

## Round 1 Data Analysis

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### Research Question

What happens when students use sketchbook journaling activities to develop artistic skills that can be transferred and applied to their own creative process?

### Intervention

The Interventions that I created for Round One focused on providing students with pre-learning sketchbook activities to support their creative process. The 4 areas of the creative process that I focused on were 1. Practice, 2. Revision, 3. Exploration, and 4. Inspiration.

Rationale: The purpose of my research is to reduce student's reliance on pre-made solutions to creative problems. By breaking the creative process down into 4 steps, I am hoping to provide students with enough instruction to be creative.

#### Sketchbook entry #1 Practice:

- Introduce Frottage/texture rubbing.
- Introduce students to a variety of materials for their rubbings, such as oil pastel, crayon, graphite stick, and colored pencils.
- Introduce how the marks will change with pressure, directions from different materials.
- Overlapping materials and experimentation.

#### Sketchbook entry #2 Revision:

- Introduce students to how to create/express an emotion within their mask.
- Students applied emotion to incomplete mask examples.
- Students explore how shapes can be layered via cut paper.

### **Sketchbook entry #3 Exploration:**

- Introduced how to create a variation on a pattern.

### **Sketchbook entry #4 Inspiration:**

- Students were asked to create a variation on masks from different cultures.

## **Data Collected**

Student work samples  
Likert scales  
Classroom observations

## **Qualitative Data Analysis**

I analyzed my data from an evidence-based rubric. I used qualitative assessments, high, medium, and low based on how students completed the tasks in their sketchbooks. Likert scales (1-5) were used to collect data on how students felt about their learning/creative process.

To analyze the data, I assigned codes to individual skills and compared the development of skills in a linear progression through the sketchbook activities from step 1 (Practice), to step 2 (Revision), to step 3 (Exploration), and finally to step 4 (Inspiration.) My intention for analyzing data in a linear manner is to understand if students built upon the previous skill. Other data columns were compared in a non-linear manner to see how certain parts of the process affected other pieces. The non-linear analysis was intended to find evidence of how students transferred knowledge from the beginning steps, to their final project. The non-linear analysis is also intended to find areas where students compartmentalized or isolated a skill.

A coding system of high, medium, and low was used to assess the evidence within the student's examples. An excel spreadsheet was created to record the number of times a piece of evidence was presented within a sketchbook activity. Evidence was calculated based on the number of times the students should have performed, or included a skill to demonstrate understanding.

On the first sketchbook activity that students did not struggle with new materials or controlling their technique. Students were initially very engaged, and enjoyed the large paper, free-formed introduction to this technique.

On sketchbook journal #2 students were asked to interpret the instructions to create their own version of the drawing to convey each emotion. The intervention became an important scaffold to support students' creative process.

Between sketchbook activities students were asked to make in-progress examples to demonstrate understanding. These examples showed that students were not transferring knowledge from previous activities. These in between solutions overwhelmed students. As

a result, the engagement for the summative assignment was diminished.

In sketchbook activity #3 students were asked to explore the concept of variation. The purpose was to provide students with ideas to create their background texture rubbing designs. Students did not make the connection that a variation of a basic shape design could be applied to create a background pattern. A majority of students created examples with a low-level of complexity.

## **Quantitative Data Analysis**

Likert scales (1-5) were used to collect data on how the sketchbook activities affected the student's process. The number values that the students entered on the survey were entered into an excel spreadsheet. The columns were averaged.

As evidenced in the Likert survey, texture rubbing was a technique that students had used or seen before at some point in their creative process.

As evidenced in the Likert survey, students were satisfied with the project overall. The ease of the technique and the prepared feelings that were confirmed by survey. The data did not reveal that the students were able to exploit the ease of the technique to allow their creative process to develop.

## **Findings**

By having so many learning activities it was difficult for me to keep track of all the pieces. It was also difficult for students to know what step they were at in the process. There was confusion about when to turn in certain parts of the sketchbook. Many students just kept their sketchbook formative solution, and did not get my feedback. Eventually as the assignment went on, I did create an area to show students what each direction looked like and what each sketchbook activity required. For the most part, students relied on me to tell them what the next step was.

I think that by reducing the size of the project and focusing on a smaller data set and smaller more focused sketchbook activities students will see the connections better and be more likely to transfer knowledge and feel open to exploring their creative process

Going forward into Round 2, I plan to make more streamlined sketchbook activities with fewer breaks/separate pieces. I think this will help students see how the activities will build and reduce the confusion of what is required. To provide meaningful feedback I will use more classroom observations.

One of the main takeaways from Round One was how students did not transfer knowledge and apply their creative process to their final assignment. The main example that I would highlight from Round One was the low-level solutions students created for their background designs. In the directions, I was intentionally not telling students that variation could be a way for them to create interesting background designs. I did not want to influence their creative process by telling them directly to do something. I wanted them to make the connection for themselves.

Another take away from Round 1 was, the learning activities took two weeks to get through and then the assignment took another 3-4 days. 19 - 20 days total. Students started to show signs that they were getting tired of the activity. There were 4-5 students who were able to finish within 10 days (High achieving students – their work was also of a high quality.) The longer the assignment went on the lower the quality of the work.

A question that came out of this long assignment was, “how do you provide instruction to students who finish early and did good work?” I asked two students who finished early, to try a variation of the texture rubbing assignment used by surrealist artist Max Ernst. The results were very promising and might lead to an additional assignment next year. Overall, the majority of students who finished early used their time to make independent drawings of their own.

To manage the pacing of the assignment I posted a daily countdown for assignment, so the teacher, and the students knew where they need to be in their process. Since the assignment for Round One was a new assignment that I created for this research, it may have been difficult to accurately determine the pace.

