

“I love drollonin”: The influence of free-draw sketchbooks in the elementary art room

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Abstract: The traditional model of art education– often known as closed-curriculum– is strictly sequenced and often does not provide students with autonomy in their artwork. This present study explores the effects of free-draw sketchbooks on students who are learning within a closed-curriculum art class. Students were given five minutes at the beginning of each class to choose a creative prompt or free-draw in their sketchbooks. Effort, intrinsic motivation, on-task behavior, and feelings of relatedness in fifth grade students were measured before, during, and after the sketchbook intervention. There were no significant changes in observed on-task behavior or self-reported intrinsic motivation, effort, and relatedness. However, students expressed enjoyment of the opportunity to free-draw and having creative control over their artwork. They also expressed that being given time to free-draw put them in a creative mood and helped them calm down and focus prior to starting the assigned project for the day. There was mostly a positive response to the sketchbooks, although some students did not like the time frame or struggled with knowing what to draw. While some students felt the sketchbooks prepared them for class, others did not. This study supports the findings in previous research that free-draw sketchbooks can be an effective transition tool to help students self-regulate and that students appreciated the opportunity to express their autonomy within the art classroom.

Introduction and Justification

“Every day I come to school with great ideas in my head and no time in school to paint them” (Hafenstein et al., 2009, p. 68).

Because elementary art teachers must focus on particular curricular goals, such as teaching specific media, techniques, and art movements, their students often have little say over how they approach their artwork (Douglas & Jaquith, 2009). In many cases, elementary art students only get the chance to draw what they want if they finish an activity, test, or project early. Unfortunately, when students have little control in their learning, they tend to be less intrinsically motivated (Deci & Ryan, 2017). Additionally, 85% of public elementary schools only offer art to students one to two times per week, which can make it difficult for art teachers to form relationships with their students (Parsad & Spiegelman, 2011). In the present study, I sought to examine how allotting time for a free-draw sketchbook at the beginning of class influences students' intrinsic motivation and effort for the rest of the class period, as well as their teacher-student relationships. Instead

of only giving students the option to draw what they want if they finish early, they will have the option to do it regardless of their progress on a project.

Although there is not much research on art education as a whole, there is evidence that students benefit from strategies associated with teaching for artistic behavior (TAB). This is a fully choice-based art education model that puts students in control of what they learn (Douglas & Jaquith, 2009). Going fully choice-based can be a daunting task, even for educators who fully believe in the philosophy. Many art teachers who are interested in this model might also receive resistance from administration or parents when students are no longer producing artwork that aligns with adult aesthetics. That being said, I believe that using sketchbooks could be a good way to transition from homeroom into art class, allow student choice without sacrificing control, and incorporate an ongoing, autonomous art project into a closed-curriculum art class.

Theoretical Framework

According to self determination theory, intrinsic motivation is best supported in an environment that satisfies students' needs for autonomy, competence, and relatedness (Ryan & Deci, 2000). Students who are competent feel that they have met the standards and requirements of their assignments (Niemic & Ryan, 2009). Relatedness is the sense of closeness a student might have to their classmates and their teacher (Ryan & Deci, 2000). To have autonomy means to have control over one's own behavior. Students want to feel like they are in control of actions that align with their values and goals (Deci & Ryan, 1987; Flunger et al., 2009; Niemic & Ryan, 2009). To be autonomy-supportive, teachers can provide choice among tasks, provide time for students to complete a task in their own way, and make sure to explain the rationale behind each choice, especially if the task might be viewed as boring or unimportant (Flunger et al., 2009; Reeve & Jang, 2006).

Literature Review

Intrinsic Motivation

Students who are intrinsically motivated are engaged not because they will be given a reward, but because they seek challenges and activities that are personally relevant (Ryan & Deci, 2009). Individual interest plays a large role in how likely students are to pay close attention, persist longer, learn more, and enjoy what they are studying (Douglas & Jaquith, 2009; Hidi & Harackiewicz, 2000). Typically, as students advance to higher grades, their school work becomes more difficult, their teachers become more demanding, and their motivation starts to diminish, especially in art class (Hidi & Harackiewicz, 2000). In order to keep students motivated, it is important that educators provide educational materials that are just challenging enough, allow choice, and promote autonomy and perceived self-determination (Hidi & Harackiewicz, 2000). Even young students have well-focused and stable interests, so when possible, it is important to cater to those interests, as those

are the areas that they will focus their attention and engagement (Hidi & Harackiewicz, 2000). That being said, it is not always possible to cater to each individual student's personal interests, which is why it is important to give students choices. Even when the choices seem trivial, they are more likely to increase student motivation to the task at hand (Hidi & Harackiewicz, 2000).

Teacher-Student Relationships

Self-determination theory suggests that satisfaction of the psychological need for relatedness is a necessary component for creating intrinsically motivated students (Guay et al., 2019; Ryan & Deci, 2000). Defined by how close students feel they are with their teachers, positive teacher-student relationships are just one way students can experience relatedness (Guay et al., 2019; Ryan & Deci, 2000; White, 2013). Positive and supportive teacher-student relationships are associated with increased motivation to learn, successful transitions into school, greater pleasure from learning activities, increased perceived competence, and higher achievement (Furrer & Skinner, 2003; Guay et al., 2019; White, 2013). As an elementary art teacher with over 500 students, it can be difficult to build relationships with each individual student, especially when you only see them once a week. Borel (2015) suggests assigning projects that allow students to depict their interests as one of many ways to facilitate meaningful conversation between teacher and student in order to foster a student's sense of relatedness. As stated in self-determination theory, a sense of relatedness leads to a more intrinsically motivated student (Ryan & Deci, 2000).

Choice-Based Art

The status quo in art education is what some call closed-curriculum or closed-objective teaching (Douglas & Jaquith, 2009; Drennon, 2017). Closed-curriculum learning models are strictly sequenced and describe what the students will know, do, and how they will be assessed with little to no wiggle room (Drennon, 2017). For example, to teach the concept of warm and cool colors, a teacher might show students an example of a project where they are going to paint the sun on one half of the paper and a moon on the other. The teacher will show students step-by-step how to draw both a sun and a moon. The teacher might briefly talk about the difference between warm and cool colors and then they will expect students to create the exact project they just demonstrated.

Childhood is the most creative time in one's life, and it can be frustrating as a young artist to be assigned specific aesthetic requirements to a project over which they have no control (Drennon, 2017). Many elementary art teachers justify closed-curriculum projects by suggesting that this style of teaching prepares students for their future art classes, but this is not the case. Teachers who follow best practice teach their students content that is meaningful and relevant to the present, not just the future (Hafenstein, 2009). This statement is further contradicted by researchers who found that closed-curriculum

learning can negatively affect creativity and artistic practice long term (Drennon, 2017). As students enter their middle and high school art classes, which often allow more choice, they may have already lost the ability to attack creative problems head on and now expect there to only be one correct artistic solution, which is never true in the world of art (Drennon, 2017).

In order to address this issue, researchers and art educators suggest moving away from the closed-curriculum model to teach art in a way that allows children to practice artistic behaviors in the same way that a professional artist might (Hafenstein et al., 2009). Teaching for artistic behavior (TAB) is an art education model that centers the student as the artist; teachers organize the art room into a variety of studio spaces, allowing students to choose what medium they wish to use and what they wish to create (Hafenstein et al., 2009). TAB follows eight “Studio Habits of Mind,” which include developing craft, engaging and persisting, envisioning, expressing, observing, reflecting, stretching and exploring, and understanding art worlds (Jaquith, 2019). Just like professional artists, these studio habits require students in TAB classrooms to plan, create, and reflect on their artwork. Choice-based art teachers meet children where they are at, which allows gifted children to stay interested and engaged while also ensuring struggling students are not left behind (Hafenstein et al., 2009).

Sketchbooks

Sketchbooks, a tool most artists use, are a private space to experiment, record observations, play, and explore (Cleary & Ni Bhroin, 2018; Evron, et al., 2014). Incorporating sketchbooks into the elementary art classroom can help to teach artistic processes such as planning, reflection, visual thinking, and problem-solving, similar to the studio habits laid out in TAB classrooms (Evron, 2014; Jaquith, 2019). Art educators who have introduced sketchbooks into daily practice within their classrooms have done so with little to no resistance from their students (Fahey, 1996). Students have accepted the idea eagerly and even became excited at the thought of sharing their sketches with the teacher and their own peers (Fahey, 1996). Sketchbooks inevitably spark dialogue between students and encourage the sharing of ideas and perspectives (Fahey, 1996).

Sketchbooks can be used in the classroom to allow students the opportunity to engage with subject matters and drawing techniques in which they are interested and to have choice in what they create. With that being said, sketchbooks have also been shown to be an effective transition tool between classes or activities. Sketchbook time, planned for the few minutes after students enter the classroom, helped students process their experiences from earlier in the day, as well as prepare the students for class by providing a calm atmosphere created by their own relaxation (Evron et al., 2014).

Present Study

I wanted to examine how sketchbooks could be used as a classroom management tool to help elementary students transition into art class, as well as how they could provide a creative space for students to flex their creative muscles and feel a sense of autonomy over their own artwork. Therefore, I developed the following research questions to answer with my study:

1. How does allotting in-class time to a free-draw sketchbook influence students':
 - a. Intrinsic motivation in art class?
 - b. Effort in art class?
 - c. On-task classroom behaviors?
 - d. Relationship with the teacher?
2. What do students report enjoying and not enjoying about the use of free-draw sketchbooks?
3. In what ways did students feel that the incorporation of sketchbooks at the beginning of class prepared them for the remainder of class?

Methods

Description of Sample/Context

During a normal class period, students would walk in and the teacher immediately began instruction. Warm-ups, transition activities, and choice-projects were not a regular part of classroom instruction prior to the implementation of this intervention.

Participants in this study were 45 fifth-grade art students attending an elementary school in Southern Maryland. An active consent form (Appendix D) was signed by parents in order for students to participate. The fifth-grade student population consists of 19 males and 27 females. Each fifth-grade class attends art once a week for 45 minutes.

Intervention

The sketchbook intervention took place across four classes over the span of four weeks during the month of January 2022. Upon entering the art classroom each week, students grabbed their sketchbooks and spent the first five minutes of the class period free-drawing. Drawing prompts (Appendix E) were displayed on the board for students who struggled to think of something to draw or for students who just enjoyed following a prompt. A timer was also displayed on the board so students were aware of how much time they had to work. As they drew, I walked around the room, observing and interacting with students. When the timer went off, students closed their sketchbooks, clipped them together by table, and I walked around to collect them. At this point, my mentor teacher took over and continued on with normal classroom instruction.

Type of Methods

To measure students' intrinsic motivation, I used quantitative methods in the form of self-report Likert-type scales and behavior checklists. I used qualitative, open-ended questions to gain more insight on whether or not students enjoyed using the free-draw sketchbooks and whether or not they felt the sketchbooks prepared them for the rest of the class period. The quantitative method of data collection allowed me to directly compare

intrinsic motivation, on-task behaviors, and teacher-student relationships before and after implementing the sketchbook intervention while the qualitative questionnaire provides insight into students' opinions about the intervention.

Data Collection

Before and during the intervention, I completed a behavior checklist (Appendix A) and the students were asked to complete the self-report survey (Appendix B) at the end of the class period. The self-report survey is a Likert-type scale with questions that address intrinsic motivation, effort, and teacher-student relationships in the art room. Students were able to choose from the following responses: 1-strongly disagree, 2- disagree, 3-agree, 4-strongly agree. During the final week of the study, two extra open-ended questions (Appendix C) were added to the survey that provided information on students' opinions of the sketchbook intervention and how much they believed it helped them during the rest of the class period. The behavior checklist was filled out before and during the intervention. Students were observed in the same order each time for a total of one minute, using their initials as a way to keep track of the order.

Table 1:
Research questions and data sources

	Pre- Post Survey: Likert-Type Scale	Post Intervention Open-Ended Questions	Behavior Checklist
Research Question 1: How does allotting in-class time to a free-draw sketchbook influence students': a) Intrinsic motivation in art class?	X	X	
b) Effort in art class?	X		
c) Relationship with the teacher?	X		
d) On-task classroom behaviors?			X
Research Question 2: What do students report enjoying and not enjoying about the use of a free-draw sketchbook?		X	
Research Question 3: In what ways did students feel that the incorporation of sketchbooks at the beginning of class prepared them for the remainder of class?		X	

Data Analysis

Data was input into Google Sheets and analyzed using the xlMiner toolpak extension, an application that allows the user to run statistical tests. To analyze the self-report survey and behavior checklist, I ran a paired, two-tailed *t*-test. This test was chosen in order to identify significant changes from week to week. Week one (pre-test) and week four (post-test) were compared, but weeks one to two, two to three, and three to four were

compared as well. In order to analyze the written responses collected during the final week, I read over each answer and coded responses based on common themes.

Validity Concerns

All data collection methods were reviewed by myself, my mentor teacher, and several professors to ensure construct validity. When reviewing qualitative data, I ensured reliability by asking several colleagues to review the data and make sure they agreed with the common themes and quotes I organized under each of those themes.

Results

Although not used as a data measure, see Appendix F for examples of student artwork completed inside the free-draw sketchbooks.

How does allotting in-class time to a free-draw sketchbook affect students' intrinsic motivation?

Within the self-report survey there were two items dedicated to measuring intrinsic motivation. Responses from both items were averaged and the responses from each week were averaged as well. There was no significant change ($p > 0.05$) among any of the weeks. A Bayes factor analysis determined that there was substantial evidence for the null hypothesis among each of the four weekly comparisons, meaning the evidence shows that a free-draw sketchbook does not significantly increase intrinsic motivation throughout the remainder of class.

Table 2:
Intrinsic motivation

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>p</i>	<i>BF</i>
Week 1 (pre-sketchbook)	44	3.28	0.54	0.44	0.22
Week 2	44	3.19	0.63		
Week 2	44	3.19	0.63	0.66	0.18
Week 3	44	3.26	0.79		
Week 3	44	3.26	0.79	0.41	0.23
Week 4	44	3.19	0.64		
Week 1(pre-sketchbook)	44	3.28	0.54	0.51	0.20
Week 4	44	3.19	0.64		

How does allotting in-class time to a free-draw sketchbook affect students' effort?

The average self-reported scores for effort were collected from each week and compared from week to week. There was no significant change ($p > 0.05$) among any of the four weekly comparisons. A Bayes factor analysis was conducted and it was determined that there was substantial evidence in favor of the null hypothesis, meaning the evidence shows that a free-draw sketchbook does not significantly increase students' effort throughout the remainder of art class.

Table 3:

Effort

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>p</i>	<i>BF</i>
Week 1 (pre-sketchbook)	44	3.59	0.48	0.69	0.18
Week 2	44	3.55	0.53		
Week 2	44	3.55	0.53	0.56	0.19
Week 3	44	3.62	0.53		
Week 3	44	3.62	0.53	0.80	0.17
Week 4	44	3.59	0.38		
Week 1(pre-sketchbook)	44	3.59	0.48	0.97	0.16
Week 4	44	3.59	0.38		

How does allotting in-class time to a free-draw sketchbook affect students' relationship with the teacher?

The average self-reported scores for relatedness (teacher-student relationship) were collected from each week and compared from week to week. There was no significant change ($p > 0.05$) among any of the four weekly comparisons. A Bayes factor analysis was conducted and it was determined that there was substantial evidence in favor of the null hypothesis, meaning the evidence shows that a free-draw sketchbook does not significantly increase teacher-student relationships.

Table 4:

Teacher-Student Relationship

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>p</i>	<i>BF</i>
Week 1 (pre-sketchbook)	44	3.12	0.76	0.99	0.16
Week 2	44	3.12	0.66		
Week 2	44	3.12	0.66	0.83	0.17

Week 3	44	3.09	0.75		
Week 3	44	3.09	0.75	0.45	0.21
Week 4	44	3.16	0.34		
Week 1(pre-sketchbook)	44	3.12	0.76	0.72	0.17
Week 4	44	3.16	0.34		

How does allotting in-class time to a free-draw sketchbook affect students' on-task behavior?

The average scores from the on-task behavior checklist were collected for each week and compared from week to week. There was no significant change ($p > 0.05$) among any of the four weekly comparisons. A Bayes factor analysis was conducted and it was determined that there was substantial evidence in favor of the null hypothesis for week one and two and week two and three. The Bayes analysis determined there was anecdotal evidence for the null hypothesis for week three and four and week one and four. This means that the evidence shows that a free-draw sketchbook does not significantly increase on-task behavior throughout the remainder of the class period.

Table 5:
On-Task Behavior (average behaviors per student)

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>p</i>	<i>BF</i>
Week 1 (pre-sketchbook)	45	2.02	0.66	0.54	0.19
Week 2	45	2.10	0.51		
Week 2	45	2.10	0.51	0.51	0.20
Week 3	45	2.02	0.58		
Week 3	45	2.02	0.58	0.09	0.62
Week 4	45	2.17	0.32		
Week 1(pre-sketchbook)	45	2.02	0.66	0.15	0.43
Week 4	45	2.17	0.32		

What do students report enjoying and not enjoying about a free-draw sketchbook?

Many themes emerged from my analysis of the qualitative data. Some responses, such as enjoying free-choice and disliking the time constraints, were expected. Other responses, such as not knowing what to draw and specifically enjoying the creative

prompts were not as expected. See Table 6 for more details and specific quotes supporting each emerging theme.

Table 6:

Emerging themes for question one: "What do you like or dislike about the sketchbook?"

Emerging Theme	<i>n</i>	Quotes
Enjoyed having choice	22	"I like how we can sketch whatever were [sic] thinking about" "I like the free draw in the sketchbooks because I can draw whatever I want and I can do designs and I love doing designs." "I like how you can free draw and we have choices." "I liked it because I could expres [sic] my cryativity [sic]." "i liked that it gave you the oppertunity [sic] to be creative without and guidlines [sic] like normal projects (although the other projects are fun too.)" "I like it because you can do whatever you want on your sketchbook."
Enjoyed drawing	6	"I liked drawing because I love doing it at home it was so fun." "...drawing makes me happy." "I liked the sketchbook because I like drawing!"
Not enough time	7	"The only thing bad about the sketchbook is that most of the time there is not enough time." "but I don't like how we only get 5 mintues [sic] and by the time it's over you only get a few lines."

		"But one thing I dislike is that we need more time, like maybe 7 or 8 mins." "I don't like that we get 5:00 minutes."
Did not know what to draw	3	"I disliked when I did not have an idea." "I disliked that I did not know what to draw." "Sometimes I do not now [sic] what to draw."
Enjoyed the sketchbook itself	10	"I love how you can express your feelings on the paper. It makes me happy!" "I like the sketchbook because it is vrey cradov. [sic]" "I love the skechbook [sic] it was so much fun!"
Enjoyed the prompts	3	"I like that I can draw something funny while still using the prompt." "haveing idas [sic] was cool." "I liked all of the ideas."

In what ways did students feel that the incorporation of sketchbooks at the beginning of class prepared them for the remainder of class?

Less themes emerged from this question than the previous question. Again, some themes were expected based on my background research on sketchbooks, such as feeling calm and relaxed. Some students did not feel the sketchbooks prepared them at all, while others felt it helped them focus and get into a more creative mood. See Table 7 for more details and specific quotes supporting each emerging theme.

Table 7:

Emerging themes for question two: "Did working on the sketchbook prepare you for the rest of class? Please explain your answer."

Emerging Theme	<i>n</i>	Quotes
Felt creative	5	"yes it turns on my imagination." "I guess it got me in more of a creative mood." "It did help me prepare because it gets my head into art mode." "I start to want to be creative."
Felt calm and relaxed	7	"It did help my nerves and I felt much better. Now I love art class like I used to." "yes it did help me because it made me feel calmer and feel free." "yes it does because I let out some of my energy so I can be calm while working." "yes it did you got to relax and just have some peace before you have to do amazing art projects." "yes! It makes me happy and relaxed! I can express my feelings!"
Felt focused	3	"yes it helps me keep focus." "Yes because it helps me get concentrated." "workin [<i>sic</i>] on the sketchbook helped me get more focused and redy [<i>sic</i>] for class."
Felt warmed-up	8	"i think it did it was like a warmup in P.E." "yes it motavated [<i>sic</i>] me to work my best."

"I think it helped just a little bit because useally [*sic*] we just jump right into projects."

"Yes working on the sketchbooks does get me warmed my art skills up [*sic*]."

No, it did not prepare me

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"No, I don't think it helped or did the oppisite [*sic*]. It is just fun."

"Not really I just like sketching."

"No it didn't because we only get 5 mins."

Discussion of Results

Self-determination theory suggests that intrinsic motivation can best be supported when students feel a sense of autonomy, competence, and relatedness (Ryan & Deci, 2000). I attempted to satisfy these needs through the design of the sketchbook intervention. Autonomy is supported by allowing free-drawing and providing two other creative prompts for students to choose from if they cannot decide what to draw. Relatedness, specifically to their teacher, was supported through the conversations I had with students about the subject matter in their sketchbooks; subject matter that is often reflective of their personal interests and lives. Competence was not measured in this study, although it was supported by allowing students to draw in a way in which they were confident. Despite supporting each psychological need listed under self-determination theory, there was no significant change in intrinsic motivation or relatedness during art class. Effort and on-task behavior also did not significantly change as a result of the sketchbook intervention.

Despite the lack of significant quantitative findings, the qualitative data tells a different story of how the students felt about the free-draw sketchbooks; findings that also align with the background research done prior to this study. For example, many students wrote that the sketchbook activity helped calm and relax them—statements that support Evron et al. (2014)'s findings that sketchbooks are an effective transition tool for creating a calm environment. From observation, I can say that although students were talking to one another as they worked, the classroom was pretty relaxed and quiet during the five minute sketchbook time. Four students mentioned that the activity did not prepare them for the rest of class and one student mentioned that it did the opposite. I can see how this would be possible, as transitioning from choice to a teacher-directed project may not work seamlessly, especially for students who prefer choice. In every class, there were at least one or two students who were resistant to stopping when the timer went off, which disrupted the relaxed environment that was created. The sketchbook was also a drawing activity, while the project they were working on at the time was a floral foam, non-objective sculpture, so these two activities did not necessarily connect.

Although there was no significant change in intrinsic motivation, statements made by students do provide support for the implementation of choice in the classroom. 22 students mentioned that they enjoyed choice and/or being able to express their creativity within the sketchbook. Those who did not specifically mention choice mentioned that they enjoyed the sketchbook activity itself. That being said, some emerging themes such as not knowing what to draw and/or enjoying the creative prompts could support the closed-curriculum, teacher-directed model of art education as well. Although providing a few different creative prompts does count as choice, enjoyment of the prompts suggest that these students liked having some sort of direction in the activity. The qualitative data suggest that it might be best to have a balance of choice-based activities and teacher-directed activities in order to meet the needs of all students.

Conclusions and Implications

The purpose of this study was to see the extent to which a free-draw sketchbook could impact intrinsic motivation, effort, on-task behavior, and feelings of relatedness in fifth grade art students, as well as their general opinions about the opportunity to free-draw. Although the sketchbook intervention itself did not yield any significant results in support of choice, student opinions of the intervention did align with previous research and supports the argument for the implementation of more choice within the elementary art classroom. Students expressed appreciation for the opportunity to be in creative control of their artwork within the classroom and wished that they had more time to do so. Student opinions also provided support for some sort of transitional activity when entering the art classroom, as they mentioned the sketchbook helped calm and focus them and put them in a more creative mindset prior to working on the assigned project for the day.

Limitations

There were a few limitations in this study. One of the biggest limitations of this study was time. I only saw my students once a week, so there were only four days of data collection and only three days in which the sketchbook intervention was implemented. Additionally, classes are only 45 minutes long, so I did not want to dedicate too much time to the sketchbook for fear of infringing on the necessary content being taught at the time of data collection. Students were only given five minutes to draw in the sketchbook, for a total of 15 minutes over three weeks. If more time had been dedicated to data collection and the sketchbook itself, there may have been different, more significant results from this study.

Additionally, this study was conducted exclusively with fifth graders at an affluent school, which makes it harder to generalize any findings. Because of their affluence, these students likely have more opportunities to make art outside of school, either because they have access to art supplies or they are able to take art classes, go to art camps, etc. Because of this, these students might have more opportunities to express their creativity outside of school, which could make them indifferent to having to follow teacher-directed lessons within school. Because I studied students of the same age, it is also harder to generalize these findings towards a younger or older population. Fifth graders are used to the teacher-directed model of art education because they have been taught under it for six years. Younger students might yield different results, as they are less acclimated to teacher-directed art making.

Another limitation to this study was the question “Did the sketchbook activity prepare you for class?” as this question was a bit leading. Many students simply responded, “yes, it prepared me,” without elaborating on how it prepared them for class. Because they mirrored the language used in the question and did not elaborate, I believe that they were just writing what they thought was the “correct” answer, and therefore I excluded those responses. If students elaborated on how it helped them, I kept those responses as part of my qualitative analysis.

Finally, because of snow days and personal sick days, there was a lot of missing data. Additionally, at the time of data collection, the area was experiencing a flare-up of a new variant of the Coronavirus, which led to more absences than usual within the participant pool. I addressed missing data through a method called linear interpolation, estimating the missing values by using data collected from students at other timepoints.

Implications

The findings from this study are relevant to art educators and general educators alike. Within the secondary art classroom, sketchbooks are often common practice, so this study could give elementary art educators a reason to implement them within their own classrooms, as students enjoy being given time to free-draw and it could help with the transition from their homeroom into the art classroom. This transition activity could also give art teachers a moment to breathe and prepare materials for the day’s assignment while students draw. Because this is a quick, low-preparation transition activity, general classroom teachers could use free-draw sketchbooks as a way to help students relax and focus when returning from specials, recess, or lunch (Evron et al., 2014).

If I were to conduct this study again, everything would be kept the same; however, I would lengthen the time provided for data collection. Rather than four weeks, it would be beneficial to have an entire school year to study how free-draw sketchbooks affect effort, intrinsic motivation, on-task behavior, and teacher-student relationships. Future research should be done to see how a choice-based assignment—not just a warm-up—can increase student motivation and engagement. More research should also be done to see how allowing students to make personally relevant artwork can lead to increased feelings of relatedness, as teachers can learn more about their classes through student artwork.

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Appendix A

Behavior Checklist:

Directions: Focus on each student for 30 seconds and record whether or not the student is exhibiting the listed behaviors. Do this twice per class period. For each week, start with the same student and go in the same order.

Student Initials	Observed Behavior			
	Student is looking at teacher when the teacher is talking	Student is asking questions	Student is physically working on assigned task	Student is requesting help related to task
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				

Appendix B

Self-Report Survey:

Directions: Please read each question carefully and answer honestly (you will not hurt my feelings!). Please only circle one answer per question.

1. I like art class very much

1	2	3	4
Strongly Disagree	Disagree	Agree	Strongly Agree

2. I think art class is very interesting

1	2	3	4
Strongly Disagree	Disagree	Agree	Strongly Agree

3. I try my best in art class

1	2	3	4
Strongly Disagree	Disagree	Agree	Strongly Agree

4. I feel close to Ms. Bradshaw

1	2	3	4
Strongly Disagree	Disagree	Agree	Strongly Agree

Appendix C

Open-Ended Questions:

Directions: Please read each question carefully and answer honestly (you will not hurt my feelings!!).

5. What did you like or dislike about the sketchbook activity?

6. Did working on the sketchbook prepare you for the rest of class? Please explain your answer.

Appendix D

Consent Form:

PARENTAL CONSENT FORM

Your child is invited to participate in the study entitled “The Influence of Sketchbooks in the Elementary Art Room.” My name is Katherine Bradshaw, a Master of Arts in Teaching student at St. Mary’s College of Maryland. I am currently the student teacher in your child’s art class and I am interested in researching how students will respond to the chance to free-draw in a sketchbook at the beginning of class.

Your child will be asked to free-draw in a sketchbook during the first few minutes of art class. Before the intervention is implemented, students will be asked to complete a short survey. They will complete this same survey, along with two open-ended questions, after the sketchbook intervention has been implemented. This survey should take approximately 5-6 minutes to complete.

We do not foresee any risks to participating, although if your child is uncomfortable answering any questions, they may refuse to answer that question or choose not to continue with the survey.

This project is designed to benefit your child and other students I will teach in the future. My instructional strategy is based on similar strategies found to be effective in previous educational research. The data I collect will help me better understand the extent to which I am supporting my students' needs.

There is no identifying information being collected through the self-report survey and this consent form will be in no way linked to your child’s responses, so their answers to the survey will be anonymous. However, a behavior checklist will be used as a data collection method. Because consistency is important with this measure, student initials will be used when collecting data. To protect your child’s confidentiality, I will keep all data stored on a password-protected computer and only I will have access to the data. At the conclusion of data collection, all identifiers will be removed and any hard copies of the behavior checklist will be destroyed.

If you are interested in discussing the research further please contact Katherine Bradshaw at kebradshaw@smcm.edu. If you have any questions regarding your rights as a participant in this study please contact the Chair of the Institutional Review Board at St. Mary’s College of Maryland, at irb@smcm.edu, or 18952 E. Fisher Rd., St. Mary’s City, MD 20686.

Your child’s participation in this research is voluntary and you or they may choose not to participate at any time. If you or your child choose not to participate, their data will not be used for my research project. The decision to participate, or not participate, will not jeopardize any future relations with me or with St. Mary's College of Maryland.

Please return this form by December 17th, 2021.

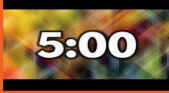
I give permission for my child to participate in this study.

Parent/Guardian name (print) _____ Signed _____

Child name (print) _____ Date _____

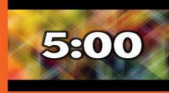
Appendix E

Drawing Prompts:



Week 2

Option 1	Option 2	Option 3
Free-Draw	Draw the strangest pair of glasses you can imagine	Draw something that should have been invented by now



Week 3

Option 1	Option 2	Option 3
Free-Draw	Draw a portrait of yourself in 20 years...maybe even 50 years!	Combine 3 existing animals to create a brand new creature!



Week 4

Option 1	Option 2	Option 3
Free-Draw	Imagine aliens landed in your neighborhood. Draw what happens next.	Draw something at the end of a rainbow other than a pot of gold.

Appendix F

Student Work:



