

**VISUAL JOURNALING FOR (SELF) EDUCATION
THROUGH ART EDUCATION**

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ABSTRACT

This study was designed to assess the impact of visual journaling in art education as a means for self-reflection and (self) education. Given that art making can be used as a tool for holistic healing, and Stuckey (2010) suggests that by supporting expression through creativity and imagination the formation of identity and reservoirs for healing can be build, in what ways might visual journaling influence students' ability to build self-confidence and self-awareness that can sequentially lead to self-healing in the art classroom? High school participants between the ages of 14-16 years will seek to understand the art making process, its importance and how it affects their ability to perform in the classroom and promotes self-affirmation. Through reflective learning, open dialogue and visual journaling, positive benefits can be achieved through student engagement.

Keywords: assessment, journal, reflective learning, self, self-esteem, and visual journaling

ACKNOWLEDGMENT & DEDICATION

“The race is not given to the swift nor the battle to the strong but the one that endures until the end.” Ecclesiastics 9:11

This verse is parallel to my testimony

God, I’m grateful for this time, this place, this season and everything you’ve brought me through to get me to this point in my life. Gratefulness is flowing from my heart.

I would like to dedicate this study to my Dad whom I truly loved and admired, my favorite artist-this is for you. Mother, you are as sweet as honey, thank you for being a virtuous woman. To my husband, Dr. Seye Adekanye and to my family, my five sisters and brother, (Naye, Tonya, Theresa, Tosha, Daya & Billy) The Todd & Adekanye Family-what would I do without you? Thank you for always covering me with your prayers and speaking life into me even when I wanted to give up.

To my life long friends, Chanel, Adrienne & Dom love you thanks for being the true definition of a friend.

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CHAPTER I—INTRODUCTION

Background to the Problem

Art making is one remedy that has helped me express my true feelings at difficult stages in my life. The arts can bring out emotions, thoughts, and our understanding that we hold within. It helps us process our way of thinking, and theories we may have of ourselves. As an educator I teach my students that within the arts, “the process is more important than the product”. Sometimes the product that we have created is not as aesthetically appealing as our mind mapped it out to be but the process results in growth, reduces stress, and is a form of communication. Creating art takes us through a process; this process helped me understand the set of emotions that came with my grief.

As an art educator, my need and passion for how art can be used for self-healing became more profound as I faced the heaviness of personal grief while practicing art within my classroom and academics studies. This research focuses on the importance of art and writing to understanding who we are. I hope this research helped my students to embark on a journey to restoration, self-confidence and a means for expression through visual journaling. This study fostered a cohort of students that have developed themselves through various media. Visual journaling has helped me articulate my thoughts on paper and gave me a safe haven to imagine, flourish and learn.

I believe that making art that is relevant and relates to student experiences encourages students to reflect critically on their personal goals. Self-reflection nurtures students to become self-confident, and being confident encourages self-healing. I feel that I am on the path to changing the view of creating art just for arts' sake in the education

setting. Visual journaling has helped me better myself with self-reflecting and self-assessing as an educator.

Problem Statement

I conducted a practical claim for adolescence students in high school. My claim was that students could use visual journaling to build themselves through self-reflection, self-esteem and self-confidence. Through these qualities students can begin to grow in the classroom environment in hopes that this will promote self-advocacy outside of the classroom and into their communities. Even though there is not a lot of research on visual journaling, studies does show the change that comes when students begin to self-reflect. In order to change issues around us we must change from the inside out, and visual journaling can be apart of the process. Visual journaling should be implemented in the art curriculum, by doing this it can lead to student's self-discovery and meaningful learning that is relevant to our visual-driven 21st Century generation.

The topic areas of my research are; visual journaling, self-reflection and self-efficacy and how art plays an integrate part in finding out who we are as artists and as humans. Making connections through art that embodies our true self is important. This will cater to our growth within the classroom and in our communities. There is not a lot of research on how visual journaling is used in the classroom-if so it is fairly new. In my recent studies I have found the positive effects of visual journaling within scholars but research did not highlight how scholars used this tool of self-reflection outside of the art room.

I acknowledged that prior to my study, minor complications included students sharing their stories and building a comfortable environment for them to share. This was a challenge to overcome due to the time frame of my research. I responded to this complication, as the facilitator of this research by checking in with each scholar one on one to insure his or her confidence throughout this study. “The journal’s blank pages are a place where identity “can be described, drawn, reflected on, analyzed, and put back into the classroom” (Burnaford, Fischer, & Hobson, 1996) This is an example of an ongoing learning cycle in the classroom for self-discovery. This learning tool can be implemented in the school’s curriculum.

I began my research by choosing participants to be apart of an after-school art program. In this program we created visual journals and developed a space to share out and cultivate an environment for learning through each other and ourselves. At the beginning of the research I observed how each student behaves in the regular classroom setting and amongst their peers by visiting them in other classrooms and recording their behaviors. Of course all students are different outside of the classroom. Another form of data I collected in the beginning of my research was a self-esteem questionnaire. My goal was for students to use art as a gateway and medium to express themselves and build their character within the classroom and outside of school. I measured their self-esteem and confidence through a post research questionnaire. This questionnaire allowed me to understand how the study affected each student individually.

Research Question

My research investigated how (self) education and art education are used in the art classroom. My central question:

Given that art making can be used as a tool for holistic healing, and Stuckey (2010) suggests that by supporting expression through creativity and imagination the formation of identity and reservoirs for healing can be build, in what ways might visual journaling in art education influence students' ability to build self-confidence and self-awareness that can sequentially lead to self-healing and (self) education in the art classroom?

Significance of the Study

The significance of this study is to inform that art making can be used as a tool for holistic healing, and Stuckey (2010) suggests that by supporting expression through creativity and imagination the formation of identity and reservoirs for healing can be build, in what ways might visual journaling influence students' ability to build self-confidence and self-awareness that can sequentially lead to self-healing in the art classroom?

This study can benefit schools with adolescent students, counselors, community centers and hospitals. My goal was to highlight the self-confidence, self-awareness and creativity that visual journaling can foster. The use of visual journaling can be applied to any educational curriculum for improvement in and outside of the classroom. This study also shows the importance of the art-making process within the school setting and how it is beneficial to the scholars in ways such as growth, acknowledging what one needs to

change and self-awareness. It can very much change the value of art. I hope this will create a platform to raise awareness of the *need* for art in our schools and within our communities in order to build change from the inside (*self*) out (*the world*).

Limitations of the Study

The limitation of the study I conducted was time and student's attendance. The research site was a natural setting because I hosted face-to-face interactions, interviews and in class observations. The main limitation that I faced was the attendance because my case setting took place in an after-school program as well as the regular classroom setting. Some scholars felt as though since there are no grade infractions that it was not a priority to attend all meetings. I gave the participants a written timeline and explained to them the significance of the study and how it can benefit them in the classroom. All participants were compensated for their time through rewards such as extra credit. It was my way of saying "Thank you" for their participation throughout the study.

I collected data, which included: questionnaire (on site only), interviews, in class observations, journals, and personal journal. Some limitations for these collections included: Student's ability to be transparent during interviews or in-group settings and because of the amount of data I will be collecting, I know that time is an essence when analyzing this data. I stored notes throughout the process in a personal journal in order to analyze my data in short form. "The key idea behind qualitative research is to learn about the problem or issue from participants and to address the research to obtain that information" (Creswell pg. 39) After learning my participants and their issues the data changed and according to their participation the individuals changed. "The process for a qualitative research design is emergent, therefore there may be a change or shift

throughout the study. “ (pg. 39) This was apart of the learning and developing of my case so it is inevitable to happen.

Definition of Key Terms

Assessment: “Assessment is the process of making inferences about student learning” (Gitomer, Grosh, & Price, 1992, p. 7).

Journal: In education, a collection of writings and in art, including visual studies, usually kept over a course of time and often used to promote student reflection and to teach specific types of higher order skills. (Frye, 2002)

Reflective Learning: a way of allowing students to step back from their learning experience to help them develop critical thinking skills and improve on future performance by analyzing their experience. This type of learning, which helps move the student from surface to deep learning, can include a range of activities, including self-review, peer review, and journals

Source: Reflective Learning for Students - Modes of Learning ... (n.d.). Retrieved October 23, 2016, from <https://www.sheffield.ac.uk/lts/toolkit/learning/reflective>

Self: self consists of a person's conscious and unconscious aspects, their personality, cognitions or thoughts and feelings. All these traits or aspects combine together into the person's core identity

Source: Self. (n.d.). In *Alleydog.com's online glossary*. Retrieved from: <http://www.alleydog.com/glossary/definition-cit.php?term=Self>

Self-Esteem-how we value ourselves; it is how we perceive our value to the world and how valuable we think we are to others. Self-esteem affects our trust in others, our relationships, our work – nearly every part of our lives. Positive self-esteem gives us the strength and flexibility to take charge of our lives and grow from our mistakes without the fear of rejection.

Source: Self-Esteem-University of California, Davis. (n.d.). Retrieved October 23,2016, from https://www.ucdmc.ucdavis.edu/hr/hrdepts/asap/Documents/Self_esteem.pdf

Visual Culture: the realm of humanly made images, objects, and ideas that particularly influence our live through visual sense and mental imaging (Boughton, 2007)

Visual Journaling: is a creative way to express and record life's experiences, feelings, emotional reactions, or our inner world - visually and verbally. Essentially, visual journaling can become a potential key to the art-making process

Source: Visual Journaling. (n.d.). Retrieved October 23, 2016, from <http://www.visualjournaling.com/>

Visual Literacy: ability to understand, produce and use culturally significant images, objects and visible actions. These skills can be learned in ways analogous to textual literacy. The process of becoming visually literate continues through a lifetime of learning new ways to produce, analyze and use images.

Felten, P. (2002). Change: The Magazine of Higher Learning. *Visual Literacy*, 40 (6)

Assumptions to be Debated

Given that the value of writing, outside of the English classroom, does not always exist in the school culture, visual journaling can bridge the gap between text and imagery in a visually driven culture. It is assumed that visual journaling is form of assessing students to think critically, logically and challenge their thoughts and views, this will be debated due to the small percentage of teachers who still incorporate literacy in their lessons.

Given that adolescents may lack self-esteem at this stage in development, it is assumed that students are not verbally expressing their feelings through voice or writing. This issue will be debated because of these reasons.

Assumption not to be debated

Given that there are studies based on the healing of the art making process this issue will not be debated. This study will only highlight the art education aspects of self-education and self-esteem and will not involve any Art Therapy studies.

Summary/Roadmap to Chapters

Visual journaling is not a new teaching strategy but yet it is a source for educators to embed in their lessons in order to broaden student's ability to reconnect with their learning and (self) educate. During the tender years of adolescence it is critical for students to feel valuable amongst their peers and most importantly within their learning institution. In the chapters to come I exam the design for this case study, the role as a researcher and educator and the form of data I used throughout the study.

CHAPTER II--REVIEW OF THE LITERATURE

Today's adolescents are much different than you and I was years ago. As an art teacher, I try to encourage my students to express themselves in art forms. However, in a normal classroom setting, there is not much of a platform to do this. Journal writing is used to bring understanding of self. Many studies have shown the benefit of visual writing and its connections within the learning process but not much have been shared about the reflective learning of this form.

Key Terms

In education, there are various avenues that encourage students to become successful in the classroom. Such supports are designed with the students in mind to retain, execute or perform the knowledge that is taught. There are many ways to assess a student's ability within their performance. According to Gitomer (1992), assessment is the process of making inferences about student learning" (p. 7). One of the ways to seek for students' understanding, and/or way of thinking, is journal writing. In education, journals are collection of writings. Frye (2002) found that journals are usually kept over a course of time and often used to promote student reflection and to teach specific types of higher order skills. This style is parallel to visual journaling; however, it demands a deeper process of thinking by mixing images and text in order to translate inner thoughts on paper. Visual Journaling is a creative way to express and record life's experiences, feelings, emotional reactions, or our inner world – visually and verbally. Essentially, visual journaling can become a key tool to the art-making process. This form of

assessment is the gateway for students to become open with themselves and others in the classroom.

Using visual journaling as a tool of assessment results in reflective learning. Reflective learning is a way of allowing students to step back from their learning experience to help them develop critical thinking skills and improve on future performance by analyzing their experience. This type of learning, which helps move the student from surface to deep learning, can include a range of activities, including self-review, peer review, and journal. Schon, (1987) stated, "Reflection is essential in problem solving and in addressing challenges throughout one's life." Students are given ways to think critically inside the classroom in order for them to make connections in real life issues. Sanders-Bustles (2008) suggests, that "As we move to a postmodern paradigm we must rejuvenate established teaching practices and consider new and innovative approaches such as interdisciplinary learning, critical analysis and inquiry, creative development, and real-world connections." The idea of evolving through teaching practices is aligned with what Song (2012) stated which was to simply "develop connections" (p. 69). Without connections being made (with self-reflection) in our lessons or curriculums, the teaching experience for both educators and students will be in vain.

As a high school art teacher, I find that the number one lesson some students cringe to learn is creating a self-portrait. It may be that, at this stage, adolescents are learning themselves or may be shy. Adolescent students are always on a journey of discovering who they truly are, especially during their high school careers. Words like

“self-esteem”, “self-discovery”, “self-confidence”, and “self-image” are all critical characteristics to have in order to embody the real essence of self-worth. Creating self-portraits is a way for students to express themselves while using different mediums to convey their emotions. “Self” consists of a person's conscious and unconscious aspects, their personality, cognitions or thoughts and feelings. All these traits and aspects make up a person's core identity. Retrieved from: <http://www.alleydog.com/glossary/definition-cit.php?term=Self>

Self-esteem is how we perceive our value to the world and how valuable we think we are to others. Self-esteem affects our trust in others, our relationships, and our work – nearly every part of our lives. Positive self-esteem gives us the strength and flexibility to take charge of our lives and grow from our mistakes without the fear of rejection (October 23, 2016). Retrieved from <https://www.ucdmc.ucdavis.edu/hr>. Having positive self-esteem during the adolescence stage is needed in order to perform at the highest potential in school. According to Stuckey (2010), “expressive writing through journaling is another way to access the unconscious self.” Art can be an essential tool for adolescents to connect with one’s self in order to obtain the qualities that will result in self-esteem, self-healing and self-advocacy.

In order to interpret students’ visual journals and begin a dialogue around the produced artwork, one must know how to analyze images or use visual literacy. Visual literacy is the ability to understand, produce and use culturally significant images, objects and visible actions (Felten, 2002). These skills can be learned in ways analogous to textual literacy. The process of becoming visually literate continues through a lifetime of learning new ways to produce, analyze and use images.

Literature

Visual Journal for greater meaning

Visual journaling in Cowan's (1991) research was seen as a way to break down communication walls and allow students to make connections from their past experiences to their present world, much like the participants in Cowan's study (1991) *Enhancement of Self Concept Through DBAE*. Scott spoke on the classroom as being a refuge that fosters students' journeys toward discovery and visual journaling being the center of the medium for this breakthrough.

One of the visual journal entries used in the study was text and images of students answering 20 Fill-in-Blanks of "I am..." and "I wish...". This exercise reminds me of a self-affirmation exercise that is used in church. "I am" are two powerful words of the present and "I wish" are words that speak of what you want or hope to become in the future. Scott (2010) stated that, "the initial goal in the visual journals was to encourage the students to consciously access their subconscious thought and begin the process of imaginative thinking" (p.28). In conclusion, these journals helped students work through their thoughts, problems and past, and learned how to guide themselves in order to better understand who they were.

21st Century Visual Generation

Researcher Song, conducted an in-depth interview that consisted of journal writing. The journal itself was a form of data collection, in-class presentations, and class observations based on the teaching strategies that are presented in the 21st Century

education setting. The purpose of Song's study was to demonstrate the various types of journal writing, such as altered bookmaking, and how this could be an effective learning tool for the 21st Century visual generation. "As we move to a postmodern paradigm we must rejuvenate established teaching practices and consider new and innovative approaches such as interdisciplinary learning, critical analysis and inquiry, creative development, and real-world connections" (Sanders-Bustle, 2008).

Song examined how the use of creative reflective writing in the classroom can affect a student's learning experience in a positive way. This study compares the traditional form of journal writing to writing for the sake of an assignment, or "busy work". When students created an altered book journal, which is a journal that combines texts and images, this creative product exhibited the enhancement of students' academic performance and thought process. Students were able to personally make connections and their learning became an ongoing experience. "The altered book journal format allows for a richer form of expression in which students can use an array of visual media to create meaningful reflections and hopefully engage in authentic learning" (Song, 2012, p. 69). Creating mix media artwork, that was resourceful, gave students a platform to gather information from learning that was meaningful to them. This allowed the learning experience to be more significant, memorable and compelling. The composition granted the educator to "unlock multiple elements and enhance the students' analytical process" (Song, 2012, p. 75). Furthermore, it developed the need for students to make connections.

In conclusion, the students that participated in this study used the altered book journals for the remainder of their four years of schooling. Song followed up after the

research to identify if the journals had any lasting effect on the participants. Some participants adapted this method of journaling in their K-12 classroom, after-school programs and community activities; others revisited their books and adapted it to another class, just to gain more insight on the course material. “Teaching strategies and curricula need to be constantly updated to suit the interest and learning needs of a particular generation of students” (Song, 2012). Many students found that this method of journaling was more enjoyable and sparked their way of learning information, thus inspiring them to do the given class work with more excellence.

Self Confidence in Art

In Cowan’s research study (1991), he tested how Discipline-Based Art Education, or DBAE, can expand students’ encounters and understanding in art, while enhancing their self-esteem. In this research, I posed the question, *how can art be an essential tool for students to build self-confidence in the classroom?* Cowan gives us factors that influenced the students’ self-esteem throughout the art-making experience. First is affiliation. Students feel bonded when they are included and respected because of their contributions in the art-making process. Second is personal worth. Scholars, who feel unique, tend to share their opinions and ideas, which makes them feel valuable. The last remaining factors are security and accomplishment. All scholars, by the end of the study, changed in their behavior in the classroom, due to their increase in confidence. Although Cowan gives us factors that show students’ potential for self-esteem in the classroom, he does not give evidence of how visual journaling can affect students’ ability to build these qualities. Furthermore, there is no evidence of how journaling or self-reflection is used as a form of making a connection with self.

Questioning Connections

The need for connections to be made is necessary, according to Cowan (1991), Sanders-Bustle (2008) and Song (2012), but the “how to” is not presented in any of these studies. What measures or steps were set, following the studies, in order to ensure students’ capacity to perform at a higher level? In what ways did students verbally express their difference in attitude within their learning? The art that students produced may have changed, but was there any reflection time implemented after the journal entries were logged and/or collected?

Active Engagement

Students can be more engaged in the school setting and have the desire to learn. Some students may find trouble being actively engaged and want to stay in school. The participants that Snyder and Cooper used, in the 2015 research, is parallel to the students that will participant in this study. Many of the students have problems staying on task and the rate of students attending school, and on time, is an ongoing issue. Issues that educators currently face are the confidence of their students. Snyder & Copper’s (2015) study found that “the arts have been used in a variety of successful programs for at-risk youth to help them develop a sense of self-esteem, identity and belief in their own abilities to learn” (p. 5). If students had confidence to perform in class, then they would feel endowed to come to school, or overcome their fear of being consistent and persistent. Active engagement helps students to have success and confidence in the classroom. Most students who are not active in class are shy, timid or afraid to share their thoughts verbally.

Dialogue

Synder's (2015) study, *The Pilot Project*, was conducted within a three-month period, as an intervention with high school students, to explore the ways dialogue art based methods could foster a healthy learning environment for the disengaged students. The project goal was to present the scholars with ideas for communication, in hopes to help students develop skills in dialogue and collaborative thinking. The researchers used exercises like circle talk, visual journaling and writing. The project was mastered and unfolded well, but again, one flaw in this research was the absence of reflection and showing the readers the students' process of thinking, struggling and overcoming through media.

Gaps

Originally, I identified a gap in literature. Though this area of literature was originally thought to be non-existent, I recently discovered *Reflection as a Method of Educational Art (Self) Education* (Erdves, 2013). It addresses the new ways and concepts of teaching and learning through reflection. The issue addressed is that the "possibilities for applying reflection in the classroom and using it as art (self) education, have not been extensively analyzed yet" (Erdves, 2013). Although the presence of this one source does not represent a complete gap, it does indicate that very little research is done in this area. As such, the mission of my study was to capture students engaging in self-reflection, through visual journaling. This form of written reflection will contribute to a greater knowledge of this topic.

CHAPTER III—Methodology

Design of Study

Setting

The institution where this study took place is a Philadelphia Charter High School in a low-income area in South Philadelphia. The founder is a well-known Philadelphia artist and advocate for poverty driven families. The school building is newly renovated. If you were to ask any ten-year alumni, they would testify about the past ill conditions of the school and its nickname, “Prison on the Hills”. However, today this charter school is yet striving to create a positive atmosphere and cultivate a healthy learning environment by supporting scholars in programs that will better their careers. It is the only charter school in Philadelphia that offers CTE (career and technical education) programs to all scholars in 10th-12th grade.

I conducted this case study in my art room that was originally a classroom a few years ago. As you walk into the art room, there are about nine science tables that fill up the area, along with cabinets on one side of the room and a sink at the other end. The art room can be messy at times, but the advantage of having a room, such as this one, is that it is easily transformed back into a classroom setting if need be. Each table sits high and is accompanied with four chairs. One of the things that are breathtaking about this room is the view of the city—which, at times, can be a blessing and a curse. It’s a blessing to have massive windows that take up one side of the wall (literally). Students love to look at the sun rising over the South Philly homes and the beautiful colors of the morning sky. However, it can very well be a curse, in which it distracts students from focusing on projects if they are too busy looking at who is getting off of the bus or who is walking

outside. To solve this problem, I've recently pushed long tables with stacks of supplies beside the window area so that students do not congregate near the windows during class time. The equipment used in this space is all stored away and secured daily, except for the students' portfolios, which are stacked against the wall. The room is filled with colorful pictures—student's work from past years—and gentle reminders of being a successor.

Participants

This qualitative research design employed in collecting data from high school students, ranging from ages 15-17 years old. This study guided students in their discovery and discussion, regarding self-esteem and self-discovery in the classroom, through visual journaling and semi-structured interviews. The number of participants included a group of 10-15 students. As stated, the demographic of these students are from low-income households. In this area, students are coming from single-family settings that are getting assistance from the government. The attendance rate of the ninth graders is less than 75 percent.

Scholars have been selected by a questionnaire and by observing their behaviors during the regular class time. I took mental notes of scholars that would be a good candidate for this study; from their behaviors in the class and from the work they produced during the first half of the semester. The relationship I have between my participants is that I am their current teacher. The school follows an "A" day, "B" day schedule, so I see my students every other day, averaging 10 to 15 days a month. Our class time, or "blocks" timeframe, is one hour and twenty minutes.

Participants engaged in open-ended discussions operating on key terms: Self, self-esteem, visual journaling, literacy, imagery, visual culture, self-confidence, bodies in social media, visual media, and literature. Artists' work was used to describe, analyze and critique depictions of how they view themselves as a scholar in the classroom and an adolescent in society.

I gave all participants an overview of my study and explained to them in a language that is understandable and thorough. I also gave my participants agreement forms that required their signature next to each statement, which stated the rules and regulations for full participation throughout the study.

No student's identity was put in jeopardy. All rights are reserved, as stated in the consent form. If any student felt the need to withdraw, they were at liberty to do so. I ensured the security of the students throughout this study.

Ethical considerations were taken into effect in the production of this ethnography study. Research studies are built on trust between the researcher and the participants, and researchers have a responsibility to maintain that trust, just as they expect the participants to maintain in the data they provide (Mills, 2011). All data collected has been submitted, recorded, and kept in a secure manner. In order to conduct this study, I obtained consent from participants of the study, their parents and the principal.

The benefits given to participants included extra credit and a research study party. Participants' respect and personal information remain closed. Each name has been changed throughout the written report, insuring that their identity remains anonymous. All parents were contacted and given a written email throughout the study so that they understood the all procedures.

All of the written and verbal data was stored in a locked cabinet in the classroom. My classroom is never secured, so keeping data or personal information of any kind, unattended, is prohibited.

Biases

Having a relationship with the people in your study is important because it can affect what information you are given throughout the study. “I believe it is important to establish relationships with your ‘gatekeepers’ because they hold the information you want to retrieve for your research study” (Creswell, 200). This information can be limited or not, according to the comfort level of the participant.

From the administrator’s perspective, I was viewed as a researcher that wants to gain access from other students. I knew that this created urgency to micromanage my study and question the formality of the study. Nevertheless, this did not affect my relationship with anyone. I understood the role of my Assistant Principal and his need to make sure that scholars were benefiting and comfortable with this process.

I negotiated agreements that were comfortable and reachable for all students involved. My participants are under the age of 18, so any agreement had to be a joint agreement with the student and the parent. I gave all of the participants a statement of my research and the timeline. The goal was to make sure that they were aware of the work, time and process throughout. I believe that students may perceive me differently because I played two roles, a teacher and a researcher. I knew that creating a comfortable environment for scholars to share their stories speak their minds and not feel judged, allowed them to feel comfortable throughout the study. As stated, “What you need are

relationships that allow you to ethically gain information that can answer your research questions” (Maxwell, 1941).

Research Methods

The problem that we face within reaching students in adolescent years is that, as educators, we do not cultivate an environment for them to freely create and feel worthy of their work, their opinions and themselves. This is all part of taking ownership of their work and acknowledging their growth, self-worth and self-discovery throughout the art-making process. The process in art is the pure discovery of creating, making connections with thoughts, feeling and using various mediums to translate these feelings on paper. Visual journaling can be a refuge for adolescents in the classroom. “The journal’s blank pages are a place where identity ‘can be described, drawn, reflected on, analyzed, and put back into the classroom’” (Burnaford, Fischer, & Hobson, 1996). Adapting strategies, such as this one, can be the ultimate need for art educators to bridge the gap between those students who feel as though art is just for the letter grade, and not for opening doors that lead to a mind full of creativity and understanding of self.

Observation

My mission was to extend to my participants, the opportunity to share their story through conversations and interactions with their peers. Participants engaged in open-ended discussions, as well as one on one interviews, operating on key terms: literacy, journaling, self-discovery, self-esteem and self-healing. During the interviews, I went over students’ work and acknowledge their visual journals. These journals were used to describe, analyze and critique the importance of students’ voice, expression and art-

making process in the classroom. Students made a connection with their own experiences and explain how their images have affected them in their journey of self and identity.

Observations promoted student thinking and inspire verbal and visual thoughts on this subject. Students were given a journal for writing and visual expression (literacy and imagery). They were encouraged to take notes, reflect on personal experiences, and answer journal prompts and exercises throughout the study.

Data Collection

The environment in which I conducted my research was in an art classroom. The climate of the environment is chaotic at times, due to the number of students enrolled in our Freshmen Academy. The numbers between this year and last year have drastically increased. This became problematic for the ninth grade teachers because, not only did the climate change, it also came with its issues; there are more students with IEPs, students with behavioral issues and discipline issues. Most of our students have been kicked out of surrounding public schools. The environment of this school has potential to rise above the low-test scores and low performance. There is an on-going mission to seek out parents' involvement, in hopes to lower students' behavioral issues. Conducting this case study in an environment, such as this one, can bring a platform for scholars to release stress and/or freely express themselves, in hopes of letting go some of the frustration of school or home life.

It was important that, as an educator and researcher, I was able to keep an open mind to responses, values and suggestions from the students. I ensured that participants were at ease, during the study, by facilitating weekly check-ins. This allowed me to know

the minds and needs of my participants. Asking the students if there is anything they want to change in the setting of the study also helped them feel like they had a safe haven.

I observed the interactions my participants have in their school environment prior to the study, during the study and their behavior after the study. In doing this, I saw how their behavior, towards themselves and their environment, change and how visual journaling affected their overall academic performance. I was a participant during the study. During the open discussion, we shared our journals with one another for open dialogue. I believe that sharing my story with students helped set the tone in the study and allow them to be open and honest. Sharing my visual journals was a way of demonstrating the expectations for the study and gave my participants a sense of what I am looking for. "Openness is essential when collecting data based solely on communicating with the observed" (Flick, 2014). The subjects did not see me observing them because I did not want it to tamper with the results. One known limitation of observation is that once students know that they are being observed, their attitudes and behaviors change. The sessions for this study will took place three times a week, Tuesday through Thursday, and over a span of three months. Observations were recorded through audio, field notes and journaling.

My second method of data collection was interviews. Interviews were needed in order to get into the thoughts and minds of my participants. I also conducted semi-structure interviews. Each participant was interviewed once during the beginning, middle and at the end of the study. Interview sessions were no longer than 15 minutes for each participant. Interviews were recorded using audio and handwritten notes in my journal, for reflection purposes only.

My third method for collecting data was journals. The core of this research study is based on visual journaling. Both students and teacher had written and visual content that was used for data collections. The purpose of the journal is to record thoughts, feeling, perceptions and ideas of oneself in order to work through internal feelings to better oneself in the educational and societal environment. “The journal writing exercise is a valuable tool that helps to develop “self-understanding and individual growth” (Oxendine, 1985). These expressions were guided through prompts and visual assignments throughout the study. I designed the prompts so that my prepared interview questions will be parallel with the journals. I gathered documentation of the journal entries that displayed forms of self-expression and signs of growth through photographs.

In mirroring other studies, such as Scott, S. (2010, August), Visual Journaling Towards Greater Meaning Making in the Secondary Art Classroom, the researcher’s goal was to “demonstrate how visual journaling can serve as a powerful form of educational pedagogy that allows students to create multiple types of meaning in the art classroom” (Scott 2010). I used identical methods from Song’s study in order to assess self-esteem within the students. Pre and post interview questions were given based on self-esteem and resulting in a change or not, within the produced artwork.

PROS AND CONS OF VERBAL AND VISUAL DATA

Listed below are Pros and Cons of Verbal Data that was faced during this study of

PROS

- Allows for face to face interaction and interviewer can observe the participant's facial expression and gestures
- Environment is familiar to my participants
- I can thoroughly assess the participant (since it will be a one on one interview)

- I teach all of my participants- therefore I was able to have extended access to them
- Interviewees can express themselves openly in answer
- Interviewer tried to reach the highest level the subject can achieve

CONS

- There is no one present to assess the interviewer's method of interviewing
- Interviewer must be trained in assessing levels of individuals in order to ask questions at their Point of view (Oerter 1995, pg. 213)
- Interviewer must juggle multiple tasks at once i.e.: transitions
- Skilled interviewers required
- Must be explicit and general at the same time! "Merton and Kendall suggest that specifying questions should be explicit enough to aid the subject and yet general enough to avoid having the interviewer structure it" (1946, p.552)
- Must know the linguistics of probing
- Lack of cues/ gestures from participant

Listed below are pros and cons of visual data that I will during this study

Visual Journals

PROS

- Collection of descriptions, analyses and interpretation.
- Provides researcher with a way to revisit, analyze and evaluate their experiences over time (Mills, 2011)
- Non-verbal
- Students can be opened without being judge in their personal journals
- Ongoing dialogue with oneself
- Record of ideas and artwork/ data and document – tangible data (2 and 1 special)
- My participants have access to the researcher during and after research study hours
- Journals show growth during study

CONS

- Students may go on a tangent (off topic) when answering journal questions
- Students may want to free draw
- They may lose interest in their materials/medium in the mist of the study
- Analyzing art work can cause misinterpretation from artist/participant to researcher

Observations

PROS

- The observer establishes a climate that is opened for participants to share and exchange knowledge, experience and their stories. “Openness is essential when collecting data based solely on communicating with the observed.” (pg. 312)
- Can look out for body language and gesture during responses and observation

CONS

- Remembering to take field notes

Interviews

PROS

- Interview is actually a hierarchical relationship with an asymmetrical power distribution between the interviewer and interviewee (Creswell, 2007)

CONS

- Participant’s ability to create good instructions, phrase and negotiate questions (Creswell, 2007)
- Inexperienced interviewer
- Requires patience for response

Limitations

The first limitation, which posed a challenge in my study, was time. The time that my populations of high school students dedicate to their work is limited. This was a minor roadblock within my study. The study was led inside of a public school and the building closes early, due to weather or outside school activities. Time management was a necessity in order to tailor a successful study.

The second limitation was participant availability; some students did not come to school, or was limited to how much they can participate in the study because of after-school academics, clubs or sport programs. I encouraged the importance of their time, attendance and effort in order to have full participation. Regardless of these limitations, I reminded students of their value and importance within the study. I was able to build a deeper relationship with students, in hopes that in return, they became dedicated to the study for their own benefit. This benefit included: verbal and written self-expression, and own their student voice.

Data Analysis

I completed a journal throughout the process in order to gather and analyze my data. Each entry was apart of my data collection, which were recorded discussions and observations throughout the study. My entries included, but were not limited to, interactions with peers, projects, teacher reflections and participants' involvement. As the observer and researcher, I recorded my findings in themes and categories. One-way of coding the data was through interviews and field notes. I used the suggested form of coding used in Mills' Action Research Guide—a 3 x 5 card—so that my data was

manageable and allowed for sorting. “Visual data such as pictures, charts and recordings may be reduced to a summary statement that captures the themes identified in the data (Mills, 2011).

Timeline for Study

While in the process to gain permission to operate this study at my site, I was able to gather information prior to beginning the study. I was able to collect permission forms, review and reflect on my literature to help me stay vigilant about the content in my study. During the waiting period, I also collected materials for students to create their journals. Soon after, I assembled all of my participants (February 8th-9th) and met with them as a group to go over the expectations, requirements and accommodations during the study. After I created a file for each student, I was ready to begin the research process. Throughout the remaining portion of the semester, I continuously collected, and analyzed as my data grew. Though this may seem taxing, I created a timeline to lighten the load in my thesis journey.

Chapter IV- Results of Data Collection and Findings

Overview of Data Collection (the overview of the process)

Research Question: Given that art making can be used as a tool for holistic healing, and Stuckey (2010) suggests that by supporting expression through creativity and imagination the formation of identity and reservoirs for healing can be build, in what ways might visual journaling in art education influence students' ability to build self-confidence and self-awareness that can sequentially lead to self-healing and (self) education in the art classroom?

My study took place within an eight-week time frame. Within this period students were able to create visual journals for themselves and talk about their thought process on paper. I collected data through photography, journal writing, group discussions, surveys and interviews. Over the course of this period students describe this experience as “connecting with themselves” or “building their personality” through art and writing. Students were given the choice of answering the visual journal prompts through a variety of media such as paint, color pencils, chalk pastel, oil pastel, marker and or graphite in addition to text. Throughout their visual journals I interviewed small groups for students to share and talk about their writing and artwork in support of self-reflection and confidence building in the classroom. Students were given weekly journal prompts to complete. (See Table 1) Art paired with writing was strongly encouraged throughout the research study. Informal group discussions with participants were conducted. These discussions supported student’s self-expression in the classroom setting.

Lesson Plans and Journal Visual Writing Prompts

I organized the visual prompts into two phases over the eight-week research period. In the first phase, the journaling had prompts based on identity and knowing one self. It was intended to support self-reflection. Prompts were constructed based on identifying and knowing oneself; *self-discovery*. While collecting the data, I was able to know my artists based on how they viewed themselves and not my judgment of who I know them to be. This was where the baseline of my research began. This portion of the journaling allowed for self-awareness and discovery to take place as students explored their ideas and knowledge through prompts such as, “*I am..I wish..I want to be.*”; or *writing about what’s on their mind.*” At the end of each phase students completed a culminating art lesson. Each lesson reflected the objective of the visual journal phase. (See Table 1)

Phases of Study Visual Journals

Visual Journal Phase 1	Visual Journal Phase 2
Self-discovery	Self-confidence within art
Mandala Art Project	Self-Portrait Art Project

Table 1: Phases of Study

Journal Entries	Visual Journal Prompts
1	Who am I? List 10 things about yourself. Draw out 5.
2	I am ... I wish... I want to be...
3	Journal about the things you love.
4	Write out your favorite lyrics. Draw it out.
5	Live in the moment: Journal about what's on your mind.
<i>Art Project</i>	<i>Mandala Project: Self-Discovery</i>

Table 2: Visual Journal Phase 1 Prompt

Pre-Assessment

At the beginning of this research students were introduced to visual writing through definitions and an exemplar of visual journaling. Students were given a pre-assessment activity to complete after the direct instructions and demo. Students were directed to complete the first journal prompt, which was to list 10 things that described them and to draw out 5 of the 10 descriptions (See figure 2). Although this seemed to be a simple task it was very hard for most students to complete. Supplies were given at the front of the classroom and students had the choice of using one or more media to describe themselves through art and writing. As I observed the room several students were stuck not knowing how to explain their personality or what was most important about their character. One participant was frustrated about finishing her list of 10 and stated, “*I only have 5, I don't really know who I am. Who do you say I am, like how would you describe*

me?” I explained to the participant that I wanted the answer to come from her and not others. Another participant said, “This is a struggle, I don’t think of myself like that.” As I continued to observe and walk around the room I began to see some students encouraged by their peer’s list and was fortified to complete their work. Another students stopped me and asked, “is my list ok? My list reflects what I love to do, makeup. I see myself as beautiful but I often struggle with my beauty.” No wet media was touched. Students were using dry media such as marker and graphite-all of which have been used in prior art projects. At the end of our class I formulated a turn & talk session. Turn & talk is an activity where students share their findings or work with one another after 3-5 minutes of group discussion, the teacher does a cold call to choose 2 or more students to share out with the class. Through the discussion the students showed their level of confidence based on their journal response.

Outcome of Pre-assessments

Through this pre-assessment I’ve absorbed that my participants/students only take risks when they are more comfortable with the lesson. When art project seems challenging they are willing to give up instead of exploring new mediums. I noticed that this population and or age group do not like to be wrong. They are more comfortable being familiar with what they know. This behavior is seen inside and outside of the classroom. At the end of this pre-assessment project I took 10 students to the Fabric Workshop Museum Philadelphia, Pa. All of the students that attended are participating in this study. At the time of departure from the school one student said, “I change my mind, I don’t want to go anymore.” She explained that it was because she did not want to

experience something new-she would rather stay at school with her friends. It was very surprising to me but at this age students turn down opportunities because they are afraid or just too comfortable with their surroundings. This need for comfort ability can hinder one from exploring new mediums, and new art techniques and new experiences, which in the latter will hinder one from growing cognitively.

When going to the Fabric Workshop this was all of my students' first time going to a museum so the process of exploring a space was new to them. They became

investigators in an open space that was at first not so appealing to them.

One participant said "Ms. Todd, so artist get paid for this?!"

another said " what are we even looking

at?!" We were exploring an exhibition about artist, Lekke who created artworks from her life- which is aligned with my thesis and the first visual journal entry for the week "WHO AM I?"

After having a conversation on how to investigate contemporary art, we looked for clues throughout her work that helped us unfold her story. I clarified to them that this is how we as artist have conversations with our work and ourselves. After further



Figure 1 Students learning how to screen print for the first time exploring a new medium.

investigation, students began to understand what the artist was conveying by engaging in the docent's questions and researching how Lekke told her story. Hung on the exhibit wall was 3D scissors wrapped in sackcloth. One scholar yelled " look, I think this object means she is cutting off everyone in her life that is negative." Another student chimed in and stated; "maybe she is experiencing a rough place in her life and she's ready to end it by cutting off bad ties." The level engagement through conversations at the latter portion of the tour exhibited showed growth through thinking, engagement, and discussions.

Presentation of Data

Visual Journal Phase 1: Self-discovery

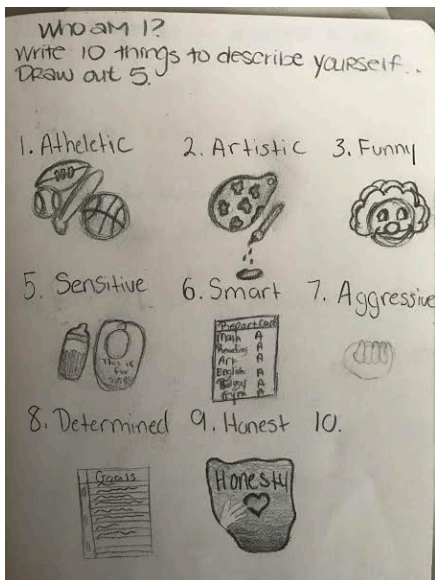


Figure 2 Participants visual journal entry
"Who am I"

We began with five journal entries that reflected self-discovery through using art and writing. Students were able to complete the given journal prompts in the order in which was comfortable to them. The prompts were designed for students to answer the research question. With students becoming aware of who they are, they acknowledged their skills and investigated visually and critically. Students were more comfortable choosing the prompts they wanted to complete first as opposed to a constricted order. Students were reminded that each prompt must contain art as well as writing. See APPENDIX E for more examples.

Phase 1 Post-Journal Art Project: Mandala

During the latter of Phase 1 I focused on connecting my current in-class lesson (which is creating a radial symmetrical design through a form of a Mandala) to the visual journals.

I was able to get all of my students to participate in a classroom discussion by allowing



Figure 4 Participant completing her mandala project using inspiration from her culture to describe her true self.

each student to write a quote on a piece of paper at the center of their art table. The introduction to this Mandala lesson focused on the meaning and history of a Mandala.

The mandala represents meditation, peace and making a connection with

your inner self. When students begin to read out their quotes I then understood that they too were able to bring out some form of themselves through their mandala designs. One student said; *“my piece represents my culture, culture, my life and religion (Buddhism).”* (See figure 4) Another student who drew different sizes of circles that intertwined said that his piece represented *“his life being empty.”*

At the end of ***Phase 1: Self-discovery***; I went through my students' journals and realized my students have dealt with a lot of emotions during their adolescent stage. Their expression through art is very poetic, and relevant to their current experiences. Some students have shared little while others have used their journal as a means of communicating with themselves-like a personal diary.

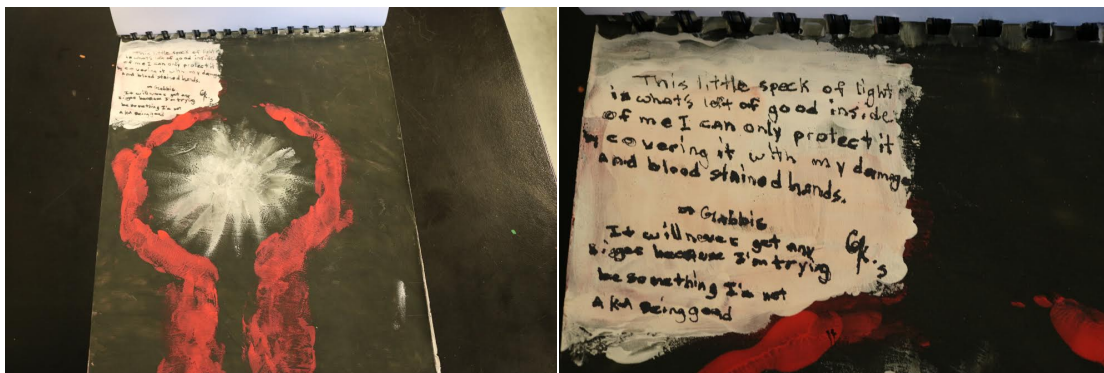


Figure 5 & 6 P3's journal entry; *"This little speck of light is what's left of me, I can only protect it by covering it with my damage and blood stained hands. It will never be bigger because I'm trying to be something I'm not aka-being good."*

Participant 3 visual journal; (Figure 5 & 6) speaks about her struggle with self-identity and inclusion in high school. When I interviewed this participant she described her art as, "my voice. It helps me to explain how I feel on the inside-sometimes I see myself in one way or another but it helps me flush out my feelings." I surveyed 30 students and posed the question: *In what ways can art help you to express yourself?* 12 out of 30 responses were based on expressing one's feelings or emotions through art. A common theme in the answers of my participants included; expressing moods, thoughts and feelings through art making.

Participants Response to: In what ways can art help you to express yourself?

"Art can help you express yourself because it allows you to use your full creativity. It is also a place where you can express your personality while still doing work."

"The ways that art help me to expressed it's makes me connect with my other friends while am doing my project. it makes me show happiness with others."

"When I do art I feel like I'm in my own world of peace-a new world. I can focus on me, myself and my thoughts and my art. Sometimes when I do art I draw my thoughts or imagination."

Following the survey I conducted a small group discussion where students shared their knowledge of self-discovery and views on self-confidence in the art room. During this discussion 90% of the students said that they were not confident in their artwork and they desired to do better in the classroom. Although 85% were proud of their growth (since entering in the course in September) they were not overall happy with their skills. This discussion was used to gather information on why students lack confidence. During the discussion I noticed that students were offering compliments to others but did not want to accept the compliments that were given back to them. Throughout the group discussion, students said words like “process, patience and time”. Students voiced their frustration with projects in the past and how they prefer different mediums to others. In the end, each student showed progress.

When conducting this interview I realized that students not only thrive on the level of success they have with art materials, products, and the outcome of their work, but they also excel when the teacher, administrator of the classroom encourages them. Often times I hear my students yell “Ms. Todd, you are only saying that because you are the art teacher, my work isn’t THAT good.” I try my best to praise, encourage and push students to excellence no matter what level they are on.

Teacher’s voice in direction, acknowledgement, and praise is connected to the confidence that students display within their performance. The art room not only has a pathway of learning through self-discovery with writing and creating, but it is also a



Figure 7 P6 engaged in visual journaling Phase 1

community. It is a community within the arts that builds students up with confidence, self-reflection, and discussions. Visual journaling is a way of students telling their stories and to get them to connect with themselves through writing, drawing prompts, new medium.

Table 3: Visual Journal Phase 2: Self-confidence through art

Journal Entries	Visual Journal Prompts
1	Define confidence. What does confidence look like?
2	Take a minute to connect with your feelings. Draw what is on your mind. Live in the moment. Illustrate your thoughts.
3	Think about something you've always wanted to do but was too afraid to do .Draw a mountain and write your fear on one side and then what your life would be like if you could overcome that fear on the other side.
4	If you could give advice to your younger self what would it be and why?
5	How can art help you build self-confidence?
<i>Art Project</i>	<i>Self-portrait: Self-Confidence</i>

Prior to phase 2 of visual journaling I surveyed the students asking; *how can you (as an artist) build confidence in the art room?* One student response was *“I think what you have to do is focus and practice more.* Another student responded; *“by trying my*

hardest not to give up.” Most students’ responses related to taking their time and believing in themselves.

Students were given 5 journal prompts to complete which reflected self-confidence. Table 3 displays the visual journal prompts for phase 2. At the end of this phrase students were given a culminating choice-based self-portrait lesson to complete. During the second phrase students was encouraged to choose a medium they were not familiar with. The task was for them to explore and talk about their learning experience with the new medium. In Table 3 Participant 7 explained “this medium was very chalky, messy yet the colors of the chalk pastel was vibrant and made the drawing more animated.” Although the objective was to explore a new medium, most participants continued their drawing with mediums that they were previously common with.

Self-expression for Self-confidence and Discovery

In Figure 8, participant 9 replies to prompt about advise she would give to her younger self. Her response: *“one thing I’d tell my younger self is, it’s ok to let others know that you’re not OK.”* The student drew young version of herself looking into an older (present) version of her. The conversation between the two is based on the hurt she put her younger self through -through self-harm.

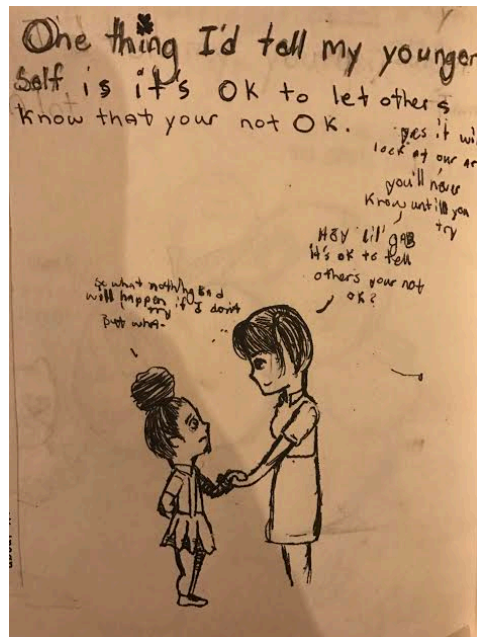


Figure 8 P9 visual journal entry to "If you could give advice to your younger self, what would it be?"

She asks older self to “look at your arm” Her arm is shown split along the wrist. It is evict that the pain is caused because she has not mastered expressing and or acknowledging her

feelings through voice. Her stated in her writing that she struggles with talking to someone about how she really feels or self-advocacy. When I interviewed this participant (see post-study interview chart, P5) she defended the growth within her self-confidence through her voice and by this it came from sharing her thoughts with herself through words and images.

Interviews and Responses

Semi-formal and formal interviews were conducted to gather data on each phase of the visual journaling. Group discussions were also used as a means for building a platform of community and voice in the classroom. Interviews were given during and after class time. Pre, during and Post interviews were given in order to identify growth within the participants.

During Research Study Interview:

Question: Can art help you build confidence?

P1	“Yes, I admit art has built my creativity skills. It also helped built my makeup skills too; I believe I have gotten better at it.”
P2	“Yes, because it helps me to express myself without having to say a word.”
P3	“Art has built my creativity because when I see art from others, it inspires me to create something different.”
P4	“Yes it did. It built up my creativity because now I know I can do things that I didn't do before.”
P5	“Yes because when I draw something nice I don't care if other people like it or not.”
P6	“Art has built my creativity by showing me that I can do good work if I try and work hard on it.”

P7	“Its builds both confidence and creativity because its helps me to express myself.”
P8	“It has built my creativity because I barely had any style of art, but now I do.”
P9	“Yes, because i used to be very sad about myself.”
P10	“You can gain confidence in your artwork by, practicing and, by knowing that everyone has there own style in which they like to draw.”
P11	“People can gain confidence in their artwork when they accept constructive criticism and compliments on their art, and also by being proud in what they've created.”
P12	“Take your time and only focus on what you are doing and not doubting yourself. If u mess up fix the mistake and keep on going.”

Post Study Interview

Question: Has art helped you build confidence? If so, how?

P1	“The goals that I have set out for me was my motivation and helped build my confidence in art. For my career, I have to know how to be creative. I made goals for myself to stay focus and on time for class and not allow myself to get off task by others. My teacher also motivated me and gave me confidence about my work.”
P2	“I’m an independent worker and I do gain confidence within the opinions of others. If I like my work and am please with the outcome that also boost my confidence. As long as I like what work I present I am pleased with the outcome. I encourage myself along the way.”
P3	“Mainly my confidence comes from people around me that helps build me up with words of motivation.”
P4	“At first it was my dad that gave me confidence because growing up he was the artist influenced me. What inspired me was my teacher and the level of art that was presented to us this school year. Although it was challenging, it made me become a better artist.”
P5	“When I was younger my brother knew how to draw and I was challenged to draw something and when I did he noticed my skills. Now that my brother is

	<p>in jail he still calls and writes me and advised me not to give up on my art skills and that motivates me to do more, and do better everyday.” My dream is to start my own fashion line-I plan to go to New York to start my dream. My confidence comes from my voice and the conversations I have between myself, my audience and people I share my art with.”</p>
P6	<p>“By concentrating on the work and being focus in class. Also finding people that like art and have the same art form as you.”</p>
P7	<p>“You can build confidence in the art room by connecting with others that share your interests and understand you. Making art can lead to you finding people that are like you. With that connection you can share your like and dislikes in art and help each other with art ideas.”</p>
P8	<p>“I am able to show other people my work without being scared. Sharing my work in confidence in knowing that it is apart of me. When I first came to this school I was scared to take art. I thought everyone could draw because of the artwork in the hallways-that’s what motivated me to become a better artist-my fellow peers. When I began to practice my skills I started to enjoy the process and showcasing my work to others.”</p>
P9	<p>“What gave me confidence is going around and complimenting people on their work. This small act helped others see the good in their work which also helped me feel good about the work I was creating.”</p>
P10	<p>“Seeing how far I’ve come in my work gave me confidence that I can continue to grow and learn. I build up my confidence by looking through my art portfolio and recognizing the changes in my skills, techniques and level of drawing.”</p>
P11	<p>“From previous years I felt as if art was a subject I would never be able to master. The turning point for me was when I began to study drawings and understood how to create artwork. I took my time and began to take art seriously.”</p>
P12	<p>“My teacher, my surroundings and visual journaling helped me improve my confidence and work. I don’t need as much assistance as I did in the beginning of the school year. What gave me confidence in art was the feeling that it gave to me after completing a drawing or painting. That feeling forced me to create more, explain my feelings and share myself on paper.”</p>

Assessment

I assessed self-confidence, self-discovery and growth, through using a *Self-confidence assessment chart* (APPENDIX D). The chart was used on weekly bases in order to keep track of the student’s progress. Visual journals, surveys, audio, photo documentation and observations were also collected in order to monitor student’s growth and change in attitude towards their work. In order to distinguish student’s progression of self-confidence with their work, I used the form of discussion and survey to help identify their judgments during and post study. *Figure 9* shows the assessment strategies that supported the research study question.

Figure 9: Assessment chart

<i>Research Question</i>	<i>In what ways might visual journaling influence students' ability to build self-confidence and self-awareness that can sequentially lead to self-healing in the art classroom?</i>
<i>Assessment Strategies</i>	<i>Photo documentation Group discussions Surveys Visual journals Self-Confidence chart Observations</i>

Data Analyses

Surveys, observations and group discussions provided evidence that student grow through art and writing. Through dialogue, participants shared their experience and the effects visual journaling had in their overall growth (*See figure 14*). The core of the data is from visual journals. The intention of the journal is to record thoughts, mood, insights and beliefs of oneself.

Within the beginning of the school year students expressed the feeling of defeat, and the lack of happiness when starting this course. Approximately 52% of the students did not have art within the last 2-4 years (See figure 10). Because of their lack of confidence in the beginning of the school year students were doubtful about their artwork and their ability to perform.

P8: “ When I first came to this class I was scared because viewing the hallways it looked like everyone could draw. But when I practiced my skills I began to enjoy the process of creating art and how I love to share my work. With art you have to strive and don’t give up. This is a skill that has to be mastered by continually working it.”

Figure 10: Chart documenting the student’s last time taking an art class.

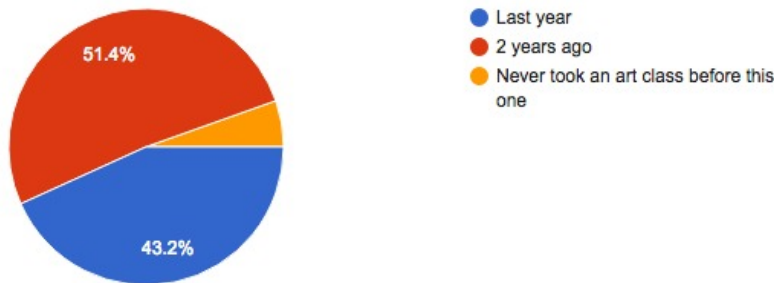


Figure 11: The Confidence level chart pre research study (See Confidence Survey in Appendix D) Participants were asked: Are you confident with your artwork?

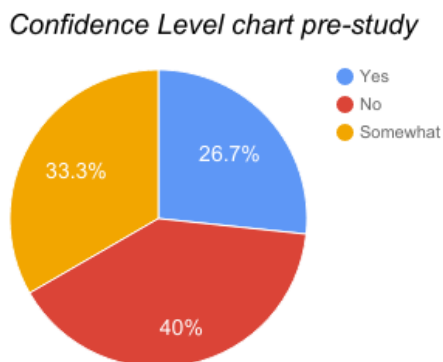
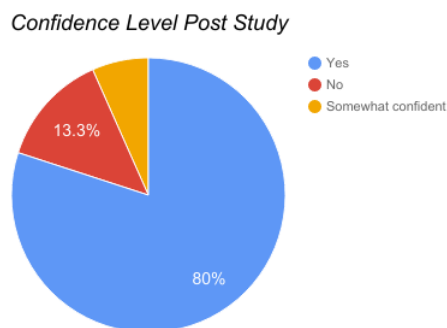


Figure 12: The Confidence level chart post research study participants were asked: Are you confident with your artwork?



According to the above pie chart, students' confidence level grew 53.3% from the beginning of the research study. This data shows that students have grown in problem solving, creativity and individuality. When observing student's in-class behaviors, they showed assurance through self-esteem, which can be seen in the *Confidence chart* (See Appendix D). During post study, students' characteristics such as; staying on tasks, willingness to commit to the given project, and independence increased. These traits defined students' level of academic performance and confidence towards their work. According to figure 11 and 12, students are more certain of their level of accomplishment. When asked if they are confident pre-study stages 33.3% was not assured of if they were confident or not. The percentage decreased post study to 6.7% or 2 out of 30 students.

Group Discussions

Participants engage in an open-ended discussion operating on key terms: self-discovery, creativity, confidence, visual journaling, and reflection. From examining the written and audio responses, student discussions increased (*compare figure 10 and 11*). Students were given the platform to express themselves through voice (opinion) and reason. Students were motivated to share their analyses on the significance of art and how they associated or felt disconnected from the subject.

During the introductory to this study, students were less motivated about their work and their visual journals. In my direct instruction, I noticed one participant described the given assignment as “hard and unrealistic to do.” One student said, “I’m only doing this for a grade, I’ll do enough to pass.” Pre-study data indicates that students exhibited less interest in the subject because of their years of study, knowledge and belief in the ability to perform.

Rendering to the group discussions, students were stimulated to perform and challenge themselves in the classroom due to their peers or another mentor (family member or teacher). Students noted through these discussions that their classroom environment affected their performance. When students uplift each other it also builds on their strengths and ability to achieve.

Participant 4 stated; “At first it was my dad that gave me confidence because growing up he was the artist that played a role in my interest of art. What motivated me was my teacher because of the level of art that was presented to us this school year. Although it was challenging, it made me become a better artist.”

He further explained that his influence not only came from his past relatives but also his peers who continually help him in the classroom through projects and conversations.

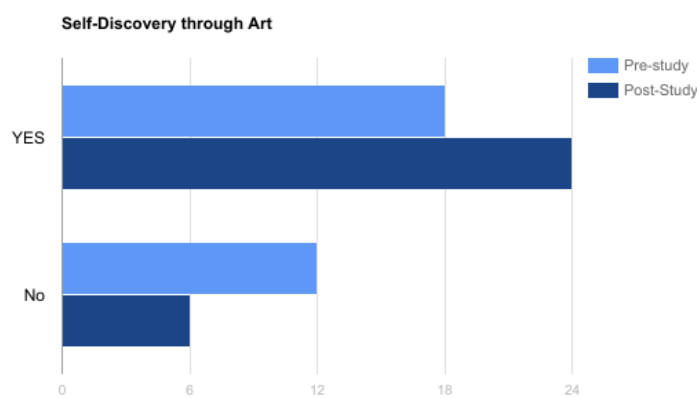
Another participant, P5 stated, "What gave me confidence is going around and complimenting people on their work. This small act helped others see the good in their work which also helped me feel good about the work I was creating."

The post-study discussions exemplified the group in high self-esteem (see *Confidence Chart APPENDIX D*). When students used key phrases or expressed certain level of esteem, I measured the growth by giving the participant one point on the chart. For example, if a student exemplifies positive attitude towards work, they received 1 point, or tolerated frustration well, they received another point for growth. If the participant complained about ability to perform they lose a point on the Confidence assessment chart.

In my study, I also administered a survey to my participants. One of the questions concentrated on student's insight of how they have grown in the classroom. A total of 30 students were asked to respond to the following question: "Has art helped you discover more about who you are and what you're able to do in the classroom?"

Self-discovery through Art Exercises

Figure 13: Self-Discovery through Art



Findings

I recorded my findings through themes: *self-confidence*, and *self-discovery*. These two themes were established by the used of art material, and the practice of discussion through art and journaling. Self-confidence was evaluated by journal aides-mémoires, and student's dialogue. Students continued to show progression in acknowledging their own skills and levels of improvement.

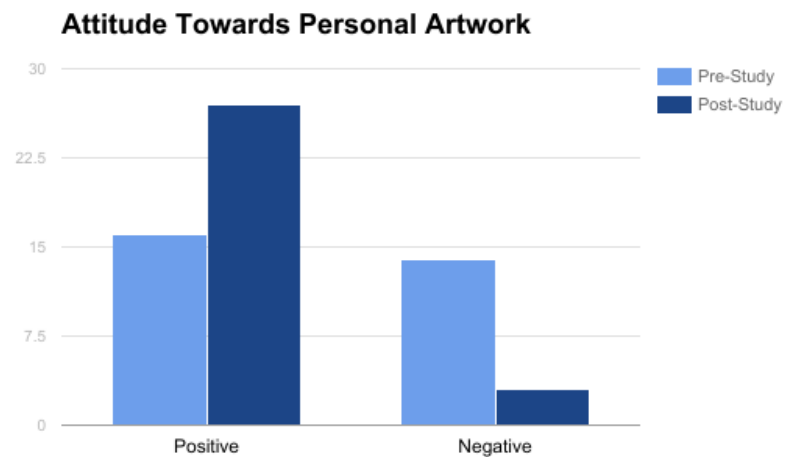
The interpretation of my data presents the effects of visual journaling in the art room. The following findings of my study shows:

- Student's ability to connect with their emotions through art
- As students grow they continue to learn how to reinterpret their drawings through text and conversation (verbal and written) Therefore students can discuss their feelings as well as translate it through images
- Self-confidence, and self-discovery is a trait that is developed overtime by taking on challenges in the classroom.

- As students accomplished success, their attitudes begin to change (*see Figure 18*)

It was apparent that students recognized a difference in their capacity to create, self-express, self-confidence and self-discovery. These four help promote growth, restoration and change in character. In conclusion, students felt more positive about their work, which reflected in their high level post study answer (*see Figure 14*). Which furthermore signified the positive attitude, and increase in performance that in return lead to confidence.

In Figure 14, students show growth in their attitude, which reflects self-confidence and also replicates development.



CHAPTER IV-Summary

Summary

This research study showed that students grew in confidence through visual journaling and discussions, regarding self-esteem and self-discovery in the classroom.

Art making is a tool that can serve as an opportunity to express true thoughts at difficult stages in life. Visual journaling helped students to process their way of thinking towards themselves.

This study also examined the impact of visual journaling in art education as a way for self-reflection and (self) education. By supporting expression through creativity, students were able to identify their areas of improvement and build. Through open dialogue and visual journaling, this study confirmed the importance of art paired with text and how it affects student's capacity to thrive.

My data indicates that when students are supported to create, think critically and reflect on their learning or past experiences through dialogue with ones self, development and connection takes place.

CHAPTER V-Conclusion

The art room becomes a place to release stress, become creative, make friends, problem solve and even become frustrated. This is all apart of our minds growing and understanding who we are. These are all things that occur while creating artwork. Teacher student relationships are so vital in order for students to come to their full potential. For instance, if a student does not have a positive relationship with the teacher he/she may not feel the need to perform above and beyond, they may not feel so encouraged to create or even enjoy the art-making process. Teachers should always-individualized lessons, get to know students, and modify a lesson to meet each student at their need. I've learned in doing this there is more success in the classroom than frustration and hopelessness. When students can see they succeed prior to the end of a lesson they are more likely to try.

I want to continue to promote self-expression and confidence through visual journaling. Following this research, I would like to continue investigating the effects of visual journaling using the participants of this study in their 10th grade year (those who will return to the Charter High School).

In my conclusion, through this study I have gathered that visual journaling provides room for self-discovery that in return can bring about confidence from within. Students who expressed themselves through their journals shown a significant amount of growth.(see Figures 13 and 14)

The findings in this study supports the need for visual journaling in the classroom.

Art is a tool that can be used for holistic healing. In my classroom I welcome students to use art class as a time for them to express themselves. When students are free to voice their opinions, social views, and everyday problems through self-expression they remove barriers and become more open in the classroom. Throughout this study my goal was to develop a platform for students who come from similar backgrounds to not only produce art but to talk about their thought process, goals and reflections within each journal entry. In doing so, I was able to give students the time to understand themselves and become confident in their artwork and in themselves.

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APPENDIX A
Research Timeline

Month	Process	Steps to Accomplish
December (In-process)	Permission to Study on site	-Ongoing conversations with my administration team about my study and awaiting approval for research so that I can present them my permissions
December (In-process)	Journal Entry Topics	-Scaffolding entries that will be aligned with my topic -Testing out order of entries
January 9th-13th (Beginning)	Start of Research	-Selection of students -Distribution of permissions to site, parental, and participants
January 16th-27th (Mid-end)	Prepping for Study	-Collect all needed materials and print timeline for each participant -Create folders for each participant -Collect and file each permission from participants and administrators in a safe place -Collect all need resources (media, journals, etc.) -Budget: \$200 for materials -Review Interview questions -Follow up meeting with appointed advisor/teacher for clarification on any “lose strings”
February -8th-9th (Beginning)	First Meeting with participants	-Meeting with participants: I will individually meet with each participant and or as a group to go over the expectations and qualifications for the next few weeks during the study -Monthly check in with teacher
February (Mid-end)	Begin Research	-I will begin my research and throughout that period begin to collect data: interviews, journal writing, visual journals, voice recordings etc. -ongoing literature review

February-March	Collecting Data/ Analyzing	-Analyzing data will be ongoing throughout my observations -I do not want this task to pile up at the end! -What are the themes in my study? -Common topics I can address -What do I have to add or take out in my study? -On-going self reflection -Monthly check in with teacher
April	Changes and Final Touches	-Continue to collect, analyze and reflect within study -What changes need to be made? -Monthly check in with teacher
May -June	Editing and Writing Chapter 5	-Continue editing thesis and overview data
June-July	Editing and Writing Chapter 5	Finalize thesis and writing
August	Presentation	Final thesis presentation an graduation

APPENDIX B

LETTERS OF CONSENT

DEPARTMENT OF ART EDUCATION
PARENTAL CONSENT FORM FOR PARTICIPATION IN RESEARCH

I give consent for my child _____ to participate in the research study entitled, “VISUAL JOURNALING FOR (SELF) EDUCATION THROUGH ART EDUCATION,” that is being conducted by CLARISSA TODD, a Graduate Student in Art Education at Moore College of Art & Design. I understand that this participation is entirely voluntary; my child or I can withdraw consent at any time without penalty, and have the results of the participation, to the extent that it can be identified as my child’s, removed from the records, or destroyed.

1. The reason for the research is to learn more about visual journaling in art education and its possible influence on students' ability to build self-confidence and self-awareness that can sequentially lead to self-education in the art classroom.
2. The procedures are as follows: Observations during the first phase, interviews in the midst of the study, and data collection throughout. Visual journaling will be facilitated throughout the art making process and embedded in each lesson.
3. The timeline for the research is approximately 8-10 weeks
4. No risks are foreseen. Your child’s participation is voluntary. Non-participating students will not be penalized in any way. Grades will not be affected if a student elects to not participate.
5. Participant’s identities are strictly confidential. Results will not be personally identifiable. Data collected from the research will be kept secure, locked in a file cabinet off site. Pseudonyms will be used when quotes from individual children are transcribed into data.
6. If there are further questions now or during the research, I can be reached at 610 348 5163 or through email ctodd@uarockets.org
7. If you have any further questions, you may also reach out to my professor, Amanda Newman-Godfrey at anewmangodfrey@moore.edu or my MA Program Director, Lauren Stichter at lstichter@moore.edu

Please sign both copies of this form. A duplicate will be provided for you.

Signature of Researcher: _____

Signature of Parent/Guardian: _____

Research at Moore College of Art & Design, that involves human participants, is overseen by the Institutional Review Board. Questions regarding your rights as a participant should be addressed to:

Lauren Stichter
Moore College of Art & Design
20th and the Parkway, Phila., PA 19103
215 – 965 – 6811
lstichter@moore.edu

PARTICIPANT CONSENT

MS. TODD

9TH GRADE ACADEMY ART TEACHER

UNIVERSAL AUDENRIED CHARTER HIGH SCHOOL

3301 UNIVERSAL AUDENRIED CHARTER HIGH SCHOOL

Dear Participant:

I am a Graduate Student in Art Education at Moore College of Art & Design. I will be conducting research for my MA thesis from February 10th-April 10th 2017 .

The purpose of this study is to learn more about visual journaling in art education and its possible impact on students' ability to build self-confidence and self-awareness that can sequentially lead to self-healing in the art classroom.

Participating in this study is voluntary, and you can refuse to participate. If you agree to participate, participation will be for 8 weeks. You will meet with me when times are convenient with you. You will not receive payment for participating in this study.

This study poses very little risk to you. Though I will disguise your identity in the final thesis, there is a possibility that details of your story will make you identifiable. This possibility could result in the public disclosure of various aspects of your life. In order to minimize this risk, I will change your name and any other obvious identifying information in the final thesis. Throughout the study, I will also discuss with you what details you feel comfortable having included in any final products. Additionally, you are permitted to withdraw from the study at any time. If you withdraw, all existing interview recordings and transcripts will be destroyed immediately.

If you have any questions or concerns about the study, or if you are dissatisfied at any time, you can contact me at 610 348 5163 , my email: ctodd@uarockets.org or the Graduate Program Director in Art Education Lauren Stichter, at (215) 667-6811 or lstichter@moore.edu. You are encouraged to ask questions at any time about the study and its procedures, or your rights as a participant.

Sincerely,
Ms. Todd

Statement of Consent: I have read the above information and have received answers to my questions. I give my consent to participate in this study.

Printed name of Participant_____

Signature of Participant _____

Date:_____

Printed name of Parent/Guardian_____Signature of Parent/Guardian

_____Date:_____

RESEARCH SITE SUPPORT FORM

Mr. Diavua
Principal
Universal Audenried Charter High School
3301 Tasker Ave.
Phila Pa. 19143

1/15/17

To Whom It May Concern:

I, Mr. Diavua, give permission to Clarissa Todd to conduct an action research study at Universal Audenried Charter High School during the spring 2017 semester in order to fulfill the requirements of his/her Master's thesis at Moore College of Art and Design. I understand that the purpose of this study is to learn more about **visual journaling in art education, and its possible impact on a students' ability to build self-confidence and self-awareness that can lead to self-healing and (self) education in the art room**

I understand that Clarissa Todd will be a **RESEARCH ROLE** (teacher-researcher, participant-researcher, etc.) who will be teaching art while gathering data during school day and or after-school I understand she will be collecting data using various methods including observation, interviews, surveys and conversation with selected teachers I understand that she will disguise the identities of our students in the final thesis. She will change their name and any other obvious identifying information in the final thesis to protect their identity.

Sincerely,
Mr. Diavua
Principal of Universal Audenried Charter High School

APPENDIX C

PRE-& POST SURVEYS

•Pre-& Post surveys were done in Google Forms

Self-confidence IN ART

Do NOW final survey

When I viewed my artwork (in september) I felt..

- Discouraged or defeated
- Happy or confident
- Willing to try again
- Made the decision to give up

When I view my artwork (now) I feel...

- Discouraged or Defeated
- Happy or confident
- Willing to try again
- Giving up

I feel...

- fearful when beginning a new project
- optimistic when beginning a new project
- that I can take risks and explore new projects
- I am better equipped than before to challenge my skills
- I still feel defeated or discouraged when it comes to my work

What is your attitude about your artwork?

- POSITIVE -I am pleased and proud of what I have accomplished all year long
- NEGATIVE -I am NOT please with my work at ALL

Do you take pride in YOUR ARTWORK?

- Yes
- No
- Sometimes

Do you have MORE CONFIDENCE in the art room NOW ?

- Yes
- No
- Maybe

Do you feel more equipped to take on new ART Projects and learn NEW skills in the art room as opposed to last school year?

- Yes
- No
- Maybe

Did visual journaling (art and writing) help you with self-expression, self-discovery and self-confidence ?

- Yes
- No

PRE-& POST SURVEYS (continued)

I still feel defeated or discouraged when it comes to my work

I feel like I am growing even if its not that much to me

Do you feel that art has helped you discover more about who you are and what you are able to do?

Yes, art has shown me alot about my true personality and helped me express myself

No, I haven't discovered or found art to help me to express myself or skills

What is your level of self esteem in the art room ?

1-strong

2-somewhat (strong and week)

3-weak

Are you more creative now than in September ?

Yes

No

What is your attitude about your artwork?

POSITIVE -I am pleased and proud of what I have accomplished long

NEGATIVE -I am NOT please with my work at ALL

Do you take pride in YOUR ARTWORK?

Yes

Do you feel more equipped to take on new ART Projects and learn NEW skills in the art room as opposed to last school year?

Yes

No

Maybe

Did visual journaling (art and writing) help you with self-expression, self-discovery and self-confidence ?

Yes

No

Somewhat

If you are able to, would you continue to use visual journals after this research study?

Yes

No

Maybe

SUBMIT

APPENDIX D

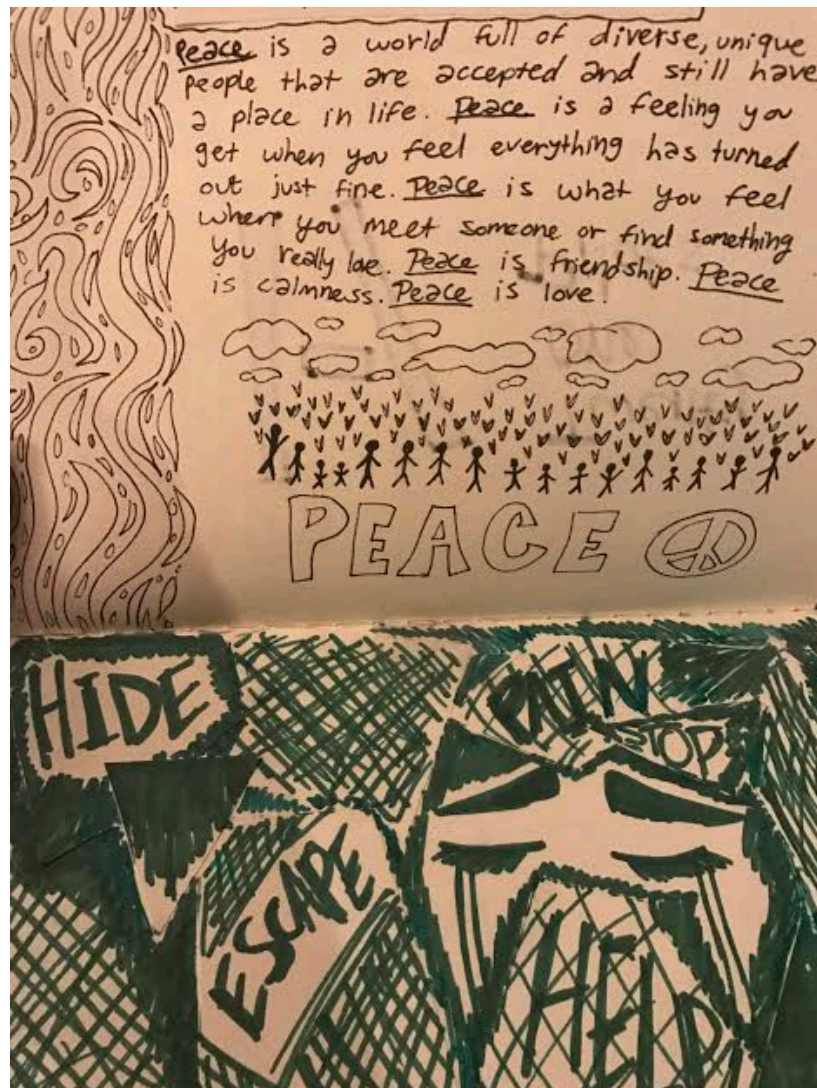
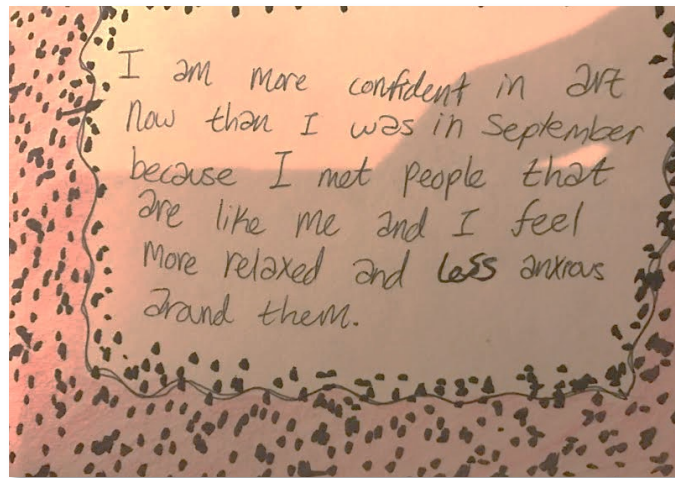
CONFIDENCE SURVEYS

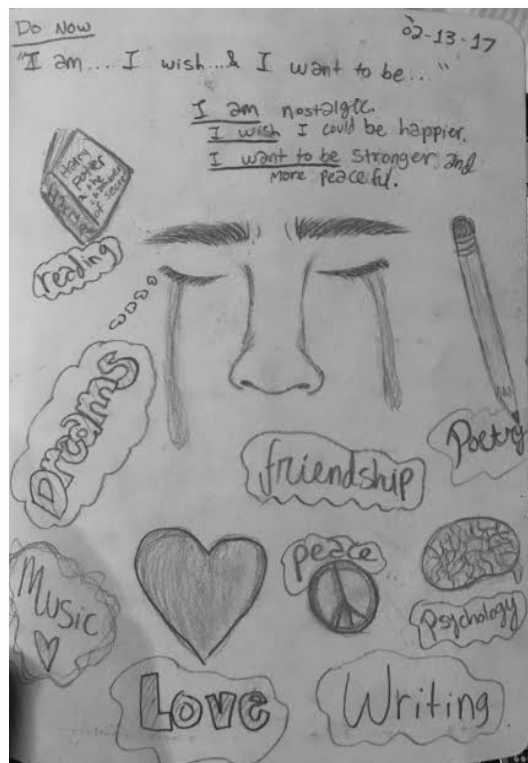
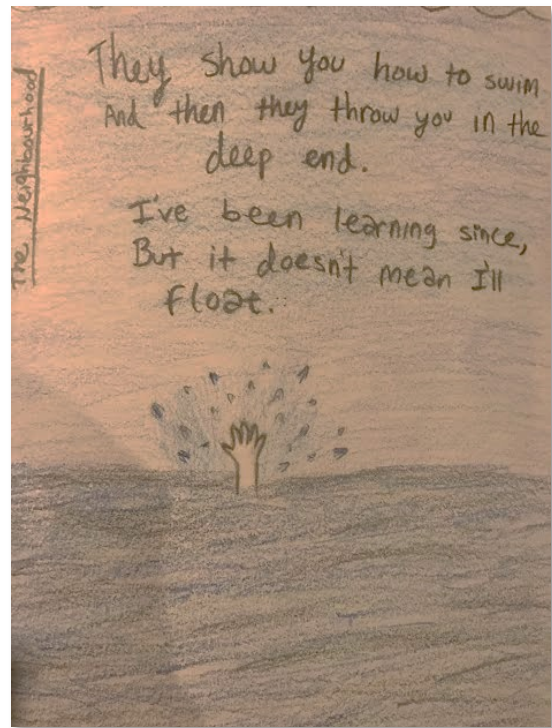
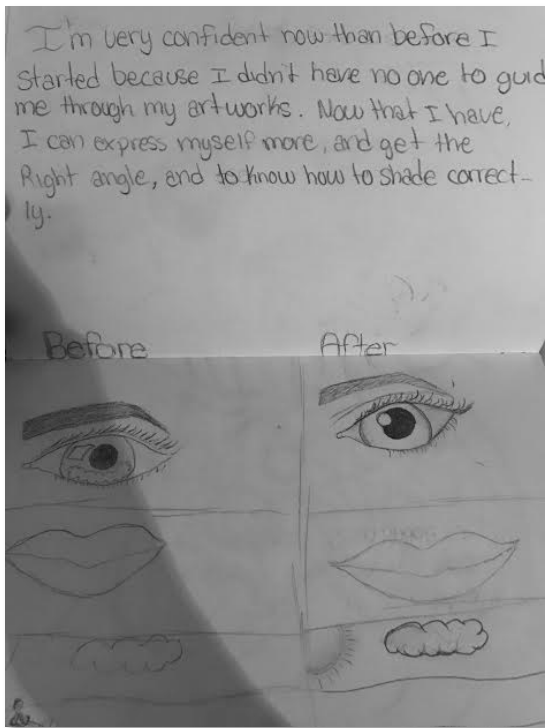
This chart was used as a behavioral indicator for self-confidence, self-esteem, and growth in art.

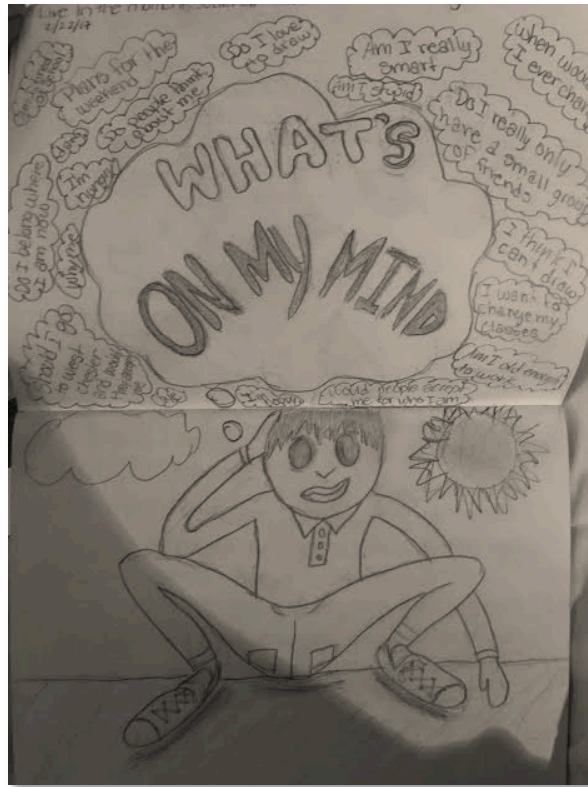
SCORE	3	2	1
<p>SELF-CONFIDENCE</p> <p><i>IN ART</i></p>	<p>Expresses opinions. Works well independently. Able to manage change and mistakes. Willing to seek challenges. More ambitious when working on new projects. Take on risks when exploring new media. Masters art skills. Sets and follows goals. Understanding of journal prompts and application of elements of design. Work is exceptional and shows pride, planning, and effort. Growth in discussions and thought process-shared through journals or verbally.</p>	<p>Fearful of the unfamiliar, but willing to take the risk. Gives up easily at times. Somewhat shows frustration. Seeks for help instead of problem solving. Basic understanding of project. Little thoughts and ideas shared during group discussions. Work done with little details.</p>	<p>Verbally puts down personal artwork in a negatively manner. Gives excuses for failures. Does not express opinions or share in-group discussions. Student is not willing to share work or experience. Lack an understanding of requirements of project. No pride or effort put into the journals.</p>

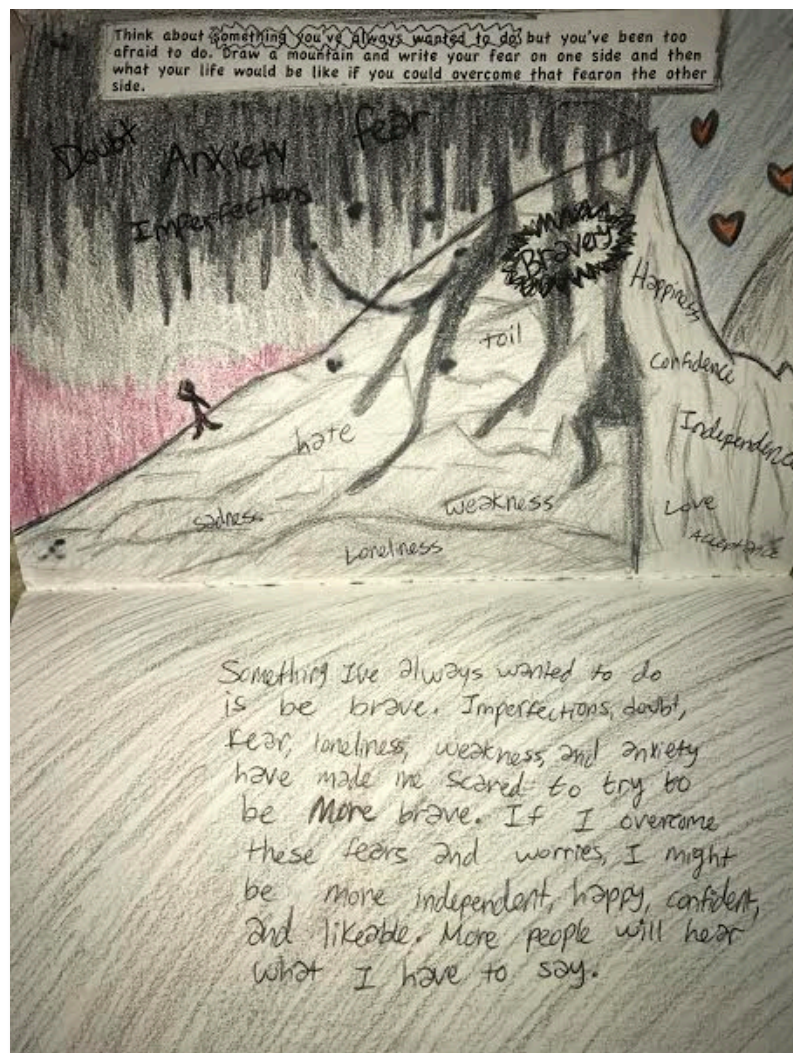
APPENDIX E
VISUAL JOURNAL GALLERY

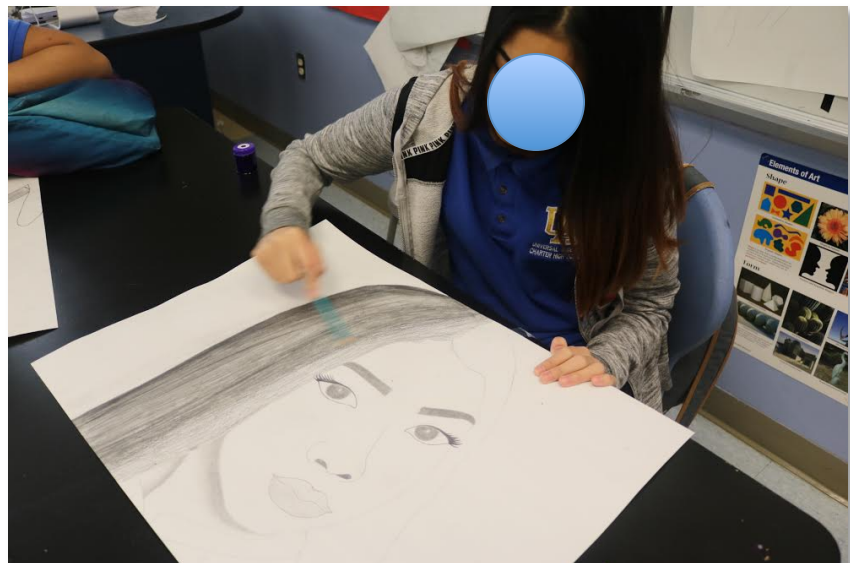
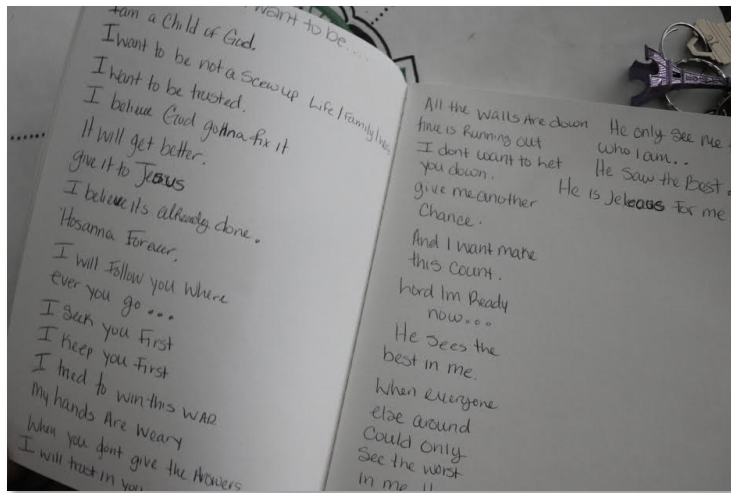
I collected the following images throughout this study for data purposes.
Images include: classroom activities, visual journal entries, and culminating lessons.

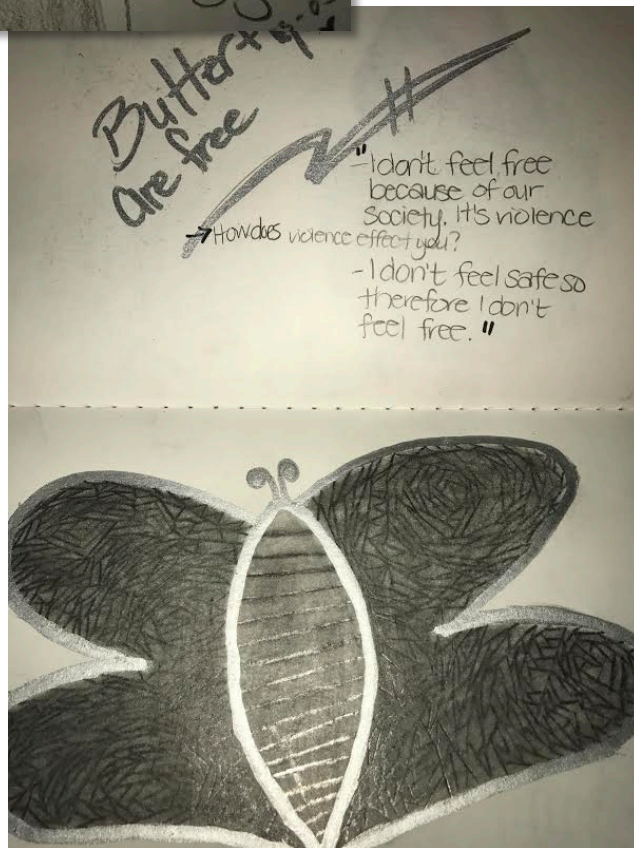
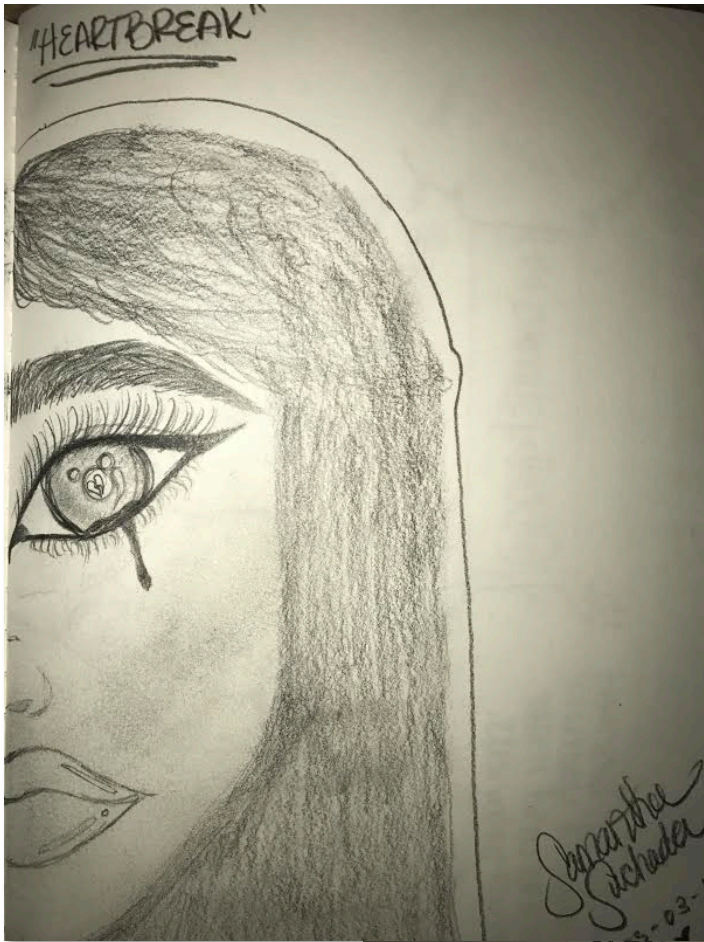
















APPENDIX F
Lesson Plans

Teacher: TODD	Class: ART I	Project: Self-Portrait		
	Date	Date	Date	Date
<p>Objective: Measurable - specifically define what students will learn with measurable verbs Manageable – ensure that scholars can master during a single lesson Most important – write objectives that are standards driven and that they prepare scholars for college level work</p>	<p>SWBAT Students will draw a self portrait by using values, shading and proportions -Understanding Tones, proportions and the value scale -Use ruler skills in creating a grid-develop skill enlarging a composition using a grid</p>	<p>SWBAT Understand the importance of TONE and VALUE when creating a portrait KNOW how to draw patterns</p>	<p>SWBAT Recognize and Create values and create values using line, pattern and simulated textures - Develop contrast through value</p>	<p>SWBAT Recognize and Create values and create values using line, pattern and simulated textures - Develop contrast through value</p>

<p>How will you Check for Understanding throughout the lesson?</p>	<p>-Art Portfolios -Do Now & EXIT ticket -Observations during the IP</p>	<p>-Art Portfolios -Do Now & EXIT ticket</p>	<p>-Art Portfolios -Do Now & EXIT ticket Observations during the IP</p>	<p>-Art Portfolios -Do Now & EXIT ticket Observations during the IP</p>
<p>Do Now / Review of Do Now: (7 - 10 Minutes) CFU based on previous skills/content or a question that engages students in the objective for the day</p>	<p>DO NOW: Look for the unique technique (in this video) that is used CONSISTENTLY through his body of work *Show a Chuck Close Painting</p>	<p>Do NOW WHAT is a Self Portrait ? Describe to me who you are? Use ten words that describes you! -Turn & Talk- -Share & Shout-</p>	<p>DO NOW Based on the picture define value, tints and shades.</p>	<p>DO NOW Within picture video clip there is a foreground , middle ground, and background describe where they are.</p>
<p>Review of Agenda and Objective (3-5 Minutes)</p>	<p>1. Introduction 2. Agenda Review 3. Objective</p>	<p>1. Introduction 2. Agenda Review</p>	<p>1. Introduction 2. Agenda Review</p>	<p>1. Introduction 2. Agenda</p>

	<p>4. DO NOW 5. Today's Expectations (DI) 6. DEMO 7. Independent Practice 8. Clean Up 9. Review 10. Exit Ticket</p>	<p>3. Objective 4. DO NOW 5. Today's Expectations (DI) 6. DEMO 7. Independent Practice 8. Clean Up 9. Review 10. Exit Ticket</p>	<p>3. Objective 4. DO NOW 5. Today's Expectations (DI) 6. DEMO 7. Independent Practice 8. Clean Up 9. Review 10. Exit Ticket</p>	<p>Review 3. Objective 4. DO NOW 5. Today's Expectations (DI) 6. Independent Practice 7. Clean 8. Review 9. Exit Ticket</p>
<p>Direct Instruction: Mini-Lesson ("I do") (8-13 Minutes) <i>Ensure that DI is aligned to the Objective/Independent Practice</i></p>	<p>Intro to Self-Portrait & understanding Chuck Close's technique in painting.</p> <p>I will show student how to create a grid drawing and the first steps in this project Students will first trace a photograph of themselves</p> <p>Modifications: Students with special needs will receive modifications accommodations,</p>	<p>Students are to draw patterns within each block using a pencil prior to using a coloring pencil</p> <p>*Students need to show at least 10 patterns within their drawing</p>	<p>Student must create value using different shades of coloring pencil</p>	<p>Students are to draw patterns within each block using a pencil prior to using a coloring pencil</p> <p>*Students need to show at least 10 patterns within their drawing</p>

	<p>visual step by step packet and additional time to complete the assignment if necessary. They may transfer their grid drawing the same size of paper</p>			
<p>Guided Practice (“We do”) (10 – 20 Minutes) Ensure that during GP scholars are: Practicing new learning under direct supervision and in collaboration with the teacher Engaged in practice that gradually increases the cognitive load to students Asked to answer and asking Level 1, 2, 3, and 4 questions. (SHOULD BE PLANNED)</p>	<p>Students will watch an intro video clip of Chuck Close, the artist DEMO: Grid Drawing using a printed self portrait</p> <p>Students will divide the 4x6 photograph into 1/2 inch squares. They will divide the 8x12 Construction paper into 1 inch squares. Label the top and left row of squares on the photograph and final paper. (1-8 for top row,</p>	<p>DEMO on creating a pattern for this project Students will add pattern to each section using color pencils. The sections are: background, hair, skin, and shirt. Students need to choose 3-5 different tints and shades of the color for each section. Use the colored pencils to add a</p>	<p>I will remind students about creating a tone and color scheme that will be needed in order for the viewer's eye to be able to distinguish the FOREGROUND and the BACKGROUND</p>	<p>NO DEMO Students will need to complete their drawing Announcement of expectation and what a completed drawing looks like</p>

<p>Strategies: Accountable Talk, White Boards, Stop and Jot, & Cold Call</p>	<p>1-12 for left row.) Students start to draw the portrait on their final paper</p>			
<p>Independent Practice (“You do”): (15 – 25 Minutes) Ensure that Independent Practice: Provides a significant amount of time for scholars to practice the new learning Allows for full release of responsibility for most scholars Enables the teacher to have individual/small group instruction for those needing additional</p>	<p>Students will get their (previous printed) self portrait and trace with a marker onto a white paper After student trace the outlines they will then create a 1" grid on the final piece of paper (horizontal and vertical)</p>	<p>*I will be circulating the room to see where the students are in performance level (one on one assessment) Students will lightly sketch patterns through out their self portrait After students integrate patterns throughout each box</p>	<p>*I will be circulating the room to see where the students are in performance level (one on one assessment) Students will continue filling in their patterns/boxes using color pencils</p>	<p>*I will be circulating the room to see where the students are in performance level (one on one assessment) Students will continue filling in their patterns/boxes using</p>

<p>support. Provides evidence of mastery</p>		<p>they will then use 2- 4 tones of the same color within each section in order to specify which area (foreground and background) is which.</p>		<p>color pencils</p>
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MANDALA LESSON PLAN

Mandala Drawing	DAY 1	DAY 2	DAY3	DAY4
<p>Objective: Measurable - specifically define what students will learn with measurable verbs Manageable – ensure that scholars can master during a single lesson Most important – write objectives that are standards driven and that they prepare scholars for college level work</p>	<p>SWBAT understand asymmetrical and symmetrical art</p> <p>SWBAT draw/understand how to use the value scale</p>	<p>SWBAT A. Know and use the elements and principles of each art form to create works in the arts and humanities.</p> <p>Visual Arts: • color • form/shape • line • space • texture • value</p>	<p>SWBAT Understand the color wheel Identify the primary, complementary and secondary colors</p> <p>Students will work cooperatively to complete the assignment - and will further explore mixing tints - shades - color planning - complementary color</p>	<p>SWBAT Understand the color wheel Identify the primary, complementary and secondary colors</p> <p>Students will work cooperatively to complete the assignment - and will further explore mixing tints - shades - color planning - complementary color</p>
<p>How will you Check for Understanding throughout the lesson?</p>	<p>-Art Portfolios -Do Now & EXIT ticket -Observations during the IP</p>	<p>-Homework Assignment -Art Portfolios -Do Now & EXIT ticket</p>	<p>-Art Portfolios -Do Now & EXIT ticket -Cold Call</p>	<p>-Art Portfolios -Do Now (Turn and Talk) & EXIT ticket - Observations during the IP -Cold Call</p>

<p>Do Now / Review of Do Now: (7 - 10 Minutes) CFU based on previous skills/content or a question that engages students in the objective for the day</p>	<p>DRAWING WARM UP: draw the image on the board- now using the following terms we learned in class, write two sentences describing it! Placement, graphite, proportion, & composition</p>	<p>Practice Drawing the Value Scale - show 10 different tones</p>	<p>What is the difference between asymmetrical and symmetrical art?</p>	<p>Explain the image on the board by using the elements of art : Line, shape, color, texture, value, form</p>
<p>Review of Agenda and Objective (3-5 Minutes)</p>	<p>1. Introduction 2. Agenda Review 3. Objective 4. DO NOW 5. Today's Expectations (DI) 6. DEMO 7. Independent Practice 8. Clean Up 9. Review 10. Exit Ticket</p>	<p>1. Introduction 2. Agenda Review 3. Objective 4. DO NOW 5. Today's Expectations (DI) 6. DEMO (reviewing from last class) 7. Independent Practice 8. Clean Up 9. Review 10. Exit Ticket</p>	<p>1. Introduction 2. Agenda Review 3. Objective 4. DO NOW 5. Today's Expectations (DI) 6. <i>By this time in the lesson I don't show demos-students are into the artwork but for those that need more help I allow a scholar to lead a demos</i> 7. Independent Practice 8. Clean Up 9. Review 10. Exit Ticket</p>	<p>1. Introduction 2. Agenda Review 3. Objective 4. DO NOW 5. Today's Expectations (DI) 6. Guided Practice 7. Independent Practice 8. Clean Up 9. Review 10. Exit Ticket</p>
<p>Guided Practice ("We do") (10 - 20</p>	<p>DEMO: VALUE SCALE</p>	<p>DEMO: I will demo steps to</p>	<p>DEMO: I will demo how to imply</p>	<p>DEMO: Rehearsin</p>

<p>Minutes) Ensure that during GP scholars are: Practicing new learning under direct supervision and in collaboration with the teacher Engaged in practice that gradually increases the cognitive load to students Asked to answer and asking Level 1, 2, 3, and 4 questions. (SHOULD BE PLANNED) Strategies: Accountable Talk, White Boards, Stop and Jot, & Cold Call</p>	<p>How to add value to your drawing by using the value scale FACE: I will explain how to draw with pencil, four lines to divide the oval. Three lines vertical and another horizontal line. First divided the oval in half vertically with the first line, then divided each half in half vertically. Then divided the oval in half horizontally with the final line.</p>	<p>making a symmetrical design - and transferring the design into each pie/section I will also review colored pencil techniques - blending of colors - varying pressure for different values.</p>	<p>tints and shades on your radial symmetry design and what the expectations are for coloring in the circles . Colors MUST be placed like the color wheel worksheet they made on DAY 1. Student may use their worksheet as a reference or look on the projector I will have the color wheel on the screen throughout the lesson.</p>	<p>g the value scale Showing scholars how to accurately use the value scale</p>
<p>Independent Practice (“You do”): (30-35 Minutes) Ensure that Independent Practice: Provides a significant amount of time for scholars to practice the new learning</p>	<p>Students will practice their patterns before starting the mandala sketch. (10mins) After students have mastered shading from dark to light they will then choose a pattern</p>	<p>1)Complete the Value Scale -I will be checking each scholar’s scale to see if they mastered it 2)Completed mandala sketch 3) Scholars will</p>	<p>Students will continue to work on their mandala drawing- scholars must show an understanding of the value scale through their shading</p>	<p>Students will continue to work on their mandala drawing- scholars must show an understanding of patterns</p>

<p>Allows for full release of responsibility for most scholars Enables the teacher to have individual/small group instruction for those needing additional support. Provides evidence of mastery</p>	<p>to draw. DAY 1 will just be completing the sketch.</p>	<p>begin to implement the value scale/shading</p>		<p>and color through their design</p>
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VISUAL JOURNALING FOR (SELF) EDUCATION THROUGH ART
EDUCATION