Boosting Student Achievement through Collaboration in Digital Arts

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Abstract: Leeward Community College students entering Digital Art introductory courses have recently been underachieving academically, slowing matriculation through related programs of study. Existing research suggested mixing Cognitivist, Constructivist, Social and Experiential Learning theories with social learning strategies to increase academic and behavioral outcomes as well as student creativity. In response, the researcher-instructor initiated a technology-assisted action research intervention by kick-starting the semester with a collaborative project in her flipped-curriculum Art 112: Digital Art course. A Google Sites learning module guided collaboration and course-specific content and activities. The study involves 20 adult participants, all of whom reacted positively to the intervention, both academically and socially.

Introduction

Digital art courses at Leeward Community College (LCC) are complex, demanding a large investment of time and resources from participants. An assessment of the average grades earned in these classes from 2013 to present fluctuates from 68 to 80%, with an overall average of 73.5%. Because Art 112 fulfills optional elective credit for Associate of Arts (AA) candidates and prerequisite credit for digital media majors, senior faculty were alarmed that these rates may lower enrollment in higher level courses, and thereby negatively impact digital media programs as a whole.

Challenges to student success in digital art courses are multifaceted. Students must be able to comfortably use laboratory, and often their own, computers, which may involve understanding both PC and Mac platforms. Additionally, learners must learn to successfully navigate Laulima, the University of Hawaiʻi's (UH) robust, yet clunky Learning Management System (LMS). Adobe Photoshop is the graphic design industry standard for working with pixel-based graphics and is the required tool for completing coursework. Classes are scheduled as lectures, rather than lecture-labs, which denies students the necessary time to finish required work in-class, and forces them to access the software in open labs or by subscribing themselves, causing scheduling and budgeting hardships. Students also learn artistic concepts and combine them with technical skills to create projects and communicate about artwork; thereby the assessments for these classes require high-level thinking skills.

A range of students also enroll in these classes, from would-be digital graphics professionals, to entrepreneurs that desire graphics skills to further their business goals, to those enrolling to further their own knowledge or hobby. Recent high school graduates, veterans, and retirees of both genders enroll in the classes. Learners also come from a

variety of economic, cultural, and ethnic backgrounds. As an inclusionary school, LCC often admits students with mental or physical disabilities as well. Although the class has an English prerequisite, students often enroll without having met this requirement. As a result, I often have several students with limited English skills. Recommended preparation for Art 112 includes introductory Information & Computer Sciences (ICS) and Business (Bus) courses to ensure learner comfort navigating a computer; however, most students do not take these courses before enrolling. The majority of students are fairly fluent with basic computer usage, but some require remedial education in basic computing. Many students have family and job obligations that limit their time outside class. Often, one to two students enroll without ever actually attending or participating in any way, despite efforts of the instructor and counselors to contact absentee and struggling students. This occurrence may possibly be related to the fact that financial aid is often tied to carrying a particular credit load.

Given the complexity of the challenges facing my particular target learners, I have tried multiple interventions in the past, all with limited success. When able, I incorporated the help of volunteer teaching assistants (TAs) and helped instate a student digital media tutor that would work with students alongside me during class work time. Because I also teach online versions of my courses, I allowed my face-to-face students access to my learning modules and videos for my online sections to better support learning when they were away from class. Most recently, I switched my syllabus to one made in Google Docs where I inserted the course schedule, along with links to all activities. This last change also helped me to be able to flip the curriculum to allow students in my face-to-face course to use class time more efficiently.

After researching academic theories, strategies, and tools that have worked for other instructors in similar contexts, I decided to add social learning strategies to the course. The purpose of this action research study was to assess the impact of technology-facilitated collaboration on student learning outcomes in a flipped-curriculum Art 112: Digital Art course at Leeward Community College.

Literature Review

Existing research supports social remedies for suffering student outcomes. Lev Vygotsky's Cognitivist and Social Learning Theories support the notion that culture, past experiences, and social interaction shape knowledge production (McLeod, 2014). Experiential Learning Theory promotes the notion of learning by doing and poses that learners either perceive conceptually or concretely and process knowledge through experimentation or reflection (Demirbas & Demirkan, 2007). Both of these notions support the idea of collaborative, project-based learning.

Further literature suggests making instructional design choices based on specific learning context, including the point in instruction, learning strategy, audience, objective, and type of task. I utilized an overarching constructivist theory for the collaborative project, since it uses a sort of "apprenticeship" model by treating students as actual graphic designers working for a client (Ertmer & Newby, 2013). This archetype promotes collaboration and

exposure to multiple viewpoints, sources, and contexts for information in developing an understanding of a problem and in constructing knowledge-based solutions. For small task completion, the project was primarily cognitive in approach, structuring new content in order to connect with learner's existing knowledge through the use of analogy and metaphor and supervised practice of skills with feedback (p. 54).

Active instruction strategies of collaboration, where groups of learners work toward a common goal, cooperation, where these same group members are assessed individually, and problem-based learning strategies, where an initially introduced problem initiates the motivation and context for learning, all result in increased student outcomes and creativity (Prince, 2004; Aboalgasm & Ward, 2014). The project described here integrated all of these strategies. Proponents have long touted collaboration as a necessary skill for successfully navigating academic, professional, and civil life and for bridging seemingly disparate fields (Swanson, 1994). When facilitated in a thoughtful and thorough way, collaborative work has been shown to increase deep learning and overall academic achievement, and decrease attrition rates in technical fields like graphic design (G.D.C. Team, 2015; Prince, 2004; Svendsen & Mondahl, 2011).

One Hawaii-based study further supports an eclectic approach for making instructional design choices by revealing the educational strategies valued by adults learners enrolling in graphic design courses. I addressed all these values in my intervention, including engaging learners through real-world application, supplying in-depth and supplemental instruction available in multiple formats, having course content available in-class and online, and incorporating supervised repetition of technical skills (Morrison, W., 2012). Finally, the tasks involved in creating a digital art work collaboratively have been shown to increase creativity and boost self esteem. These activities include engaging in cooperative inquiry, sketching solutions, giving peer feedback, and creating digital drafts (Aboalgasm & Ward, 2014).

Project Design

Action research improves teaching and learning outcomes by systematizing teacher interventions, allowing ourselves and others to learn more effectively from them (Gray,Chang, & Radloff, 2007). I hoped an intervention steeped in collaborative and cooperative learning strategies would improve student outcomes and create a team-like atmosphere in the classroom, where students engage with and help each other without being asked, and participants feel a shared sense of purpose.

Other digital media instructors reported utilizing flipped curriculum at the undergraduate level increased student self-efficacy in independent learning and allowed for more effective use of classroom time. This learner-centered curriculum increasingly allows students to learn at their own pace (Enfield, 2013).

To promote active learning and fulfill student learning objectives, students continued to collaborate and complete assessments online (Asselin and Moayeri, 2011).

The particular form and presentation of web content is crucial to creating a successfully flipped classroom. I addressed guidelines identified by Vanderbilt University's Center for Teaching in multiple ways. I assigned web content necessary for successful completion of planned class activities previous to class and made content available online. In-class activities utilized higher-level problem-solving, and creative cognitive activities. I designed activities to assess student understanding, and review sessions tested student recall and solicited questions for clarification (Brame, 2013).

Additionally, I structured small group problem-solving activities for the most effective use of in-class in several ways. Interaction protocols clearly defined group work expectations (Appendix A). I structured groups to fit the needs of the project by assigning specific roles for group activities and placing individuals with complementary group work styles, skills in graphics, and comfort with technology. Last, I maintained a small group size of four students (Margulieux, Majerich, & McCracken, 2013).

I started developing this study by mapping out the entire semester's class and activity schedule in the calendar on the bottom of the course syllabus and inserting linked resources directly in this calendar to aid with creating the modules later. Next, I researched instructional and action research design to help shape my study and improve planned activities. I created my idea paper and data gathering instruments. Based on the feedback of fellow Subject Matter Experts (SME) and graduate level critical friends, I improved my instruments, schedule, and content. Last, I started developing the final Google Sites-based learning module (Appendix B).

Methods

Following the promise of preliminary research, I implemented an action research study to assess the impact of technology-facilitated collaboration in a flipped-curriculum Art 112: Digital Art course at Leeward Community College.

This research study was designed to answer the following questions:
1. How does collaborative learning influence student satisfaction in Art 112: Introduction to Digital Art class at Leeward Community College?
2. How does collaborative learning influence student academic performance in Art 112: Introduction to Digital Art class at Leeward Community College?

My Art 112 course already utilized a flipped-curriculum in order to maximize efficient use of lab and instructor-facilitated time. Learning modules made in Google Sites delivered content and scaffolding outside the classroom walls and Laulima LMS provided a repository for student work as well as communication tools. I scheduled the collaborative project to be the first major assessment of the semester in the hope that the success of this project would set the pace for the rest of the course.

Because existing learning modules were modeled on those used for online sections of the course, I created a new Google Sites learning module to more effectively scaffold course content specifically for learners in the flipped version of the face-to-face course that

would participate in this new collaborative project (Morrison, D., 2012). Interviews with students, subject matter experts (SMEs), and graduate-level critical friends helped guide the formation of the module. Student work was collected through both Google Drive and Laulima LMS. Adobe Photoshop, the graphics industry standard, was utilized for creating raster graphics.

The module guided students through a variety of steps, including but not limited to the following: dividing students into groups of four or five; establishing group names, norms, and communication guidelines; building understanding of copyright law and design-based vocabulary, concepts, composition, and technical skills; introducing background from a real-world case study; prompting student research into the situation; brainstorming possible solutions; creating sketches, digital comps, a final product, and a reflection; and presenting work to the class.
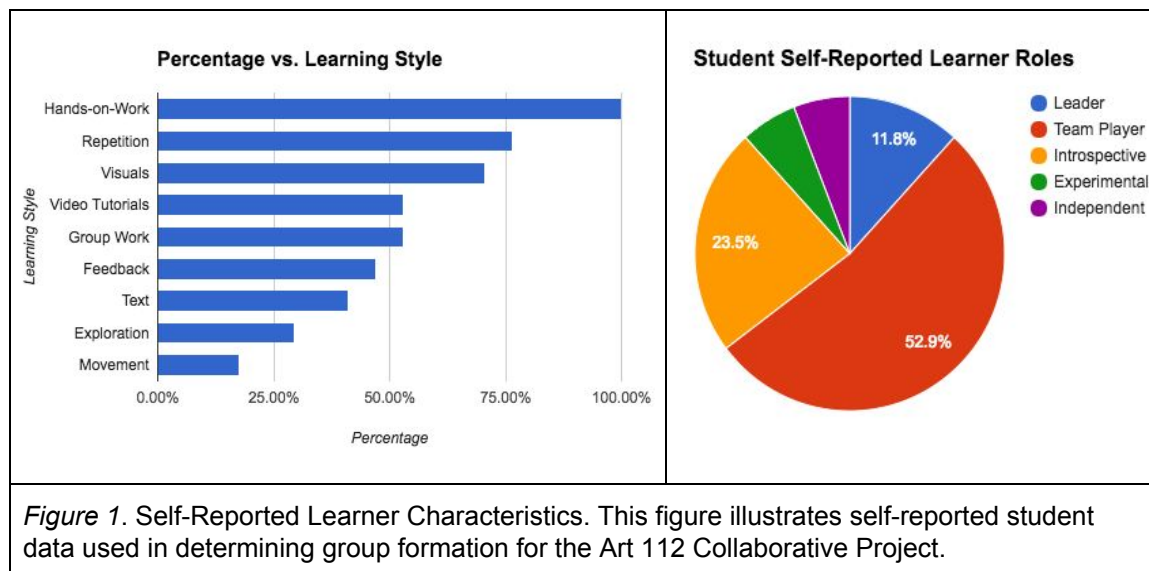
A range of instruments were used to gather data for iterative and summative evaluation. Written and image-based classroom artifacts and reflections were assessed throughout the study (Appendix C - F). Along with semi-structured interviews (Appendix G), a retrospective pre-post survey (Appendix H) was used to lower response shift bias and increase convenience and congruence with interview data (Klatt & Taylor-Powell, 2005) for the summative evaluation. Additionally, I maintained an instructor's journal and completed group work observations (Appendix I) throughout implementation of the collaborative project, reflecting on my own experience and observations throughout the process.

Students began the semester with a general course overview and informed consent regarding this research study. A Learners' Needs survey helped me identify learning styles, target audience characteristics, and experience with graphics and art.

Twenty students, 14 (70%) males, and six (30%) females in one section of my Art 112 Introduction to Digital Art course LCC participated in this research. A range of students enrolled in this class. Over half (55%) were listed as digital media majors through the University of Hawaiʻi. Of the seventeen that answered a Learner Needs Survey, 58.8% were recent high school graduates, 5.9% were United States military veterans, and 35.3% were continuing students. All had least some experience with computers and had access to computers outside the classroom, but only half had access to Adobe Photoshop, the required application for Art 112. Most (94.1%) had at least some experience with digital art, but the majority (64.7%) considered themselves amateurs with Photoshop. More alarmingly, a whopping 35.3% reported lacking access to Photoshop outside class. The majority had at least a mid-level of familiarity with Laulima (94.1%), Google Docs (94.1%), and Google Drive (88.2%), all of which we would use to collaborate and submit work in class. A small number of students (11.8%) used their school Gmail infrequently, so I showed them how to forward their Gmail to a preferred email account, making it more likely they will receive course announcements. One student (5%) officially requested accommodations for learning disabilities through the Kakoʻo ʻIke (KI) program. When asked in class, a number of students reported family (29.4%) and

job-related (64.7%) commitments that limited available work time outside class. There were no retirees or non-English-speakers.

Students all reported multiple preferred learning styles. Additionally, most learners (94.1%) claimed at least mid-level experience with collaboration before starting the group project (Figure 1). Self-identified learner role data also helped me create groups, by allowing me to place complimentary skillsets and personalities together. Some students provided additional insight into their work habits and preferences when prompted "What else would you like me to know about you as a learner?"

Figure 1. Self-Reported Learner Characteristics. This figure illustrates self-reported student data used in determining group formation for the Art 112 Collaborative Project.

Next, students were oriented to class procedures and technologies and given all relevant information for the collaborative advertisement project (Appendix J). After reading the creative briefs for each of the five possible company "clients" (Appendix K), learners were then asked to list their top three choices, along with reasoning, in a forum. I used the Learners' Needs survey data above and learner-reported company preferences to form five groups of four students, tasked with creating advertisements for the five companies used in this project.

Students completed several team-building activities throughout the project and were guided through creating group behavioral and working norms, and selecting a name (Appendix L). Next, learners were assigned research roles designed to deepen their understanding of advertising concepts and the particular company to which they had been assigned. All students reported findings to their group and proceeded to create rough layout sketch alternatives (Appendix C, Figure 1) for their group advertisement. Students gave and received feedback from other class members, refined one sketch, and met again with their home group to further refine their idea.

In-between collaborative brainstorming sessions, students learned basic composition, copyright, and the Photoshop concepts and techniques necessary to create their

advertisements. Individual and group assessments checking student progress continued throughout the project. Groups curated a library of images that they may legally use to create their advertisements, citing work as necessary. Individual students created several levels of digital mockups for the work, followed by feedback loops from their group. Although each learner was responsible for demonstrating sufficient composition and technical skills by way of digital mock-ups, each group ultimately decided on whether to present one student's work, a combination of the members' work, or a variety of options made by various group members for their final advertisement project. Group and individual assessments were completed by the team members, along with a group reflection (Appendix E). Project-related media was collected and submitted for grading via Google Drive and Laulima. Students presented their work to the class as if presenting for their client (See Presentation Rubric, Appendix M). Finally, students filled out the retrospective pre-post survey, assessing the academic and attitudinal effects of the collaborative project, and I conducted semi-structured interviews with volunteers.

Quantitative and qualitative data has been summarized in figures made using Google Sheets with data-mining add-on XLMiner, originally made for Microsoft Excel and Adobe Illustrator.

The implementation of this research project required approximately three and a half months of work, starting in December of 2016, and finishing in March of 2017. I dedicated the fall 2016 semester to formative assessments, instrument development, and initial creation of the learning module. During the month-long break between semesters, I refined all research materials, and in the first six weeks of Spring 2017, I implemented the project and completed in-progress module iterations. Data collection and analysis, and report generation took place during the two to three weeks following the project in preparation for the 2017 Teaching Colleges and Community Conference (TCC).

Results

Results found that collaboratively working in graphic design in response to a real-world case study did, indeed, *positively* influence both student attitudes and academic outcomes.

I witnessed positive student engagement for almost 100% of all collaborative activities. Several even asked if they could continue to work with the same group after the first project was done. The learning-disabled student in class flourished with the academic help and social encouragement of her group. Students that encountered emergencies or lacked discipline early on generally also had better social and academic outcomes with the support of and responsibility to a group of peers. Twice, I personally called home to check on absent students, but only after they missed several classes, and group members reported not being able to get ahold of them. In the end, the mix of peer and instructor interventions kept students from washing out of the course early in the semester. Having 80% of the first project grade based on group assessment helped students that traditionally fall behind (Appendix B).

In the Pre-Post Retrospective survey, students reported positive attitudinal outcomes in response to both scaled, quantitative data and open-ended, qualitative questions. Figure 2 displays the change in the percentage of students that chose "Agree" and "Highly Agree" on scaled questions regarding motivation, comfort, and interest in attendance, course content, collaboration, and the use of technology.
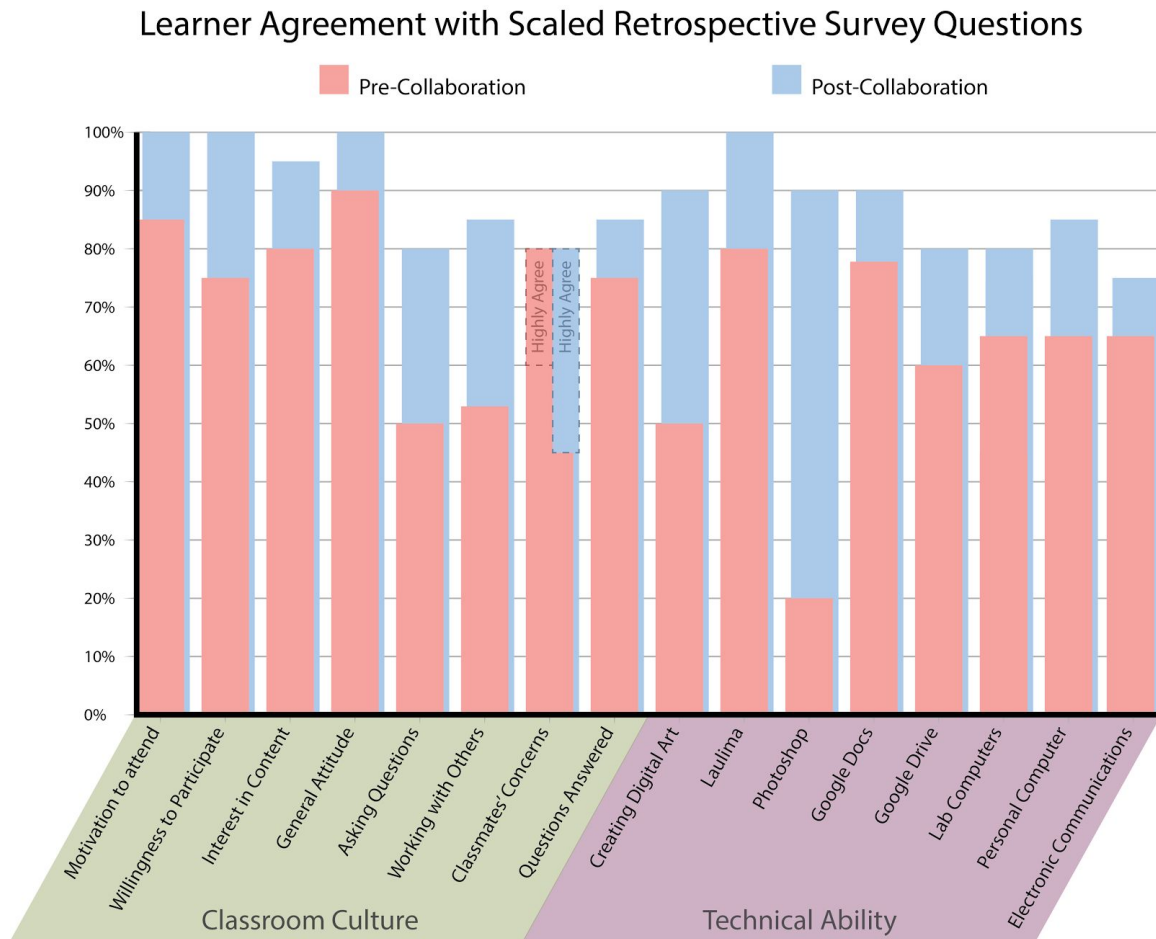

Learner Agreement with Scaled Retrospective Survey Questions

Figure 2. Pre-Post Retrospective Survey "Agree" and "Highly Agree" scaled responses. This figure shows the change in percentage on attitudinal student outcomes based on motivation, comfort, and interest in attendance, course content, collaboration, and the use of technology.

Qualitative data also demonstrated improvement in student outcomes. Notes from an in-class project debrief revealed that students felt many of the most challenging aspects of the project were also some of the most valuable and promoted the most growth. The VENN diagram in Figure 3 demonstrates overlap in these categories, suggesting that, authentic learning often entail struggle.

Student answers to the open-ended questions in the Art 112 Collaborative Project Pre-Post Retrospective Survey were analyzed in several ways. The word cloud in Figure 4 gives a visual snapshot emphasizing the most commonly used words. This visual emphasizes descriptive words first, such as "use," "videos," "group," "project," and

"Photoshop;" however, more meaningful words become apparent next, such as "helped," "good," "learned," "understand,"need," "questions," and "resources."
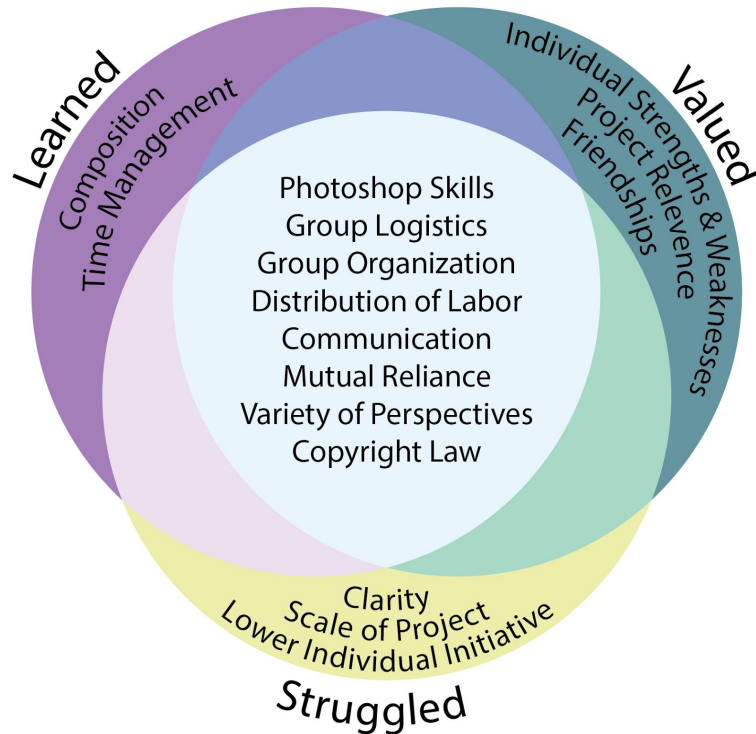

Figure 3. Collaborative Project Debrief VENN Diagram. This figure demonstrates the notion that authentic learning often entail struggle.

In Figure 5, I summarized and categorized comments in an effort to simplify the issues addressed and assess how many students addressed each concept in order to understand the general impact of the project on learner attitudes. Positive comments were fairly specific and made up the majority of answers, while neutral and negative remarks were limited and vague. As promised by research, students generally felt group work was motivational and increased academic outcomes, comfort, and creativity.
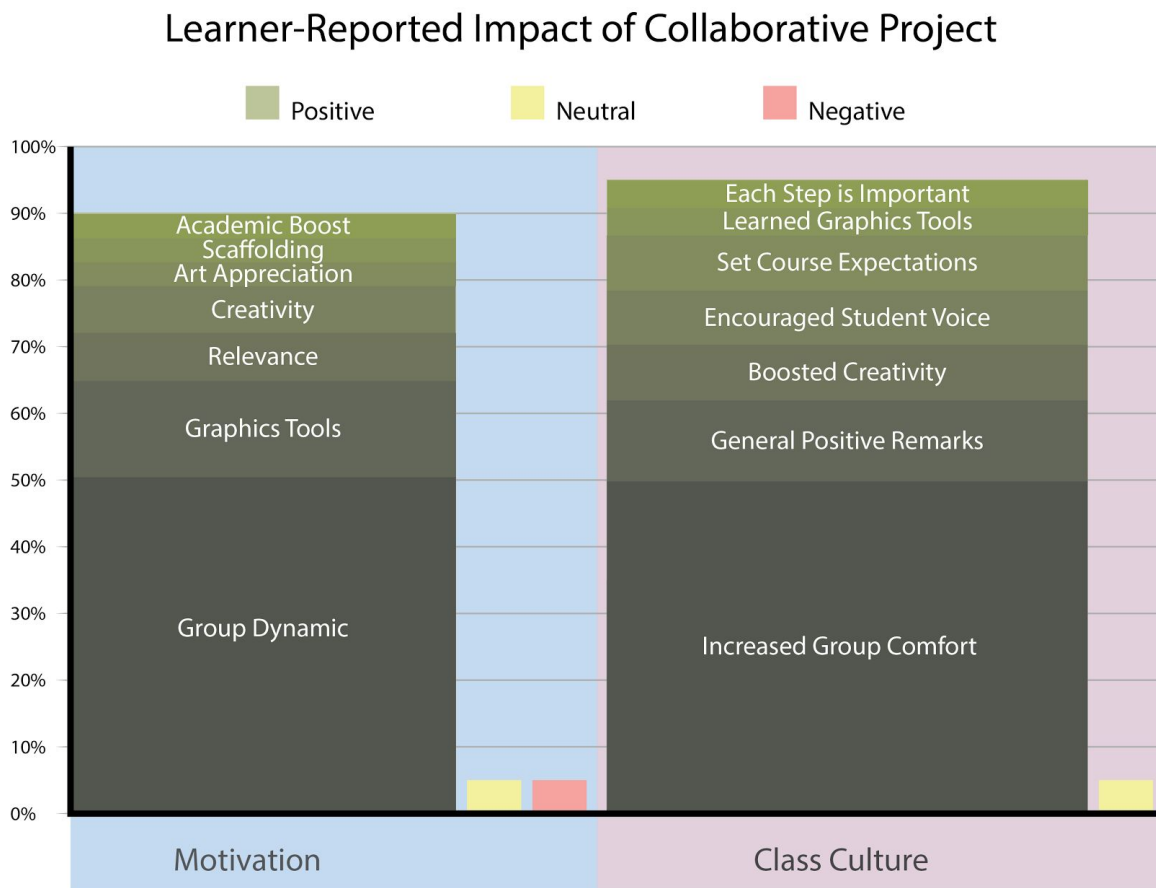

Figure 5. Learner-Reported Impact of Collaborative Project. This bar graph shows categorized student responses to Pre-Post Retrospective Survey open-ended questions about the impact of the collaborative project on student motivation and general class culture.

Learners reported overall high satisfaction with instruction as well. Figure 6 illustrates the frequency of categorized comments made. Specific teaching strategies were most appreciated, being mentioned by almost all respondents. Instructional resources and my attitude as a teacher followed. Half of respondents believed no changes to instruction were needed; however, the suggestions that were made were generally useful, relevant, and specific.

Satisfaction with Instruction

Topics   Suggestions

Strategies
95%
Responsive
Reviews
1:1 Help
Office Hours
Seeks Student Input
Clear Explanations
Industry Standards
Helps in Every Way Possible

No Change
50%

20% Clarification
Simplification

Resources
75%
Videos
Written Directions
Tutorials
Slideshows
Website
Examples
General Resources

15% Enforce Deadlines
More 1:1 Help

Attitude 20%   Passionate   Believes in Students   15% More Engaging
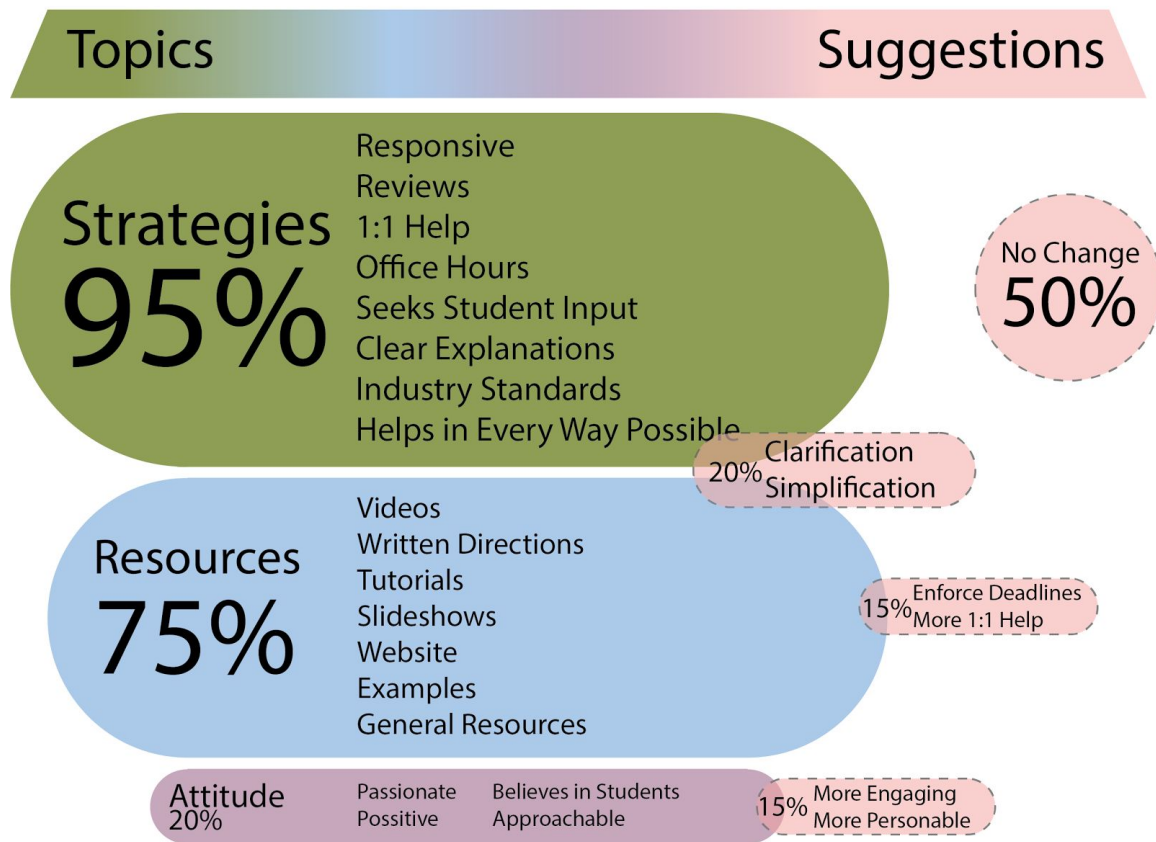   Positive   Approachable   More Personable

Figure 6. Learner Satisfaction with Instruction. This figure illustrates the overwhelming positive reaction to instructional strategies and resources as well as instructor's positive attitude, along with suggested improvements to instruction.

Based on individual and peer group assessment results, student satisfaction with group interaction was generally positive, with three of the five groups reporting excellent teamwork and even requesting to continue working with the same classmates throughout the semester. One group had moderate struggles working together but ended up valuing the wide range of perspectives group members brought to the group. They also valued the ability to submit more than one final advertisement. Student absenteeism was a reliable predictor for learner dissatisfaction with group dynamics and project clarity.

Student interviews prompted further insight. In working with a variety of other people, learners overcame preconceived notions. One student reported moving past her initial hesitance to critique an older group member's work, because she was initially worried about seeming disrespectful. Learners also grew to trust teammates and work with individual strengths and vulnerabilities. A learner described how this newfound knowledge helped his group effectively divide their workload. All interviewees described

being motivated by competitive opportunities incorporated mostly into review activities and suggested expanding upon these in future collaborations.

Assessing grade impact was more complex than anticipated. After completing the collaborative project, individual grades averaged 86.79%, with 12 As, three Bs, one C, two Ds, and two Fs. I have used a flipped curriculum in Art 112 for only the Fall 2016 and Spring 2017 semesters now. In order to measure the impact this action research study project had on academic achievement, I obtained permission to compare grades between these two sections. To increase accuracy, I recalculated grades, taking only assessments common to both semesters into account. I also omitted extra credit points, since the opportunities for these were not consistent from semester to semester. Comparative scores were (2.58%) higher after the collaborative project than following the same assessments the previous semester, rising from an average 80.47% to 83.05%. After this project, four students were earning less than the 70% threshold required for progression through the digital media program or for transferring credits to another institution, and no one had dropped out. The previous semester four students were earning under 70%, and another two had withdrawn due to academic underachievement.

Academic data taken from late in the semester told a different story. The academic benefits resulting from the collaborative project appeared to decrease later in the course as students completed more work individually. Underachievers that benefited from the support of their peers during the project went right back to underachieving when left to their own devices, despite the fact that the community of the classroom remained strong. I theorize academic boost may be maintained when an entire course is run collaboratively; however, I also question if all learners would individually master the content necessary to continue in the digital media program in such a class. I wonder if the underachievers that most benefited from group work might simply rely on the efforts of others to pass the course.

If past research is to be believed, collaborative learning may be the key to boosting student outcomes, retaining and graduating students through LCC's Digital Art and Media programs, and for empowering students with 21st century academic, professionals, and civil skills. In this case, it appears collaboration made a more significant and lasting impact on attitudinal measures and perceived creativity than on academic achievement. Graphics and technology teachers and instructional designers will benefit from the results of this research, as it will further inform methodology in technical fields of study.

Discussion and Conclusions

Low grades have plagued introductory digital art courses at Leeward Community College, resulting in a lowered matriculation through digital media program and extra cost for students that fail. Existing research suggests that social strategies like collaborative, cooperative, and competitive learning are especially effective for increasing student academic and attitudinal outcomes, while also boosting student

creativity. Preliminary findings resulting from a technology-facilitated collaborative project in a flipped-curriculum section of Art 112: Digital Art did, in fact, result in higher observed and student-reported satisfaction rates and academic scores; however the academic boost decreased following the completion collaborative project.

Some factors make it difficult to truly assess whether this collaboration influences academic performance for the course as a whole. In comparing the academic marks to past flipped-curriculum class of Art 112 students, I made sure to only compare those activities that were the same for both. The section in the study had additional activities focused around the collaboration itself that the previous class had not. Accordingly, they also had more time early on to work through the content that the other class of students completed. Last, due to the extended timeline, one project was taken out of the course. A creative assignment, with less weight on the overall grade was substituted in its place. This last fact may contribute to differing academic scores, especially at the end of the semester; however, it did not alter preliminary findings for this action research study, which were concluded at the end of the initial collaborative project.

As is often the case with collaborative work, group formation was hit-or-miss in this project. All teams earned a B or better overall; however satisfaction with group interaction was affected by absenteeism and individuals' lack of response to team communications. Although research suggests grouping diverse skillsets and learning styles (G. D. C. Team, 2015), as I did, increases overall learning and achievement of underachievers, other findings suggest grouping those with similar academic achievement to improve learner satisfaction (Margulieux, Majerich, & McCracken, 2013). Grouping students this way would likely mean putting the collaborative project until later in the semester, which may also lower the overall outcome improvements resulting from this project. Perhaps students themselves could decide consequences and alternate group arrangements in the event agreed-upon group norms are broken. Adding this contract-like accountability to group-formation documents may motivate students to follow-through and increase student satisfaction in the event someone fails to meet obligations. Regardless of difficulties with a few individual group members, findings suggest this initial collaboration helped create a strong sense of community, helped students get oriented to class procedures and expectations, and improved academic outcomes, especially for those who may have otherwise dropped out.

As a side effect of this study, I noticed that a number of students were not coming to class prepared to demonstrate learning of flipped content. As it is only my second semester teaching my face-to-face course this way, I benefited from further research into methodology for effectively holding students accountable in this type of instructional setting. Shortly after the project concluded, I began holding small quizzes over content students were assigned to review before class and have found this method to have positively affected both grades and student preparation (Enfield, 2013). In the future, I also plan to add review questions for students to consider as they look over flipped content and will make concerted efforts to be more consistent about checking individual sketches and drafts at the beginning of class.

To increase learner motivation, I hope to increase the number and scope of competitive activities. Additionally, I am considering assigning stable group roles, such as leader, communications expert, and secretary, with defined jobs. Existing protocols had predefined roles through which students rotated, but stable job descriptions may encourage learners to live up to their roles. Last, I hope to continue to improve the usability and design of my module and LMS in general, to make navigating coursework more intuitive and make the module appeal more accurately represent the creativity of course content.

Results of this study will impact graphics instructors, students, instructional designers, administrators, and community groups interested in partnering with design programs. Additional research needs to be done on how post-secondary students best learn graphic design, as a separate area of study from media studies associated with other disciplines or fine art.

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APPENDIX A
Small Group Interaction Protocol Examples

Activity 2: Ad Sketch Feedback Protocol (35 Minutes)

1. Group members each choose a different letter A, B, C, or D
2. Bring your sketches and a pen/pencil with you to meet all students with the same letter assignment as you (from different groups)
3. You will take turns showing your new partners your 3 different sketch ideas for your page and getting feedback.

Artist: Do *NOT* explain your images unless the others cannot tell what they are - Just listen.

Critical Friends (those giving feedback):

- For each round of feedback, a different person will be note-taker, noting thoughts others share (and your own feedback) for the artist.
- Look at sketches, & pick out visual clues, answering the following questions:

    1. What is the message of the ad?
    2. What is being sold?
    3. What kind of attitude or mood is being portrayed? How?
    4. Who do you think the target audience is? Why?
    5. Which sketch is the most creative? Why?
    6. Which is most *effective* at selling the product? Why?

Artist: Clarify the ideas presented in the creative brief (pull this up if necessary).

Together:

- Come up with ways of improving the favorite sketch to more clearly answer the needs in the creative brief, and/or add visual interest.
- Discuss a new possible sketch idea for this person.

Figure A1. Ad Sketch Feedback Protocol. Instructions directed learners on giving constructive feedback to peers.

Activity: Reese v. Colluci Case (30 Minutes)

- In Forums, you read about the Reece v. Colluci Copyright Infringement case and wrote points for both sides,
- In class, I will now assign you to one side of the case.
- Students that did not do the forums assignment will be assigned to serve as judges.
- Each side will have time to argue their case before judges determine the outcome.
- Winners will receive *extra credit!!!*

Figure A2. Copyright Case Study Protocol. Instructions directed learners to apply their knowledge of copyright law in supporting one party in the Reese v. Colluci copyright infringement case.

Review (30 minutes):

- Masking in Photoshop
- Working with Fonts
- Adjustment Layers

In class, your groups will be working quickly to create an image that communicates your feelings on a given topic. You will be asked to work together to create a cohesive image that incorporates masked imagery, type, and adjustment layers (see links above and videos from Ad 1.5) to clearly communicate an idea about your topic. The group that best demonstrates these skills *and* crafts an intriguing message will receive extra credit! (To be followed by a Q & A session).

Figure A3. Graphics Skill Assessment Protocol. Instructions prepare learners to work with a group under time constraints to demonstrate technical design and creative skills to a spontaneous prompt.

Collaborative Advertisement Project Learning Module Snapshots

Figure B1. Collaborative Advertisement Introductory Module. Google Site Module introducing the Collaborative Advertisement Project.
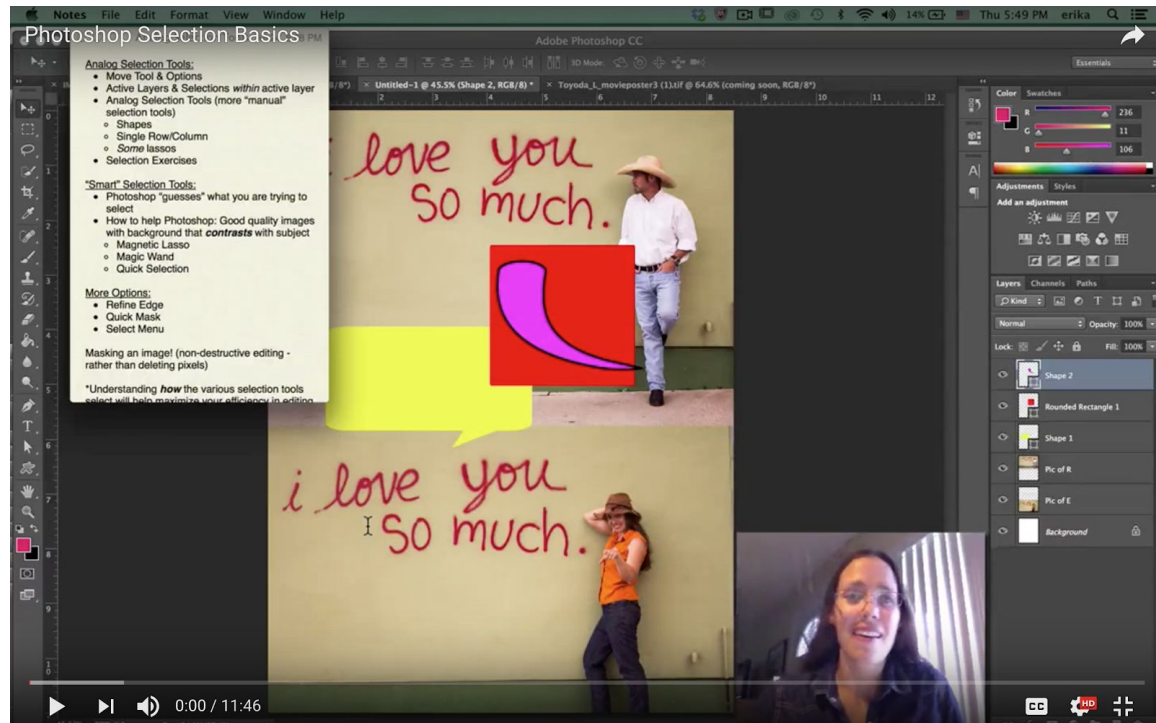
Figure B2. Photoshop Demonstration Video Example. Screenshot from a Photoshop demonstration about various selection tools and options in Photoshop.
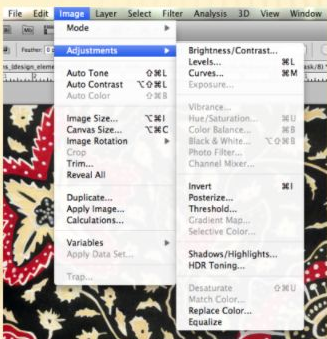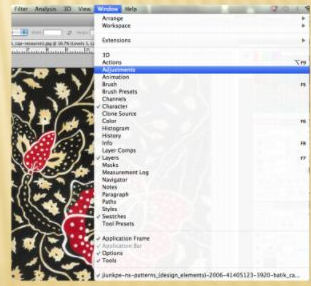

Figure B3. Slide Example. Screenshot from a slideshow about adjustment layers in Photoshop.

Activities

A list of activities you want your students to do for the week's topic. You can choose to make a table that has a column for activity/task, location (i.e. where to submit completed activity), and due date.

Due	Activity	Location
1/18, 9am	Establishing a Group Google Doc	Laulima > Submissions
1/18, 9am	Company Research Google Doc	Laulima > Submissions
1/18, 9am	Locate & bring one advertisement (for any company) that you find particularly innovative. Submit the image in Forums, & be able to explain your reasoning in class.	Laulima > Forums
1/18, 9am	Create 3 Rough Sketches for Ad content and layout	In Class

Assessments

A list of assessments (for the activities) and the points for each. You can choose to make a table that has a column for the assessment and another column for the point value. The assessment text in the table can also be hyperlinked to a rubric document.

Assessment	Rubric	Points
Establishing a Group Google Doc, Company Research Google Doc	Must reflect an effort to complete work accurately, and is turned in on time and as directed (location, file name and format). All group members receive credit/no credit.	2.5 each
Found Advertisement	Must reflect an effort to complete work accurately, and is turned in on time and as directed (location, file name and format). Quality of interaction required for credit.	2.5
Ad Sketches	Must reflect an effort to complete work thoughtfully, demonstrating a variety of visual solutions. Must also be turned in on time and as directed (location, file name and format).	2.5

Resources

Take notes for possible pop quiz!!!

- Keyboard Shortcuts
- Selection Tools
- Deconstruction of a Digital Image
- Advertisement Handout

Figure B4. Module Page Tables Example. Activities, Assessments, and Resources tables were consistently located at the bottom of each page of the Google Sites learning module to help students understand course deliverables. When relevant, activities were accompanied by video and written instructions.
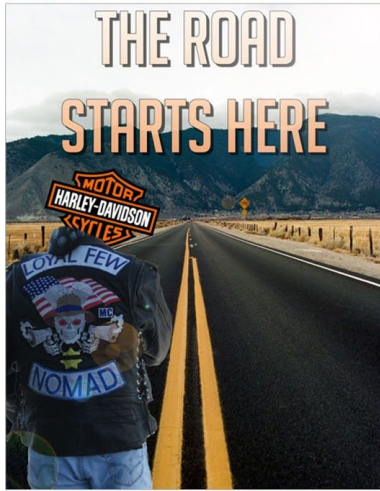
APPENDIX C
Student In-Progress Artifacts

Figure C1. Student Sketched Ad Layout Variations.This figure shows student-made alternate layout options for the Hawaiian Sun Advertisement.

Figure C2. Collaborative Project Digital Draft Variations. These images are the Adobo Addicts' Group Digital Drafts for Hawaiian Sun Advertisement Images.

Collaborative Project Final Images

Collaborative Project Assessments

Group Name: Project Grade Breakdown Total Score: /40		Project 1: Collaborative Advertisement				
Grading Criteria	A (100-90%)	B (89-80%)	C (79-70%)	D (69-60%)	F (59-0%)	
Design Concepts: (10 points max) ● Demonstrates Elements of Art and Principles of Design to strengthen focal point/message. ● Effective eye flow & visual hierarchy hierarchy ● Use of visual interest to keep viewer's attention. ● Fonts choice supports text, image, & concept ● Image & Text are cohesive & unified.						
Technical Concepts: (10 Points max) ● Correct Format (color mode, orientation, size, file type, adherence to safe guides) ● Demonstrates effective use of Photoshop layers and tools ● Consistent/Well-crafted Work ● Layers are labeled ● Page is clean and professional ● All required elements for page are present (Headline, Tagline, logo, imagery)						
Supporting materials (10 points max) - Submitted digital files for: ● Thumbnail & Rough sketches ● final project as: RGB .tif and RGB .jpg ● Design Brief, Group Self-Assessment, & Works cited						
Visual Communication (10 Points Max) ● Ideas from creative brief were incorporated ● Clarity of concept ● Group strived to create a novel (rather than obvious or literal translation) advertisement depiction ● Professional In-Class Presentation						

Note: Individual Participation Assessments will be administered separately.
Additional Comments:

Figure E1. Collaborative Project Group Assessment Form. This figure illustrates the rubric used in grading the group portion of the Collaborative Advertisement Project.

Peer and Self Evaluation Form for Group Work

Your name _____

Replace the final word in the URL (either "sharing" or "edit" to "**copy**" to copy this to your Google Drive. Complete the form to evaluate both **you AND each of your group members.** Once done, make sure to Share with your instructor, Erika Molyneux, at erikaj@hawaii.edu.

Write the name of each of your group members in a separate column. For each person, indicate the extent to which you agree with the statement on the left, using a scale of 1-4 (1=strongly disagree; 2=disagree; 3=agree; 4=strongly agree). Total the numbers in each column.

Evaluation Criteria	Group member:	Group member:	Group member:	Group member:
Attends group meetings regularly and arrives on time.				
Contributes meaningfully to group discussions.				
Completes group assignments on time.				
Prepares work in a quality manner.				
Demonstrates a cooperative and supportive attitude.				
Contributes significantly to the success of the project.				
TOTALS				

Figure E2. Collaborative Project Peer and Self Evaluation Form (Page 1). This figure illustrates the rubric used to assess individual contributions during the Collaborative Advertisement Project. Page 2 posed the following open-ended questions:
1. How effectively did your group work?
2. Were the behaviors of any of your team members particularly valuable or detrimental to the team? Explain.
3. What did you learn about working in a group from this project that you will carry into your next group experience?

Design Brief Template

A *design brief* is a written description and identification of your project. A new *design brief* should be written and turned in with each project. This *design brief* should be typed for legibility and professional purposes. The writing style and content of these *design briefs* will be considered in grading. Please write in complete sentences and use proper grammar and punctuation. The *design brief* is important in helping you learn to articulate the ideas and concept behind your design.

The following should be used as the format for each design brief:

Name:
Class:
Semester and year:
Project Title:

Description of Project (to your understanding):

The description of the project should include the details explaining your understanding of what you were being asked to do to successfully complete the project. This description should be several sentences to several paragraphs long.

Process:

Clearly describe the process, the steps used, in completing the project. This section should describe the evolution of your project and should also be several sentences to several paragraphs long.

Description of Composition/Concept:

This text needs to describe your particular idea for answering the project requirements. The description of the composition should explain layout choices and rely heavily upon design vocabulary and typographic terms. Once again this section should be several sentences to several paragraphs long.

What You Think You Did Well and What You Would Have Done Differently:

This needs to detail accomplishments, struggles, frustrations, and things you would change if you had more time, as well how you overcame difficulties.

Summative Semi-Structured Interview

Greeting and Information about Research:

Hello! Thanks for taking time out of your busy schedule to take part in this interview. The purpose of this interview is to examine how collaboration influences student achievement and satisfaction in Art 112: Digital Art at Leeward Community College. This action research study is being conducted as part of my Master's Degree requirements in Learning Design and Technology at The University of Hawaii at Manoa.

Reminder of Voluntary Consent & Participation:

Please remember that participation in this interview is completely voluntary. You do not have to answer questions if you do not want to, and you may stop the interview at any time. Participation will also not affect your grades or status at Leeward Community College. If you do choose to continue participating, please answer as candidly and specifically as possible in order to help me understand your perspective. Your feedback will be used to help shape this semester's classroom experience moving forward as much as possible and will help me determine how to improve the course for future learners.

Topics:

- Satisfaction
- Motivation
- Academic Success
- Collaboration
- Process
- General Reflection

Possible Questions:

General Experience (past or present):
- Can you describe the class where you felt most satisfied with your learning environment? (For example, what kinds of interactions did you have with the teacher and other students, and what kind of activities did you do?)
- What types of activities motivate you most in the classroom?
- What kind of classroom resources best help you to learn?
- Describe a situation where you took great pride in your learning.
- What do you remember about your best classroom experiences?
- What do you remember about your worst classroom experiences?

Collaborative Project:
- Based on your experience, what do you consider strengths and weaknesses of collaborative learning this semester?
- Describe how your group divided workload.

- Describe the process your group took in finishing collaborative tasks.
- In general, how do you think collaborative work influenced your academic performance so far this semester?
- How did working collaboratively influence your *quality* of learning?
- How did working collaboratively influence your attitude toward others in class?
- How did working collaboratively influence your overall motivation in class?
- Would you recommend this kind of collaborative work to other teachers? Why or why not?
- Can you think of ways to improve the collaborative project from a learner's point of view?
- How do you foresee using the skills you've learned so far in other areas of your life?

*Note: Answers could address collaborative, interpersonal, design-based, or technical skills and could apply to academic, professional, or secular settings.

- Are there any other thoughts you'd like to add regarding your classroom experience in Art 112 this semester?

Thanks again for your participation! Your feedback will be taken into consideration in how I shape the course for the rest of the semester and for future learners, and it will inform the research results I share with other educators and instructional designers!

Pre-Post Retrospective Survey

Art 112 Collaborative Project Retrospective Survey

for Boosting Student Achievement through Collaboration in Digital Art, an action research study, by Erika Molyneux

Introduction

Hello, and thank you for participating in an action research study assessing the impact of collaboration in this in Art 112: Digital Art course at Leeward Community College. You were selected for this study based on your enrollment in the course, and the researcher anticipates that collaboration will benefit the majority of students, both academic achievement and in classroom satisfaction.

This retrospective survey asks you to reflect on how your knowledge and attitudes have changed between the beginning of class and completion of the Collaborative Advertisement Project. Most questions are scaled, allowing you to choose the answer that best reflects your situation, and several questions are open-ended for you to report more specific information about your experience in the course so far.

Your participation in this survey is completely voluntary. Should you proceed, your identity will be kept completely anonymous while taking this survey, meaning there will be no way of tracing your answers back to you personally. As such, please feel free to be completely candid and forthcoming about your experience.

The survey will likely take approximately fifteen to twenty minutes to complete and should be completed by the end of class. Thanks again for your participation. The results of this research will be used to improve the current course for the remainder of the semester and future versions of the class.

Start this form over.

Student Satisfaction

Scaled Questions

Rate your level of agreement with the following statements in relation to your experience both before AND after participating in this collaborative project.

1. My motivation to attend class regularly...

1a. prior to the collaborative project was
Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

1b. after the collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

2. My willingness to actively participate in classroom activities...

2a. prior to this collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

2b. after this collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

3. My interest in class content...

3a. prior to this collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

3b. after this collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

4. My comfort level in asking questions in class...

4a. prior to this collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

4b. after this collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

5. My comfort level in working with others...

5a. prior to this collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

5b. after this collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

6. My confidence that I will have my questions (either by the instructor or other students) answered...

6a. prior to this collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

6b. after this collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

7. My general attitude about the classroom experience...

7a. prior to this collaborative project was
Mark only one oval.

	1	2	3	4	5	
Very Negative	◯	◯	◯	◯	◯	Very Positive

7b. after this collaborative project was
Mark only one oval.

	1	2	3	4	5	
Very Negative	◯	◯	◯	◯	◯	Very Positive

8. My perception of how much my Art 112 classmates cared about my success...

8a. prior to this collaborative project was
Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

8b. after this collaborative project was
Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

Open-Ended Questions

Please type your response to the following questions. Be as specific as possible in your answer.

9. How would you describe the overall influence of this initial project on your academic motivation in Art 112?

_____

_____

_____

_____

_____

10. How would you describe the overall influence of this initial project on the classroom culture in Art 112?

_____

_____

_____

_____

_____

Satisfaction with Instructor

Scaled Questions

Rate your level of agreement with the following statements.

1. My instructor encourages me to try my best in class.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

2. My instructor cares about my success.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

3. My instructor communicates classroom information clearly.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

4. My instructor is passionate about digital art.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

5. My Art 112 instructor is knowledgeable about digital art.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

6. My Art 112 instructor's teaching strategies help me understand classroom content.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

6. My Art 112 instructor's teaching strategies help me understand classroom content.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

7. My Art 112 instructor is responsive to my requests for help.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

8. My Art 112 instructor offers opportunity for student input.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

Open-Ended Questions

Please type your response to the following questions. Be as specific as possible in your answer.

9. How does your instructor help you learn?

_____

_____

_____

_____

_____

10. How could your instructor better meet your needs as a learner?

_____

_____

_____

_____

_____

Satisfaction with Instruction

Scaled Questions

Rate your level of agreement with the following statements.

1. The classroom environment is conducive to learning: Instructional environment.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

2. I feel safe in the classroom.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

3. I feel comfortable to voice my thoughts in the Art 112.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

4. Instructional resources helped me understand classroom content.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

5. Instructional resources are user friendly.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

6. The flipped classroom strategy helps me use lab time efficiently.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

7. The flipped classroom strategy maximizes the opportunity to receive help in-class.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

8. Collaborative activities help me learn.
Mark only one oval.

	1	2	3	4	5	
Strongly Disagree	◯	◯	◯	◯	◯	Strongly Agree

9. My confidence in creating digital art

9a. before the collaborative project was
Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

9b. after the collaborative project was
Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

Open-Ended Questions

Please type your response to the following questions. Be as specific as possible in your answer.

10. How do the instructional resources help you learn?

_____

_____

_____

_____

_____

11. How could resources be improved to better meet your needs as a learner?

_____

_____

_____

_____

_____

12. How will you utilize skills gained in Art 112 outside this particular class?

_____

_____

_____

_____

_____

Competence with Technology

Scaled Questions:

Rate your level of agreement with the following statements in relation to your experience both before AND after participating in this collaborative project.

1. My confidence in using Laulima:

1a. before the collaborative project was
Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

1b. after the collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

2. My confidence in using Photoshop:

2a. before the collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

2b. after the collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

3. My confidence in using Google Docs

3a. before the collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

3b. after the collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

4. My confidence in using Google Drive

4a. before the collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

4b. after the collaborative project was
Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

5. My confidence in using lab computers to complete coursework:

5a. before the collaborative project was
Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

5b. after the collaborative project was
Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

6. My confidence in using electronic communications (email, messenger, social media, text) to complete coursework:

6a. before the collaborative project was
Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

56b. after the collaborative project was
Mark only one oval.

	1	2	3	4	5	
Very Low	◯	◯	◯	◯	◯	Very High

7. My confidence in using my personal computers to complete coursework:

7a. before the collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Negative	◯	◯	◯	◯	◯	Very Positive

7b. after the collaborative project was

Mark only one oval.

	1	2	3	4	5	
Very Negative	◯	◯	◯	◯	◯	Very Positive

Open-Ended Questions:

Please type your response to the following questions. Be as specific as possible in your answer.

8. Describe how this initial project affected your ability to use of various technologies (Laulima, Photoshop, Google Applications, digital communications, computer, and others) in completing classwork in Art 112?

_____

_____

_____

_____

_____

Classroom Group Observation Protocol

For Teacher Use

Purpose:

To understand how collaborative work influences academic and attitudinal outcomes in Art 112

Intended Outcomes:

Students…

- Are engaged
- Demonstrate understanding of content
- Share their ideas

- Cooperate
- Collaborate
- Follow Collaboration Protocols

(Have book of protocols to use in group interactions)

Directions:

Fill in the table on the next page, noting the appropriate number of students displaying each task at the designated times, along with notes. Recording should not take more than five minutes. For some categories, both positive and negative outcomes are shown, because *not* displaying a positive outcome does not necessarily a student will always be demonstrating a negative outcome, and vice versa. Between recording times, make sure to continue to correct, praise, and check in with groups.

*Note: The "Interaction Protocol Used" designation refers to protocols I assign to govern student interaction during the classroom. Some of these protocols will be found, while others were created from scratch as is deemed necessary.

Date:	Day # of Unit:	Interaction Protocol Used:		Task:	
Learning Goal/Objective:					
Number of Students:	Males:	Females:	DMED Majors:	17-30 years old:	30+ years old:
	ELL:	Vets:	Identified Disabled Students:	Students Absent:	

	Class Tally (in approximate %)															Observations
	Positive										Negative					
Time	1	2	3	4	5	6	7	8	9	10	1	2	3	4	5	

Positive Behaviors:
1: Listening / Watching
2: Contributing to discussions
3: Working collaboratively
4: On-task
5: Asking questions
6: Uses technology effectively
7: Proper use of terminology
8: Demonstrates Compositional Competence (Visual)
9: Positive Demeanor (posture, expression, tone, language)
10. Peer Teaching

Negative Behaviors:
1: Withdrawn from group
2: Uses technology inappropriately
3: Incorrect use of terminology
4: Obvious misunderstanding of compositional concepts (Visual)
5. Negative/Apathetic Demeanor (posture, expression, tone, language)

*Negative behaviors provided when *not displaying* a positive behavior does *not necessarily* mean one was displaying a negative behavior.

Notes:

Collaborative Advertisement Project

For this project, you will be working as part of a design team tasked with creating an advertisement for one of the well-known companies below. The company representatives have supplied you with a logo and basic creative brief and giving basic background on the company and its goals for this advertisement. Read the linked creative briefs to better understand the needs of each client.

- Harley Davidson (logo)
- Hawaiian Air (logo)
- Hawaiian Sun (logo)

- Kleenex (logo)
- Raisin Bran (logo)

See examples of past student work!

After reading the creative briefs above, decide on your top three choices of company, and the reasons you are interested in each. Post this information in the Company Choice Forum in Laulima. You will be organized into groups based on your responses.

Technical Guidelines:

Size: 11" X 8.5" at 150 ppi resolution
Color mode: RGB
Format: flat JPG *AND* layered .TIF versions
Note: Remember to organize and label your layers!

Required Elements:

Most Important!!! Make sure you are answering the needs expressed in your company's creative brief!
- Your own headline
- Tagline (included in creative brief) b. Who is your audience?
- Logo (provided above)
- Imagery supporting your concept
- Conscious use of the Elements of Art & Principles of Design
  - (click HERE for version on white background)
- Non-destructive editing, including masking and adjustment layers

Supporting Documents:

- Rough Sketches (3 per group member - saved as .jpgs)
- Computer (Comp) Sketch (1 per group member - saved as .jpgs - could be picture from selections)
- Digital Drafts (could be from in-progress critique, 1 per group member) - saved as layered .psd or .tif files
- Individual Group Member Assessment (each group member fills this out individually and shares with instructor)
- Team Assessment (shared with group members and instructor)
- Group Design Brief Reflection
- Images Folder containing:
  - External (not made directly in Photoshop) Images
  - Works Cited stating the source of all external images
Note: You may only use images that you are legally allowed to use.

Submitting Work:

On or before the posted deadline:

1. Place all documents in a Google Drive Folder labeled as "Groupname Ad" (e.g. RoughRiders Ad) and shared with all group members and erikaj@hawaii.edu (Erika Molyneux, your instructor).
2. Use the same naming conventions for your project files "Groupname_Ad" (e.g. RoughRiders_Ad.tif)
3. Place all external images and your works cited (those not made directly in Photoshop) in a sub-folder titled "images."
4. Place sketches and work from individual group members in sub-folders with their names.
5. Get a share link and post it in Laulima > Submissions.

Grading Criteria (Total 50 points)

Group:
* Design Concepts (10 points)
* Technical Concepts/Application (10 points)
*Supporting Materials (10 points)
*Visual Communication/Effort (10 points)

*Individual Participation & Group Contributions (10 points)

Learning Objectives

* Apply creative problem solving
* Demonstrate a basic understanding of image creation in Photoshop
* Demonstrate proficiency in working with layers of imagery
* Demonstrate the basic understanding of basic compositional elements and principles
* Demonstrate non-destructive editing
* Demonstrate the basic understanding of a creating a pixel-based digital image

HAWAIIAN SUN

Creative Brief

Project Summary:
Hawaiian Sun Products, Inc. is a Hawaii based corporation that was founded in 1952. It is a locally owned company that produces tropical fruit juices, preserves, chocolate covered macadamia nuts and a variety of other delicious food products. Hawaiian Sun takes pride in producing the best quality products that are made from the freshest and tastiest ingredients grown in the islands.

Target Audience:
Hawaii local men and women, ages 30 – 65, middle income earners. These people are looking to purchase gifts for friends and family on the mainland.

Perception/Tone/Guidelines:
Tropical, fun, exciting, colorful

Communication Strategy:
Hawaiian Sun wants to highlight their products, focusing on their tradition of providing high quality made in Hawaii products for over 55 years.

Competitive Positioning:
Ito-en (Aloha Maid), Hawaiian Host, Hershey's Mauna Loa

Single-Minded Message: Try Hawaiian Sun's products.

Tagline: "Enjoy the tropical tastes."

Establishing a group name and norms. Instructions for group member collaboration on creating a group name and acceptable norms for member behavior and work habits.

Establishing a group name and norms

For this activity, group members will choose a letter (A, B, C, or D).
Students A and B will be secretaries for the two activities below.
Student C will be reporter and should be familiar with Google Docs and sharing documents.
Student D will be editor and is responsible for ensuring all grammar and spelling are correct.

Creating Norms

What *are* group norms?

Group norms are an informal code of conduct guiding group interactions (*behavior norms*) and task management (*work norms*). Norms are usually developed to make sure all group members feel included and respected and tasks are completed well and efficiently. Creating and adhering to these norms helps create a sense of community and mutual respect.

How to establish group norms (10 minutes):

1. Each student in the group is given 3 minutes to individually list guidelines (on paper or digitally) that he or she deems important to either of the following:
   a. **Behavior** (how group members interact)
   b. **Work** (how tasks are managed and completed - This could include guidelines for timely responses to each other's communications)
2. *Student A* will be secretary. Student B will be recorder.
3. Each student shares one guideline that he or she came up with.
4. The secretary notes each idea on a new sheet of paper or digitally, placing each in an appropriate section or column for either behavior or work guidelines.
5. Each student shares ideas until all ideas are exhausted.
6. As a group, students look over the list, asking clarification of confusing guidelines, deleting duplicates or those deemed unnecessary, and rewording important ideas to the satisfaction of all.
7. *Student B* is responsible for editing the final list and sharing it electronically with all group members and instructor.

Naming the group (5-10 minutes)

Giving your group a custom name is a great way to start taking ownership of your new group. Names are often related to the function of the group, but they may also take the form of a shared interest or inside joke. (see next page for directions)

Group Final Presentation Rubric

	Sophisticated	Competent	Not Yet Competent
Participation			
All group members are required to participate and speak during the presentation.	All group members participate equally.	Most group members participate and are knowledgeable about their task and project. (Perhaps one is less active than others)	Not all group members participate
Group members demonstrate a breadth of knowledge about the project requirements, their client's needs, and their group's solutions, as demonstrated in the ability to use terminology from class, present relevant information about the project, and answer questions.	All group members are knowledgeable about their task and project.	Most group members are knowledgeable about their task and project. (Perhaps one demonstrates less knowledge than others)	Not all group members or are knowledgeable about their task and project.
Content of Presentation			
Advertisement Image(s)	Image(s) are high quality & technically polished and composed advertisements relevant to presentation content	Image(s) are good quality advertisements relevant to presentation content	Image(s) are low quality, missing, or don't make sense in context of the presentation
Clients Needs	Speaker clearly articulates how advertisement solutions meet all the needs presented in the creative brief	Speaker clearly articulates how advertisement solutions meet some of the needs presented in the creative brief	Speaker is unclear about how advertisement solutions meet the needs presented in the creative brief, perhaps addressing the topic only minimally

Composition	Speaker clearly articulates important compositional considerations, including elements, principles, and rules advertisement images utilize.	Speaker articulates some compositional considerations advertisement images utilize.	Speaker articulates minimal to no compositional considerations advertisement images utilize.
Evolution	Speaker clearly articulates how the group worked together to overcome difficulties and how ideas, skills, and compositions evolved throughout the project.	Speaker touches on how the group worked together to overcome difficulties and how ideas, skills, and compositions evolved throughout the project.	Speaker is unclear about or minimally addresses group and project evolution.
Reflection	Clearly articulates what worked well and why, what did not work well and why, and ways to increase effectiveness and efficiency of group process in the future, considering self, other group members, and group as a whole	Discusses only two of the three; discusses group without discussing self; discusses self without discussing group	Speaker is unclear about what worked well and why, what didn't work well and why, how to improve
Communication			
Clarity (e.g. explains ideas well, integrates with images, demonstrates knowledge of key points, responds well to questions)	Presentation is coherent, with clear language use and explanations; speaker demonstrates intimate knowledge of the subject	Presentation is coherent for the most part, but missing 1 or 2 important elements	Presentation lacks coherence
Style (e.g. speaks in sentences, clear enunciation, fluent delivery, well paced, maintains eye contact, fits time requirement, clearly practiced)	Presentation is polished, speaker uses sentences, enunciates well, is fluent in the delivery, maintains an effective pace and eye contact, doesn't run over allotted time	Presentation is polished, for the most part, but missing 1 or 2 important elements	Presentation is not polished