D-12 with fourth period class. The others are shown as E-3, E-9, and E-21 as shown in Appendix B.

R: “Why did your journal work get better?”

E-21: “Because I spent more time doing it and I really worked hard this time.”

R: “Why did you work harder this time?”

E-21: “Because I wanted to pass!”

E-3: “I work on it harder.”
R: "Why and what made you want to work harder?"

E-3: "I was thinking about music a lot. The ten pages, because I didn’t try to speed everything out to cover the ten, so I could put more depth."

E-9: "Ten pages not being required and the (cultural connection) board."