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# Walden University

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Walden University
2018

Abstract

Perceptions About Hands-On Art Making by Non-Art Major Online Students

by

Gayle Lynn Nelson

MA, Syracuse University, 2004

BS, Troy State University, 2001

Project Study Submitted in Partial Fulfillment

of the Requirements for the Degree of

Doctor of Education

Walden University

August 2018

## Abstract

As higher education moves increasingly to online and hybrid programs, more students will be taking art appreciation courses virtually. The research that exists on student perceptions related to hands-on art making suggests that active creation is valuable in fostering creativity, inspiring knowledge, and supporting and motivating students. The purpose of this case study was to explore non-art major, college-level students' experiences, perceptions, and reflections of an active learning component within an online art appreciation class delivered at a public university in the southeastern United States. Three research questions were developed to explore the students' experiences, perceptions, and reflections of this hands-on art making component. The conceptual framework was based on the combined work of prominent theoreticians, educators and scholars in the arts including Dewey, Piaget, Bruner, Gardner, and Eisner. To complete this case study, in-depth interviews were conducted with 10 non-art major, college level students (enrolled in online art appreciation during the 2015-16 academic year) and included discussion about a specific art work that each student made. The interview data was analyzed using open-coded thematic analysis. The overall findings indicated that: there is an emotional response to hands-on art making, appropriate faculty instruction is an important factor in actively engaged learning, and students gain knowledge through the active learning component of the online art appreciation class. Findings were used to design a 3-day professional development workshop. Implications for educators include advocating for variations in art coursework for online students.

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# Dedication

This doctoral project study is dedicated to my family and friends. To my children: thank you all for your patience as I completed my studies. Thank you to Sarah—the best English teacher anywhere—who not only edited, but supported me throughout this cumbersome journey. I love you, daughter. To Jacob and Connor, my outstanding sons—thank you for faithfully listening to my frequent grumbles. I love you. Thank you to my hero and help-mate, Selena, who endured my tears, ramblings, and profanity over the last seven years. You brought me coffee and advice, but especially encouragement and support. You are the vertical-thinking yang to my lateral-thinking yin. I love you.

Loubna and Inga, thank you for editing, but mostly for your loving, continuing friendship. Your cheers helped me endure. Dr. Morin—Victoria—thank you not only for your in-depth editing, but for your encouragement during my doctoral journey. I love you friends.

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Section 1: The Problem

## Introduction

As higher education moves increasingly to online and hybrid programs (Allen, Seaman, Poulin, & Straut, 2016; Rodriguez, 2013), more students will be taking art appreciation courses virtually (Hamzah & Aziz, 2012; Quinn, 2011). Limited research exists about the perceptions of hands-on art making in non-art major, online art appreciation courses, but, while this local problem is limited, it is not isolated. Rather, this local problem resonates with both trends in higher education and with the larger conversation about the value of visual arts for students of all ages, from elementary school through college. The research that does exist on student perceptions suggests that hands-on creation is valuable in fostering creativity, inspiring learning, and supporting and motivating students (Clarke & Cripps, 2012; Cohan, 2013; Quinn 2011).

The college of art administration at a local university expressed the need for additional information on students' experiences with and perceptions about active learning components in online art classes. The chair of the art department expressed interest in the completion of a qualitative case study and its potential findings to consider future curriculum implications in the online art appreciation course component design.

In addition to the queries of the college of art administration, the need to continue investigating the specific contributions that hands-on art making provides has been noted repeatedly in the arts and human development literature (Burton, Horowitz, & Abeles, 1999; Clark & Cripps, 2012; Hetland, Winner, Veenema, & Sheridan, 2013; Marshall, 2014; Remer, 2010; Zimmerman, 2013). Furthermore, it has been suggested that if

instructors are encouraged to integrate a hands-on component in their course program, this requirement may lead to improved student engagement and knowledge through active hands-on learning (Lombardi, Hicks, Thompson, & Marbach-Ad, 2014). Burton et al. (1999) noted that hands-on art making in an art-rich curriculum may promote increased student learning across disciplines. Although limited research exists on student perceptions, researchers suggested that hands-on creation is valuable in producing an inspiration for learning, and supporting and motivating students (Cohan, 2013; Quinn, 2011).

The purpose of the qualitative case study was to explore non-art major, college-level students' experiences, perceptions, and reflections of an active learning component within an online art appreciation class. This case study may promote a better understanding of how hands-on art making can foster creativity, allow students to externalize, change perceptions, inspire knowledge, and motivate students to learn more effectively.

I based the conceptual framework for this qualitative case study on the principles of constructivism, including Dewey's (1938) theory of experiential education, Piaget's (1950) theory of constructivist learning, and Bruner's (1966) theory of active learning, as well as the combined work of a number of prominent educators and scholars of arts education, including Gardner (1982) and Eisner (2002).

In the following sections, I will present the significance of the local problem, discuss a possible source of information about the problem, and present the research questions guiding this qualitative case study. I will then present the conceptual

framework that I used to coordinate the principles of the constructivist framework and conclude with an in-depth review of the research literature, including arts and education, and current technological applications and resources.

## Definition of the Problem

Located in the southeastern United States, Southeastern Ridge University (SERU, pseudonym) is a regionally accredited public university with a student enrollment of approximately 18,000 and course enrollments of approximately 69,000 in 2015 (---- University, 2015). SERU offers both on campus and online courses. SERU's online art appreciation courses were instituted in 2006 and operate on a term basis, five terms per year. In 2016, the College of Art employed an average of 10 full-time faculty and adjunct instructors for the approximately six online art appreciation course sections per term. Each course section averaged 22 students per class, all of whom were non-art majors. There were approximately 670 online students enrolled annually, averaging 134 students enrolled each term for this one art appreciation course.

The college of art administration and chair of the art department at this local university expressed the need for additional information on students' experiences with and perceptions about active learning components in online art classes, in order to consider future curriculum implications in the online art appreciation course component design. Currently, this information is non-existent, but it resonates with both trends in higher education and with the larger conversation about the value of visual arts for students of all ages, from elementary school through college. The research that does exist on student perceptions suggests that hands-on creation is valuable in fostering creativity,

allowing students to externalize, changing perceptions, and motivating students to learn more effectively (Clarke & Cripps, 2012; Cohan, 2013; Quinn, 2011)

The local problem is related to two more general problems in education. The first problem is the need to know more about the effects of active learning on higher education students, especially in online settings, because higher education is moving increasingly to online and hybrid programs (Allen, Seaman, Poulin, & Straut, 2016; Rodriguez, 2013). According to Pundak, Herscovitz, and Shacham (2010), one of the foremost objectives of education today is to improve conceptual understanding along with thinking skills through active learning in online and face-to-face learning environments. Although there is a strong indication regarding the benefits that students obtain from active learning (Bruner 1966; Dewey, 1938; Eisner, 2002; Gardner, 1982; Piaget, 1950), many higher education professors still follow traditional teaching methods that do not emphasize hands-on learning. Additionally, there is a need to better understand the effects of hands-on art making, a form of active learning, on students (Burton et al., 1999; Clark & Cripps, 2012; Hetland et al., 2013; Marshall, 2014; Remer, 2010; Zimmerman, 2013).

## Rationale

### Evidence of the Problem at the Local Level

Evidence of the local problem came from two administrators at the SERU College of Art. The SERU College of Art Chair acknowledged her lack of understanding about the possible effects of hands-on art making in the art appreciation course. The visual arts coordinator also spoke about a need to understand the possible effects of hands-on art making in order to consider future curriculum implications for the course. In addition,

having been an adjunct instructor in the program for 10 years, I have also observed the problem.

**Evidence of the Problem from the Professional Literature**

Although numerous colleges and universities throughout the United States offer online art courses, there is very little research that explores the perceptions of students about their hands-on art making experiences in online art courses. One exception is Quinn's (2011) exploration of student perceptions, captured though class discussions, about students' online, photographic, collaborative, hands-on art making projects. Another examination of online discussion forums in which students and instructors were interviewed to create an understanding about learning how to draw, was conducted by Cohen (2013). Both researchers emphasized the value of collaborative meaning-making through the production of art, producing a co-creativity of knowledge, and support and inspiration for the art student. The lack of literature specifically related to non-art major, online students and their perceptions about hands-on art making reinforces the need for this case study. An examination of active learning, art education and human development may help to clarify this topic. The importance of active learning, art education, and human development are examined in the *Significance* section.

## Definition of Terms

*Active learning*: A type of learning that is self-reinforcing because students are vigorously involved in the outcome of their education (Petress, 2008).

*Art appreciation*: The process of comprehending arts' value based on an individual's perception of the work. This requires the individual applying his or her own

discernment and learning how to characterize the features of the work of art (Barrett, 2007).

*Art-rich curriculum*: The program of study is cognitively complex, comprehensible, pertinent, and stimulating. The art-rich program is comprised of a wide-ranging, well-expressed, and age-appropriate visually stimulating set of courses (CCSESA Arts Initiative, 2008).

*Hands-on art making (active learning component*): Instruction in the arts with a practical approach: students are continually involved in the artwork, preparation, and education essential for hands-on creative participation (NAEA National Visual Arts Standards, 1994).

## Significance of the Study

Dewey (1938), a renowned educational philosopher, noted that every experience was a moving force, valuable, and based on the result of what it moves toward and into. The experience of hands-on art making requires students to combine their perceptions with their ability to produce art. This combination yields active learning as the students use previous knowledge, experience, and skill. It is the interaction of the individual with the process of hands-on art making that leads to actively engaged learning. Dewey stated that "every experience should do something to prepare a person for later experiences of a deeper and more expensive quality" (p. 47). This is an important foundation for hands-on art making as students shape their environment through construction while learning from the experience of hands-on art making.

Likewise, Piaget (1950), who created the original stage theory of cognitive development, asserted that learners may adjust their understanding to integrate newly learned information. This understanding supports the process of hands-on art making. By creating and then reflecting on the process of creation, students may discover a deeper understanding of experiences, or they may have to adjust their previously established knowledge to gain a new understanding to integrate this newly learned information.

Art curriculum is highly influenced by curriculum developers in higher education; their work, in turn, directly affects students. The Lincoln Center Institute's *Capacities for Imaginative Learning* (2010) addressed the importance of embodying art by experiencing hands-on art making through the senses and through emotions, and then physically representing that experience. By capturing this physical representation of online art students and their perceptions of this experience, instructors and college of art stakeholders may be encouraged to promote hands-on art making art assignments in their course content decisions. Evidence may emerge about the value of hands-on art making and its impact on a student's life. In a larger educational context, additional research on student perceptions of hands-on art making may be valuable to all universities teaching an art appreciation course, especially for online students.

Hands-on art making in an art-rich curriculum may promote increased student learning across disciplines (Burton et al., 1999). In addition, if instructors are encouraged to integrate a hands-on component in their course program, this requirement may lead to improved student engagement and knowledge (Lombardi et al., 2014). Limited research exists about hands-on art making, including student perceptions, in online art

appreciation courses. However, the research that does exist on student perceptions suggests that hands-on creation is valuable in producing an inspiration for learning, and supporting and motivating students (Cohan, 2013; Quinn, 2011).

There is research that points to the value of hands-on art in adult learning (Clark & Cripps, 2012; Pike, 2013; Van den Akker, 2014). Given that adult students have reported positive effects of making art in traditional classrooms, there is reason to believe that similar positive effects would be found among adult online students. With little research specifically conducted on the perceptions about hands-on art making by online students in particular, this qualitative case study may build a foundation for further research on virtual students and their perceptions about hands-on art making.

## Guiding Research Questions

I sought to answer the following research questions to explore non-art major, college-level students' perceptions of hands-on art making, an active learning component within an online art appreciation class, and discover how students may be applying what they learned through art making to various areas of their lives:

Research Question 1 (RQ1): What are the experiences of online students in a non-art major, college-level art appreciation course with the active learning component of hands-on art making?

Research Question 2 (RQ2): What are the perceptions of online students in a non-art major, college-level art appreciation course about the active learning component of hands-on art making?

Research Question 3 (RQ3): What are the reflections of online students in a non-art major, college-level art appreciation course on the active learning component of hands-on art making and its impact beyond the art appreciation course?

## Review of the Literature

### Conceptual Framework in Education and Art

The conceptual framework for this qualitative case study was based on the combined work of a number of prominent theoreticians, educators, and scholars in the arts including Dewey (1938), Piaget (1950), Bruner (1966), Gardner (1982), and Eisner (2002). These scholars studied either active learning and/or hands-on art making, which is one form of active learning.

Dewey's (1938) position on learning is one of the foundational elements of modern educational practice. He emphasized the importance of an interaction between students and the curriculum so that the experiences of the students affected both the student and the social environment. A century ago, Dewey positioned experience as the principal theme in education. Dewey explained that "every genuine experience has an active side which changes in some degree the objective conditions under which experiences are had" (p. 39). The physical process of hands-on art making requires the exact process that Dewey described as individuals interacting with elements in their environment. In other words, as students reconstruct experiences through hands-on art making, they are continuing to examine and display those experiences through the physical manifestation of their art.

Dewey's (1938) work laid the foundation for active learning. More specifically, Dewey defined experience as the product of the interface between human beings and their environment, and he viewed education as an unceasing reconstruction of experience. Dewey insisted, however, that not all experiences become educative. Rather, he noted that the educative value of an experience is related to the quality of the experience, based on the outcome that it has on future experiences. Dewey called this the principle of continuity.

Based on Dewey's 1930's aesthetics lectures at Harvard, *Art as Experience* is considered a distinguished work on the formal structure of the arts. Dewey's (1934) philosophy of experiential education called for direct experiences within the learning environment. Dewey explained that art is a conscious idea and one of the greatest scholarly achievements in humanity's history. He asserted that art and its very essence of uniting process with the production of active involvement actually creates an authentic experience. In other words, hands-on, experiential art making involving active response and engaged participation immerses students into art in order to understand art and the process of art.

Piaget's (1950) contribution to the conceptual framework of active learning is his theory of constructivism. Specifically, he explored the ability to transform experiences into internalized knowledge through accommodation and assimilation. In addition, he noted that individuals can either gain knowledge by relating information to their previous knowledge, or they can change their concept of previous knowledge to incorporate the new knowledge. Thus, individuals will learn new information differently as these

processes are unique to everyone. Piaget's research is foundational in its explanation of individual learning experience.

Piaget (1950) agreed with Dewey that recognition requires the active participation of the individual, as those who are passive are less likely to engage in the experience as those who are actively engaged. Piaget emphasized that the process is reflective; progressing concepts preserve earlier ones by assimilating them into a more organized order of richer meanings. Reflection yields revelation, according to Piaget, where students practice prior knowledge and experiences, build on those events, reflect on the processes, and achieve more meaning. "Perception and overt responses by themselves will continue to function in the same way, except for being charged with new meanings and integrated into new systems" (p. 134).

Hands-on art making is an unending activity because the creation impacts the environment and leads to the possibility of having an impact on other individuals who view the creation. According to Piaget (1950), construction, a form of building, is a progressive process. Students must advance from previously recognized foundations. Students can make meaning of experiences as they are transitioning from one construct or phase to another. Constructivism, internalizing and reflecting on experiences, possible only because of prior knowledge, is the foundation for developing meaning through hands-on art making.

According to Bruner (1966) "growth depends upon internalizing events into a storage system that corresponds to the environment" (p. 5). As a person experiences intellectual challenges, the ability of that person to deal with several demands at once

marks intellectual growth. Hands-on art making requires students to deal with multiple alternatives or possibilities that may be on opposing ends of a spectrum; therefore, it may produce intellectual growth. While Bruner contended Piaget did not explain the processes of growth psychologically, Bruner agreed with Piaget's construct of learning in that development occurs as individuals interact with the environment using "tools or instruments or technologies" (p. 24) to make sense of issues which have been presented. Bruner expressed the power courses in visual design have had on students. He explained, "I do not think that we have begun to scratch the surface of training in visualization—whether related to the arts, to science, or simply to the pleasures of viewing our environments more richly" (p. 34).

Bruner (1966) clearly viewed education as a process in which the student must actively engage with their environment, and he examines the consequences of technology on learning. Technological advances, he argued, would require a student to consistently redefine and expand upon a skill set. Thus, the process of learning combined with technology leads to "the mastery of skills that in turn lead to the mastery of still more powerful ones, the establishment of self-reward sequences" (p. 35).

Eisner (2002) argued that art has a role in transforming consciousness. The artist educator explained that "a major aim of arts education is to promote the child's ability to develop his or her mind through the experience that the creation or perception of expressive form makes possible" (p. 24). Eisner emphasized that education is the process of learning how to be the builder of your own experiences, and that the arts distinctively contribute to this process through the emphasis on individual expressiveness and the

development of imagination. Eisner observed that experiential discovery through the arts introduces students to an array of their own feelings. According to Eisner, the arts teach students to yield to unforeseen potentials as the art work unfolds and understanding is deepened. This ability aids in complex problem-solving where ideas are rarely resolved but instead change with the situation and prospects ahead.

Gardner (1982) explored art through a cognitive approach and human development from an artistic perspective to gain insight into creative processes and products. He explained that in artistic development in children, "an artistic medium provides the means for coming to grips with ideas and emotions of great significance, ones that cannot be articulated and mastered through ordinary conversational language" (p. 90). Gardner asserted that the forms of expression allowed by the arts enable individuals to come to terms with themselves and express their own vision of the world to others, an intensely personal and social act.

Winner and Hetland (2008), researchers following in Gardner's (1982) tradition, also explicated the value of making art. Indeed, they advocated that researchers and educators move away from the discussion over the value of the arts and shift toward using the arts to "restore balance and depth to an education system increasingly skewed toward readily testable skills and information" (p. 32). The researchers asserted that art is not needed to raise math and verbal skills, as these disciplines are already scrutinized, but rather that art is needed to teach another highly valued function: alternative approaches to thinking.

Subsequently, Hetland et al. (2013) further defended art in observing that it is more than simply a necessary part of education or a luxury. The researchers explained that the arts are one more way to know the world and are just as significant as other disciplines to the well-being of society. The researchers concluded it was necessary to find out what the arts truly teach and what students of art learn.

The collective work of a number of notable educators and, specifically, art educators, form the conceptual foundation for this case study. They stated that experiential education and direct experiences with the learning environment (Dewey, 1934) may deepen understanding (Eisner, 2002) and enable expression (Gardner, 1982). These findings merge with those of contemporary art researchers, (Winner & Hetland, 2008) who stated that art is a necessary part of education, not a luxury, but a significant discipline for the welfare of society (Hetland et al., 2013).

**Introduction and Organization of the Review**

Literature about hands-on art making is presented under three subheadings: (a) studies of online hands-on art making, (b) arts and education, (c) technological applications and resources for teaching art online. The databases I consulted included Education from SAGE, ERIC, and ProQuest Central. Higher educational websites and online resources such as Chronicle of Higher Education and Alfred P. Sloan Foundation were scoured for applicable content. I reviewed journals including: *American Journal of Distance Education, Journal of Distance Education, Journal of Educational Technology & Society, Journal of Interactive Online Learning,* and the *MERLOT Journal of Online Learning and Teaching*.

I used Google Scholar to search for articles and scholarly presentations germane to this qualitative case study. In addition, I examined books on researching the creative processes and handbooks covering studio art procedures, as well as non-profit reports on the application of visual hands-on art making and participation in the arts.

I used these search terms in the exploration of literature: *active learning, art appreciation, art making, distance education, distance learning, engaged learning, hands-on art making, online, online art, online art courses/classes, online art instruction, online art perceptions, online education, online learning, student perceptions, teaching art online, qualitative, qualitative descriptive,* and *virtual learning*.

**Studies of Online Hands-On Art Making**

There is a lack of research relating to online students' perceptions about hands-on art making in peer-reviewed journals, although a plethora of empirical evidence exists on the intrinsic value of hands-on art making. Despite the explosion of distance learning, "a serious gap exists in the literature dedicated to visual or studio art classes delivered through distance learning" (Cohen, 2013, p. 3). Many for-profit higher educational institutions have shifted from in-class art rooms to the online environment. Traditional university art programs have been more cautious in their acceptance of online learning for the arts (Magnan, 2011).

In a study on student collaboration in visual art learning within the online context, researchers found, through analyzing evaluations, the importance of multimedia delivery, collaborative learning activities, timely feedback by the instructor, and designing for asynchronous interactions (Saromines-Ganne & Leong, 2003). Quinn (2011) researched

collaborative meaning making through art production, and examined online students and their reflections on the importance collaboration plays in providing creativeness, producing ideas, and making art.

These two studies relating to online hands-on art making revolve around art courses in the online arena and the processes and course design involved. There is less research on hands-on art making as perceived by online students. Art educators of the digital age cannot disregard the online trend or they may miss the educational opportunities afforded by virtual learning environments (Lu, 2010).

In the next section, I will review researchers who examined the perceptions of hands-on art making by students, instructors, or participants involved, regardless of whether the art studied was online. I will explore these themes relating to the value of hands-on art making for students: (a) responses to art and art appreciation, (b) communication and collaboration through hands-on art making, (c) deeper content understanding and motivated learning through hands-on art making, (d) development of self through hands-on art making.

## Arts and Education

**The value of hands-on art making for students.** Researchers of studies in fields other than art—such as medical education, counseling and therapy, music, and mathematics—validate that hands-on art making contributes to student development and exemplifies creativity as a life value. In a comparative study in nursing education, Dy and Nisly (2014) showed that in terms of learning styles, hands-on activities and visual presentations in a classroom provided the most benefit. Researchers in music education

have revealed that an online mode of delivery in music and visual arts contributed to student development, supporting deep learning in music education (Baker, 2011), and confirmed that participation in a social online world leads to knowledge gains (Kenny, 2013).

*Responses to art and art appreciation.* Art is a complex form that lends itself to value judgements and critique. Jamieson (2008) explained that teaching and learning issues arise due to the sensory nature of art and the absence of specific language to express the distinctions in hands-on art making. The problem specifically is the notion that everyone may perceive art through their own lens (Barrett, 2007). Perception plays a significant role; however, art does not lend itself to one specific formula which will always result in one precise answer. It is objective and requires the active participation of those viewing it. Jamieson (2008), examining viewers of artwork, reiterated,

> Although their role appears to be passive, in contrast to the artist's which is active, it does, in fact, call for participation. The participation we have in mind here is the active perceptual involvement of searching or scanning which the observer engages in when faced with a visual presentation. The work, metaphorically speaking, offers itself, but the viewer is called upon to participate by carrying out the mental task of joining the parts that make up the whole; it is a task of unification. (p. 77)

Art appreciation courses require students to be actively engaged with the art work presented but may or may not lead to the student's actual appreciation of each work presented (Barrett, 2007). Perception of the art being viewed could lead to a myriad of

responses ranging from admiration to disapproval or appreciation to indifference. Jamieson (2008) explained that art appreciation is a personal matter, with the viewer's observation depending not only upon the art form provided by the artist, but also, the influence of the viewer's memory of previous learning and experiences. Responding to art is an active experience, personal to each viewer, without a specific correct or incorrect response.

Ecker (1966) further examined the concept that art appreciation may or may not be the result of hands-on art making. He does, however, contend that the hands-on art making process shifted the outcome of art appreciation. When individuals on a societal scale became involved in the process of art making, appreciation moved from the acknowledgement of the finer arts to include the appreciation of everyday items. Ecker used specifically the example of Navaho weavings to illustrate the active learning proponent of art appreciation. He explained that a student who constructs the threads from cotton and wool to produce a Navaho inspired blanket is more likely to appreciate that everyday art, than a student who merely uses paper to replicate the Navaho pattern. Ecker viewed active learning in art appreciation as most effective when the methods used to produce the art are as close to the original methods as possible. When speaking of traditional art appreciation courses which did not include a hands-on art making component, Ecker (1966) explained, "these did not lead to the type of art appreciation or aesthetic sensitivity which Dewey had in mind, because they never really achieved the detailed 'doing' which Dewey meant" (p. 24). The detailed "doing" Ecker contended,

will have a greater impact on appreciation when the hands-on art making process is organic.

Likewise, Ecker (1966) contended not enough research has been conducted yet to gauge the effects art appreciation courses in secondary schools have had on society. Art has become a more visible part of everyday life, yet art appreciation courses may or may not be the cause. Similar to Jamieson, Ecker acknowledged the difficulties that appreciating art fosters, yet rather than focusing on the impact of art on an individual level, Ecker considered its impact on broader societal terms.

*Communication and collaboration through art*. Researchers have revealed that the process of hands-on creation encourages self-expression along with the development of a supportive environment (Garcia, 2014). Art is a form of communication giving participants a voice to express themselves (Brown, 2014; Hasio 2010), encouraging them to connect and reconnect to their feelings and emotions (Simons & Hicks, 2006), to construct alternative viewpoints, and to reflect on their choices (Ho, Nelson, & Müeller-Wittig, 2010). Researchers of arts-based teaching in medical education have shown that students generally felt that the arts could provide a valuable contribution to their capacity to engage and communicate with people who have different experiences than their own (De la Croix, Rose, Wildig, & Willson, 2011). Deaver and Shiflett (2011) determined that incorporating creative, art-based supervision techniques aided counselors and therapists in reflecting on their supervision skills and increased self-awareness. According to Grenfell (2013), significance in meaningful collaboration resided in how educators practice quality communication and collaboration in a new virtual world. The

challenge for educators is to cultivate meaningful collaborations with their students and colleagues as technology and educational practice link the virtual and real worlds. Imagination and innovation in teaching, moving away from conventional methods, may ensure a shared social model of eLearning with real-world significance.

*Deeper content understanding and motivated learning through hands-on art making.* Researchers found that hands-on art making also encourages students and stimulates a deeper understanding of content. Incorporating the arts into curriculum and training simplifies complex skills (Brown, 2014), cultivates case conceptualization skills (Deaver & Shiflett, 2011), increases motivation and creativity (Lane, 2012), and aids students in comprehending and appreciating the subject matter (Russell, 2007). Researchers have confirmed that incorporating student-generated online hands-on art making content into a language curriculum enhanced experiences as creativity occurred, and proactively broadened the range and levels of meaning-making (Ho et al., 2010). In their mathematics program study, Gadanidis, Hughes, and Cordy (2011) discovered that integrating math tasks with the visual arts encouraged creative thinking, allowed students to freely state opinions and thoughts, and use their imaginations. The researchers discovered that the active engagement aided students in analyzing their understanding.

*Development of self through hands-on art making*. Researchers found that hands-on art activities provide students a voice and encourage confidence (Brown, 2014), enhance well-being (Reynolds 2010), develop social skills (Hasio, 2010), and build self-assurance and a sense of belonging by engaging adolescents. Incorporating creative, art-based, methods into medical profession supervision and training offers valuable benefits

for supervisors including reducing stress, improving well-being (Deaver & Shiflett, 2011), and reducing training performance anxiety (De la Croix et al., 2011). According to research conducted by Stuckey and Nobel (2010), interventions that are art-based can be effective in decreasing adverse biological and emotional outcomes, enhance health and wellness, and heal.

**Technological Applications and Resources**

Technological options and new electronic resources, tools, and platforms for online learning can give educational curriculum a rich texture and engage students (Albrecht, 2011). Today, there exists a new paradigm where online learning incorporates numerous communication technologies not existing just a few short years ago (Hsiung & Deal, 2013). Student to instructor communications are now improved using platforms including social media, networking, email, and synchronous video (Hsiung & Deal, 2013); desktops, laptops, tablets, mobile devices (Snyder, 2014), and smart phones (Rodriquez, 2013) are now integral components of online learning. All these tools can be used to guide students in hands-on art making assignments.

Researchers of emerging three-dimensional (3D) worlds proposed that art educators cannot ignore the new online trend along with the educational potential of a virtual learning environment (Lu, 2010). Three-dimensional environments encourage communication with other participants and engagement in collaborative art learning (Grenfell, 2013; Lu, 2010; Miiller, Cohen, & Smith, 2012; Wilding, Chang, & Gütl, 2015), and promote visualization learning in engineering (Pedrosa, Barbero, & Miguel, 2014). In researching 3D virtual environments, Kramer (2010) found that learning in a

3D world is motivating, immersive, playful, and challenging. Researchers suggest that 3D virtual world technology presents vast possibilities for instruction provided on contemporary digital art (Lu, 2010; Wilding et al., 2015).

Researchers demonstrate how online collaboration tools provide student interaction with art and technology (Gadanidis et al., 2011), in online autobiographical hands-on art making (Halverson, 2013), and in an online music community (Kenny, 2013), promoting shared practice, collective insights, and providing a new context for collaborative participation and learning. Collaboration and critique methods are often an integral part of this process (Lane, 2012). In addition to supporting student success in the use of virtual collaboration and engagement, art educators can utilize online collaboration tools to pool resources and share strategies (Mohney, 2014).

Current online trends and recent research about creativity in visual arts education are discussed in two handbooks. Zimmerman (2013) examined research on creativity found in visual arts education and indicated that by the late 1990s with the growth of technological and social communications, research in art education had evolved into a global, intercultural, and visually arts-based environment. Focusing on technology trends and the relationship between the live practice of art and education, Webster (2007) included seven articles dedicated to technology and its role in arts education, blending existing research with reflections on the past, and influences shaping the future.

## Implications

Based on the data collected and analyzed from student interviews and discussion about the hands-on artwork the student had created, I designed a virtual professional

development (PD) workshop. The implications of having online art appreciation instructors attend this workshop may be important in providing an opportunity for collaboration and learning. By equipping art educators with the tools and resources needed to effectively provide instruction and feedback, instructors may empower their online students to create a memorable appreciation of art through the application of actively engaged art making.

With little research about the perceptions of hands-on art making in the realm of online education, this investigation into the importance of engaged hands-on art creation and the perceptions, experiences, and reflections of students actively engaged in this hands-on art making, may provide a base for additional studies, and may offer evidence to encourage active hands-on art making for online students.

## Summary

In Section 1, I introduced the background for this qualitative case study to explore non-art major, college-level students' experiences, perceptions, and reflections of an active learning component within an online art appreciation class. I defined the problem and my motivation to conduct this case study. The rationale of the case study was evidenced on a local level. Evidence of the problem from the professional literature exposed the lack of research on the perceptions of online students relating to hands-on art making. The terms *active learning*, *art appreciation*, *art-rich curriculum*, and *hands-on art making* were defined. I discussed the significance of the problem and presented the three research questions guiding this case study. Reviews of research literature about

studies of online hands-on art making, arts and education, and technological applications and resources were included as well as a discussion of the conceptual framework.

In Section 2 the qualitative case study methodology for this research is described. The participants and the selection process are explained including ethical considerations. Finally, the data collection methods and instruments are overviewed, as well as the data analyses and discussion of the data from the case study.

Section 2: The Methodology

## Introduction

I used the qualitative case study design to conduct in-depth interviews to explore non-art major, college-level students' experiences, perceptions, and reflections of an active learning component within an online art appreciation class, applying the *Active Learning Hands-on Art Making Interview* protocol. I gathered images of the students' completed hands-on art work from the participants whom I interviewed, and these were discussed as part of the interviews. Exploration of the students' experiences, perceptions, and reflections may promote a better understanding of how hands-on art making can: foster creativity; allow students to externalize, change perceptions, and inspire knowledge; and motivate students to learn more effectively.

The following sections include a thorough explanation of the population and selection of the participants, data collection including methods, instruments, and analysis, and the ethical considerations and procedures taken to protect participant rights.

## Qualitative Research Design and Approach

### Case Study

The purpose of my case study was to explore non-art major, college-level students' experiences, perceptions, and reflections of an active learning component within an online art appreciation class. Because of the information I hoped to gain from participants, I deemed the best approach for this study to be a case study. Stake (2005), recognized as one of the leading scholars in case studies, stated that researchers embark on an intrinsic case study to better understand a particular situation. I used a qualitative

case study design to explore the effectiveness of an active learning component within an online art appreciation class and better understand the hands-on art making experiences, perceptions, and reflections of the online students. Bogdan and Biklen (2007) described case studies as best represented by a funnel with wide exploratory beginnings moving toward narrower directed data collection and analysis.

I used the qualitative method and a case study design to focus on the perceptions and opinions of students to gain understanding, rather than a quantitative approach generating numerical data. A researcher applying the quantitative approach would emphasize instrument-based questions testing the hypothesis where data are statistically analyzed and interpreted (Creswell, 2012). The collection of quantitative data would be a less effective strategy than qualitative research illustrated through richly descriptive words and pictures to substantiate the presentation (Bogdan & Biklen, 2007). I chose qualitative over quantitative research to illustrate and describe the creative nature of hands-on art making with descriptive qualitative language vs. quantitative data and statistical analysis.

The purpose of descriptive research is to record and report the study's proposition while dissecting behaviors, perceptions, and procedures (Marshall & Rossman, 2011). Qualitative research is both descriptive (Creswell, 2012), describing behavior but not inferring causality (Lodico, Spaulding, & Voegtle, 2010), and reflective (Bogdan & Biklen, 2007). The researcher, who is the principal mechanism for the data collection and analysis (Marshall & Rossman, 2011, Merriam, 2009), presents details rather than summarizations or evaluations.

Qualitative research is an inductive process (Lodico et al., 2010; Merriam 2009), observing behavior, focusing on comprehension and individual meaning (Creswell, 2009), leading to a richly descriptive product. Descriptive research studies that call for depiction of natural or manufactured occurrences frequently bring knowledge to light that might not otherwise be detected or challenged (Zimmerman, 2013). Characteristically, the researcher is involved in a continual concentrated immersion with study participants (Creswell, 2009).

## Participants

### Population and Sample

The population for this qualitative case study of students' perceptions about hands-on art making was SERU non-art major, online students who were enrolled in sections of the art appreciation course during the 2015-16 academic year, where hands-on art making was mandated by the instructor. Anyone under 18 years old was excluded as well as students whom I have taught.

I used purposeful sampling and maximum variation sampling for my study. Purposeful sampling is defined as selecting people and sites to understand the central phenomenon in order to develop a detailed understanding (Creswell, 2012). Maximum variation sampling is a form of purposeful sampling that allows for the identification of common patterns (Patton, 2005), capturing core experiences using the widest possible range of participant characteristics (Merriam, 2009) such as gender and age. I wanted to ensure that military students were represented in my study, as SERU has a 60-year history supporting members of the armed services, and this population is significant to

SERU enrollments. Seventeen potential participants responded, qualified through the consent/eligibility online survey form. Out of these 17 respondents, I interviewed 10 students. Guest, Bunce and Johnson (2006) found that data saturation had occurred at a very early stage in their research and concluded that a sample of six interviews may be "sufficient to enable development of meaningful themes and useful interpretations" (p. 78). Creswell (1998) suggested a qualitative sample size of five to 25, and Morse (1994) required at least six for proper saturation.

**Selection of Participants**

The educational technology department at SERU confirmed that online students could be contacted through the university email account up to 2 years after their enrollment in Blackboard courses. A request to the director of the office of the registrar with attached Institutional Review Board (IRB) approval provided sufficient documentation for student email address retrieval for the five terms in 2015/16. The registrar provided a data request to pull all 2015/16 ART1133 online students' email addresses, excluding my art students.

The selection of students was composed of a comprehensive demographic spectrum. All students (excluding those under 18 years old, as well as students whom I have taught) who took the online art appreciation course where hands-on art making was mandated by the instructor were sent an electronically distributed questionnaire/consent form (with use of Survey Monkey) through email, asking for voluntary participation in the qualitative case study. A total of three mailings were sent to achieve sufficient response and participation (to over 600 students). Seventeen students responded and

passed the consent/eligibility form; and, of these 17 potential participants, 10 students responded to my interview request. The eligibility form collected the following demographic information from the 10 students interviewed for the study:

Table 1

*Participants' demographics*

| Participant | Gender | Military service | Age |
|---|---|---|---|
| 1 | Female | No | 51 |
| 2 | Male | Yes | 47 |
| 3 | Male | Yes | 33 |
| 4 | Female | Yes | 22 |
| 5 | Female | No | 32 |
| 6 | Male | Yes | 40 |
| 7 | Male | No | 25 |
| 8 | Female | No | 25 |
| 9 | Female | Yes | 34 |
| 10 | Male | Yes | 43 |

I interviewed the 10 students using Blackboard Collaborate, an online audio collaboration platform providing web conferencing. The students' hands-on art making was collected using email, with an attached image of the art. I addressed the three research questions during this interview process:

RQ1: What are the experiences of online students in a non-art major, college-level art appreciation course with the active learning component of hands-on art making?

RQ2: What are the perceptions of online students in a non-art major, college-level art appreciation course about the active learning component of hands-on art making?

RQ3: What are the reflections of online students in a non-art major, college-level art appreciation course on the active learning component of hands-on art making and its

impact beyond the art appreciation course? (See Appendix C for Active Learning Hands-on Art Making Interview protocol).

**Ethical Considerations**

As a SERU online art instructor conducting this qualitative case study on the perceptions of art students in the art appreciation course, I had no supervisory role over any of the participants, and no students whom I teach, or have taught, were invited to participate in this case study. Moustakas (1994) advocates "bracketing" to allow researchers to set aside their personal experiences, suppositions, and biases. Although I am an experienced online art educator, I carefully identified and bracketed my own personal perceptions and assumptions toward hands-on art making, and practiced a fresh perspective to prevent bias as I recorded and analyzed the interviews.

I obtained permission from SERU's IRB, and secured approval from the Walden University IRB (06-14-16-0267408) before any data were collected. Consent forms were included in the online survey to obtain permission from individual students for the interviews. Through email I gathered images of the students' completed hands-on art work from the participants whom I interviewed, and these were discussed as part of the interviews.

I provided participants a statement about the purpose of the qualitative case study and confidentiality measures. The participation was voluntary, and I communicated that the right to discontinue involvement at any time was permissible by any student involved in the case study with no detrimental consequences to course grades or university standing.

## Data Collection

### Data Collection Method

According to Marshall and Rossman (2011), qualitative researchers rely on primarily four methods of data collection: "(a) participating in the setting, (b) observing directly, (c) interviewing in depth, and (d) analyzing documents and material culture" (p. 137). In this case study, I obtained the qualitative data through in-depth interviews which included discussion about a specific art work that each student made.

After obtaining IRB approval from both universities, I emailed an invitation letter/questionnaire to potential student participants requesting volunteers to be interviewed about their perceptions regarding online hands-on art making. Data collection for this study took approximately 6 weeks. Once the 17 qualified/consenting participants were identified from the initial questionnaire, 10 responded to interview requests, and in-depth, one-on-one, hour-long interviews were conducted and recorded on the student's perceptions about hands-on art making, applying the *Active Learning Hands-on Art Making Interview* protocol (Appendix C). Through email I gathered images of the students' completed hands-on art work (nine out of 10) from the participants whom I interviewed, and these were discussed as part of the interviews.

### Data Collection Instruments

I conducted virtual interviews with online art students about the hands-on art making component in their art appreciation class, applying the *Active Learning Hands-on Art Making Interview* protocol. Following Bogdan and Biklin's (2007) guided interview approach, I directed the conversations using open-ended, free response probing questions

to garner more in-depth information from the participants. I recorded the hour-long conversations and took notes during each interview. I then hired a transcriber to convert the interviews from audio to written format. Questions such as "How did you physically create your hands-on art making project?" and "Describe the final product of your hands-on art making" refreshed the memory of the participant. Additionally, I collected the online students' actual hands-on art making through email with an attached image of the art (see Appendix B). The hands-on art making visually assisted students in answering the interview questions on the experiences, perceptions, and reflections of the active learning component of hands-on art making, and visually illustrated the student's understanding, observations, and thoughts on the active learning hands-on art component of the online art appreciation course.

I developed a word processing document questionnaire using the *Active Learning Hands-on Art Making Interview* protocol. I offered student participants various conferencing formats such as telephone, email, or online virtual sessions, and scheduled convenient times for the interviews, as students were located across various global time zones. I archived the recorded sessions of participants using Blackboard Collaborate. According to Seidman (2012), interview characteristics such as a sense of purpose and direction, and a comfort with oneself and the ability to make another person comfortable are essential ingredients to interviewing participants. Seidman cautioned that a relationship based on a phone or computer screen will take constant thoughtfulness on the part of the interviewer to transfer a voice on the telephone or electronic platform that

honors the process of interviewing. I conducted the conferences with this thoughtfulness and respect for the interview process.

## Data Analysis

I analyzed the data using open-coded thematic analysis of non-art major, college-level students' experiences, perceptions, and reflections of an active learning hands-on art making component within an online art appreciation class. In this qualitative case study I focused on the students' perceptions of their hands-on art making process, rather than on their finished art; however, the hands-on art making visually assisted students in answering the three research questions on the experiences, perceptions, and reflections of the active learning component of hands-on art making. After the interviews were recorded and transcribed, I read them thoroughly before coding. Several steps are involved in coding the data according to Creswell (2012) including getting an overall view before beginning the coding process or sensing the whole by viewing all the recordings carefully. I printed all 10 of the transcribed interviews/documents, thoroughly read each of them, and pencil-circled significant points in each question. I line-by-line coded each interview question addressing specific categories. Bogdan and Biklen (2007) recommended limiting the number of codes from 30 to 50. I then drafted a table in a word processing document and divided the codes into three categories. I recognized emerging sub-themes as I analyzed the data, and identified themes until saturation was reached (see Table 2). Merriam (2009) expanded on the proper amount of evidence collected as being a fine balance between description and interpretation, and evidence

and analysis. I maintained this equilibrium in the qualitative case study, collecting and understanding the descriptive data to comprehensively explore and portray the findings.

After coding and analyzing the data for themes, I summarized these findings in a narrative discussion including verbatim personal reflections from the participants. Bogdan and Biklen (2007) reminded researchers about the importance of writing for the audience, stating that "it is like thinking qualitatively about writing" (p. 202). I transcribed my findings according to that notion. The findings were the basis for determining the project that I developed.

Quality assurance for this study included dependability, credibility, confirmability, and transferability. Dependability is one of the strengths of qualitative research and ensures the researcher checks for accuracy of the findings by employing specific measures. According to Birt, Scott, Cavers, Campbell, and Walter (2016), in qualitative investigation, the foundation for high-quality research is the trustworthiness of the findings. Birt et al. (2016) explored member checking and its role in qualitative research, stating, "If the levels of engagement in member checking are not reported we risk tokenistic involvement of participants and exaggerated claims about the transferability of the data" (p. 1806). In addition, Birt et al. (2016) noted, "Member checking covers a range of activities including returning the interview transcript to participants, a member check interview using the interview transcript data or interpreted data, a member check focus group, or returning analyzed synthesized data…" (p. 1803). For this study, member checking was completed using follow-up emails with the case

study participants, providing an opportunity for each student to validate the transcribed interview notes in order to improve the accuracy and dependability of the study.

Ten student interviews were sufficient for me to develop meaningful themes and interpretations and enable data saturation. Following Creswell's (2009) qualitative view of concentrated immersion with study participants to give the interview an element of mutual understanding, I used rich, substantial description to convey the findings and to assimilate the reader with the students' perspectives about their hands-on art making experience, ensuring transferability. No students whom I teach, or have taught, were asked to contribute to this qualitative case study, and I had no supervisory role over any of the participants. As I chronicled and analyzed the interviews, I prudently identified and bracketed my own personal perspective about hands-on art making to prevent partiality. "Bracketing," according to Moustakas (1994) allows researchers to remove their personal experiences, suppositions, and biases. I was able to create an honest narrative by identifying and understanding researcher bias. Finally, I achieved confirmability with an audit trail, using thorough description of the research design, data collection, and analysis methods (Laureate Education, Inc., 2013).

## Data Analysis Findings

In this section I covered the results from the data collection and its connection to the three research questions. Using the data I collected from the 10 students interviewed, I explored non-art major students' experiences, perceptions, and reflections of the active learning component (hands-on art making) within an online art appreciation class. For a larger assessment and greater understanding of the data

collected from the entire interview process, I printed out the 10 transcribed interviews and read each one of the documents thoroughly. I then pencil-circled and line-by-line coded all significant points described by the students in their interview in each of the 20 questions. When I drafted a word processing document table incorporating 12 recurring words and phrases, I created three repeating categories: *emotional impact, instruction*, and *knowledge.* I formed the *emotional response to hands-on art making* theme from the emotional impact category and documented five sub-themes: (a) appreciation, (b) apprehension and frustration, (c) confidence, (d) enjoyment, and (e) expression. I formed the *importance of appropriate faculty instruction* theme from the instruction category and documented three sub-themes: (a) faculty involvement, (b) projects, and (c) virtual viability. From the knowledge category I formed the *student knowledge through actively engaged learning* theme and documented four sub-themes: (a) awareness, (b) education, (c) enlightenment, and (d) perception change. In addition, I included suggestions of the student participants in the results. The themes are described in Table 2 and I demonstrate how the categories were grouped into three themes. In Table 3 I recorded the research questions relating to the interview protocol questions. I applied thematic grouping for an effective interpretation of the data, while addressing each research question.

Table 2

*Categories forming themes*

| Category | Themes |
|---|---|
| Emotional impact | *Emotional response to hands-on art making* |
| | Appreciation |
| | Apprehension and frustration |
| | Confidence |
| | Enjoyment |
| | Expression |
| Instruction | *Importance of appropriate faculty instruction* |
| | Faculty involvement |
| | Projects |
| | Virtual viability |
| Knowledge | *Student knowledge through actively engaged learning* |
| | Awareness |
| | Education |
| | Enlightenment |
| | Perception change |

Table 3

*Research Questions and Interview Protocol*

| Research Question addressed | Interview Protocol questions |
|---|---|
| RQ1: What are the *experiences* of students in a non-art major, college-level online art appreciation course with the active learning component of hands-on art making? | *Experiences*<br>Interview Question 1 (IQ1): How has the art appreciation course experience and the art-making activity in particular affected or changed you, if at all?<br>IQ2: What are your experiences of studying art specifically in this virtual format?<br>IQ3: Tell me about the medium(s) you used in your hands-on art making, using your finished hands-on art making to help illustrate your answer.<br>IQ4: How did you physically create your hands-on art making project?<br>IQ5: Describe the final product of your hands-on art making, referring to your completed hands-on art making project. |

| | |
|---|---|
| | IQ6: How have you, if at all, applied the experiences in hands-on art making to your educational, professional, and/or personal life? |
| RQ2: What are the *perceptions* of students in a non-art major, college-level online art appreciation course about the active learning component of hands-on art making? | *Perceptions*<br>IQ7: What were your initial preconceived notions about the art appreciation course?<br>IQ8: What are your observations and insights about hands-on art making in the online Visual Arts ART-1133 course at ---- University?<br>IQ9: What are your perceptions about the art appreciation course in general?<br>IQ10: Was there an *ah-ha* moment? Can you expound on this moment and awareness during this time, specifically showing that phase in your completed hands-on art making?<br>IQ11: Did you face any challenges during the hands-on art making process? Talk about any difficulties encountered and your views on the challenges.<br>IQ12: What were you aware of during the hands-on art making process specifically?…Feel free to use your completed hands-on art making to assist in your response.<br>IQ13: Did your perceptions of hands-on art making change after completion of the hands-on art making? |
| RQ3: What are the *reflections* of students in a non-art major, college-level online art appreciation course on the active learning component of hands-on art making and its impact beyond the art appreciation course? | *Reflections*<br>IQ14: Reflect on any impact this course and the hands-on art making activity have had on you?)<br>IQ15: From an online point of view, what are your reflections specifically about the art appreciation virtual course?<br>IQ16: Specifically concerning your completed hands-on art making project, reflect on how the hands-on art making affected your understanding of art.<br>IQ17: Did your thoughts change about hands-on art making as a result of taking the course?<br>IQ18: Will you continue/have you continued to make art since the course?<br>IQ19: Have you shared your thoughts about art, or your hands-on art making with anyone?<br>IQ20: Are there any more considerations you would like to contribute regarding hands-on art making? |

The overall findings indicate that: (a) there is an *emotional response* to hands-on art making, (b) appropriate faculty *instruction* is an important factor in actively engaged learning, and (c) students gain *knowledge* through the active learning component of the online art appreciation class.

**Themes**

***Emotional response to hands-on art making.*** Relating to the three research questions on the experiences, perceptions, and reflections of students in an online art appreciation course with an active learning component (see Table 3), students experienced *appreciation*, *apprehension and frustration*, *confidence*, *enjoyment*, and *expression* from participating in the hands-on art making. They commented on their newly-gained *appreciation* of art by explaining that they now observed art in everything around them. The students recognized that art was everywhere in their life—from their professional experiences to their personal involvements. They acknowledged the importance art plays in everyday life, expressing gratitude for the beauty and enjoyment of art, for the confidence it brings, and for the expression it allows.

In addition, students expressed an appreciation of the numerous art forms and mediums that exist. They spoke favorably about the appreciation of art gained explicitly through the hands-on art making, and acknowledged the value of artists' time in art making, as well as an admiration of the skills involved in creating a work of art. They commented about their newly acquired respect for artists, and four students spoke about the time investment in art making. Student #7 stated that after

producing the hands-on art making, there was a "better understanding and greater appreciation for the time and effort that artists invest in their craft." Students stated that they had underestimated the time it would take for the art making preparation and the amount of materials involved. They pronounced a greater respect for the mediums and the processes of art, and the effort that goes into a work of art.

Students expressed their *apprehension* and *frustration* using the words "petrified" and "fear of the unknown," while describing the fear of not knowing what to expect, "stressing over the art project" (Student #2). Eight students discussed their anxiety before the course and the actual hands-on art making project, using words like "terrified", "frightened", "nervous", and "scared." Student #2 commented on being frustrated constantly, due to a perceived lack of skill. Student #7 declared "I think the thing that worried me the most was the thing I wound up enjoying the most…it was that project that kind of broke the barrier for me." Several students detailed their frustration about the multiple efforts it took to complete their hands-on art making. Student #2 expressed an awe of the masterpieces of art and contemplated on the Old Masters: "Did they paint over any mistakes?" However, every one of these same eight students stated that their perceptions had changed positively after taking the online art appreciation course and creating the hands-on art. Their initial anxiety transformed to enjoyment, confidence, and expression.

Students proclaimed that the hands-on art making produced *confidence*, a pride in their creation, enjoyment, and allowed them to self-express. Confidence

was specifically mentioned by half of the participants. Student #2 talked about the confidence gained after completing the hands-on art project: "…actually doing the project gave me some ideas…It gave me confidence…after the project, I'm like I can really draw and do stuff so I'm expanding out in the woodworking area." Student #10 stated "I really had a medium of how to convey a message and focus." Reflecting on the impact of the art appreciation course and the hands-on art making activity, Student #1 explained how confidence was gained: "I realized that I can create something that other people enjoy." Student #7 stated "Putting my signature on my finished product was a nice, proud feeling!" Student #9 spoke about the confidence gained after completion of the hands-on art making. Initially terrified of the actively engaged component of the online art appreciation course, the student began producing abstract paintings and stated that even after the art course was over that she had confidently remained painting abstracts. She shared this new art making interest with family and friends on social media, and even sold some of her art online.

Students expressed their *enjoyment* and the pleasure and recognition of beauty in art, and satisfaction with the change of pace accompanying hands-on art making. Student #6 (first experience with art online) commented on studying art specifically in a virtual format: "I thought it was dull. It was just the book online, but the projects that went along with it were interesting and quite fun." Eight of the 10 students interviewed specifically stated they enjoyed the hands-on art making, with Student #8 relaying art "makes us happier" and that the world would be "boring

without artwork…or just not as enjoyable." Student #10 spoke about the evolution of being terrified, and then sadness when the course was completed, discovering enjoyment, and then actually recommending the "insightful" course to a friend.

Students voiced how participating in the hands-on art making allowed for self-*expression*. Student #9 detailed that the online art appreciation course and the actively engaged art component had "…changed everything…It's given me an outlet to deal with the stress and anger and anxiety and these emotions that people don't talk about but that I can paint…I'm so grateful to the art class for that." Student #10 reflected on the possibility of art as therapy: "Yes, I think that it is a good thing and often wonder if hands on art type things would help my fellow veterans as a release particularly for those suffering from PTSD." Depicting different emotions using primarily colors and facial expressions, Student #7 used hands-on art making as an outlet to self-interpret and express his emotions.

In response to the interview question "Have you shared your thoughts about art, or your hands-on art making with anyone?"—everyone interviewed had expressed their art learning experience and hands-on artmaking component with someone, including family, friends, co-workers, and classmates. Students expressed that they posted their art making on social media for sharing with family and friends, and for feedback. Student #3 shared a lengthy conversation with his significant other on paintings - "where they came from and who painted them", and Student #10 shared with "…my friend so that he would understand why I thought he should take this course as well."

The first overall finding of the research indicated emphatically that the students interviewed had experienced an emotional response from the application of hands-on art making. Although many of the students expressed *apprehension* and adverse emotional responses to hands-on art making, these same students stated that they had gained *appreciation, confidence, enjoyment,* and *expression* from the active learning component of the online art appreciation course. They had successfully transitioned from frustration to enjoyment, and every student interviewed excitedly shared this new appreciation for art and hands-on artmaking with their family, friends, co-workers, and classmates.

***Importance of appropriate faculty instruction.*** Relating to the three research questions on the experiences, perceptions, and reflections of students in an online art appreciation course with an active learning component (see Table 3), students recognized the importance of appropriate faculty instruction through *faculty involvement* in feedback, sharing and collaboration, and skill assistance. Students discussed their ideas on incorporating a variety of hands-on art making *projects* for virtual learners, and the *virtual viability* and ease of use issues surrounding online art making. Additionally, students stated the importance of providing learning resources within the online art appreciation course for the hands-on art making component, including visual demonstrations on the mediums and processes of art.

Eight of the 10 students stated the importance of instructor *feedback* for a positive hands-on art making experience within the online art appreciation course. They described the challenges they faced due to ineffective instructor feedback.

Student #4 stated the difficulty of the hands-on art making due to no "direction as to what to make or how to make your picture." According to this student, a lack of faculty involvement was a critical issue in successfully completing the hands-on art making. With no instructions given for the hands-on art making component, Student #4 created the belief that hands-on art making in a virtual format would be better understood in a face-to-face environment. Conversely, Student #8 explained: "I learned… just as much as I would in a classroom because of our teacher…she was always inspiring us…helping us and giving us feedback…" Faculty involvement through inspiration and feedback had shaped a positive learning experience for the student.

Feedback from the instructor as well as fellow art students was discussed by Students #8 and #9. They both expressed the necessity of a *sharing and collaboration* discussion area within the online course. They commented about the enjoyability of the art class through the sharing of ideas. Another student (#6) connected with an artist through emails, as part of the research for the hands-on art making, and then shared the artist's sculpture artwork in class discussions. Students also expressed a greater appreciation of art and the interpretation of art through input from the instructor and fellow students. They stressed the value of viewing their classmate's projects, and the value of the discussion revolving around the art creation for a deeper understanding. They specified that an artwork review and observing other students' opinions can bring insight into the art being viewed.

Skill assistance was another instructor issue, with several students asserting

their difficulty in finding resources for the hands-on art making component. Two students described confronting skill issues and encountering a learning curve while attempting to navigate image editing software. These students affirmed the importance of the instructor visually and clearly demonstrating the hands-on art making mediums and processes.

Seven of the students interviewed shared their thoughts on hands-on art making *projects* for virtual learners, and a synopsis of these ideas are provided in the suggestions paragraph at the conclusion of this section. Three students expressed the need for a variety of hands-on art making project options. Students discussed the processes of hands-on art making—from research and planning, to assemblage and application—and commented on actively engaged art making. They noted the various mediums used for the active learning component, from paint on canvas to digital photography. The 10 student participants' hands-on art making projects were created using the methods of sculpture, wet and dry media, photography, and digital graphics. Using their hands-on art making as a reference, all of the students spoke about the process they journeyed through while creating and constructing their hands-on art making. First, they researched and planned their art creation; then, they gathered the art materials required for the hands-on project. Finally, they actively engaged in the hands-on art making (drawing, painting, cutting, and digitally editing images), stating they enjoyed the application process.

When the students were questioned on their continuation of art making after the art appreciation course had ended, six students answered "Yes," they had

continued art; two students answered "No"; and two students answered "Maybe" they would continue to make art. The "Yes" responses were resounding: "Of course I will. I enjoy art;" "I continue to make art…once a month. I go with my girlfriend and we go do the canvas paintings;" "I continue to this day. I've been doing the art thing for a year or two now…My daughter has started painting…and a painting we did together…I actually sold my first piece about three weeks ago." "Now that I better understand color and contrast from this course I have used that in the colors I use even in my flowerbed." Student involvement in actively engaged art making was instrumental in motivating two-thirds of the participants to continue producing art after the art course completion.

All of the students interviewed discussed *virtual viability* and ease of use involving the hands-on art making component within an online art appreciation course. Students spoke of their nervousness concerning an online environment, but also about the excitement that accompanied this anxiety. Regarding the experiences of studying art specifically in a virtual format, Student #1 believed that the art appreciation course could be taught virtually and did not necessarily need to be in a face-to-face format. She commented on the ease of use, stating "I was glad to find that it wasn't difficult to study and participate in the class by doing it online." Student #7 compared the online and in-class environments: "I've taken both in class and online art courses. I can confidently say that I never felt at a disadvantage in the online course. If anything, the online course offered more in terms of learning material and resources." According to Student #9, discussions facilitated by the

instructor were better in an online format and helped her understand other peoples' perspectives in-depth.

Relating to the convenience of a virtual learning platform, several of the students explained how the online learning environment allowed them the freedom of juggling life's circumstances with their educational goals. Student #1 stated that the online art appreciation course was a good idea: "I would miss out on the course if it weren't available online." Likewise, Student #2 discussed the ease of a virtual summer art class while taking care of his mother after surgery.

Two students commented on the value of the virtual environment in relationship to virtual museum tours. Student #7 stated that studying art in a virtual environment held the same value and shared similar characteristics as learning in a classroom atmosphere, but that he preferred studying art in a virtual format. "The virtual museum tours are great examples of the benefits of a virtual format. We don't all have access to the Louvre, but we can all take the virtual tour." Student #10 observed, "I think it is actually better because you gain access to more art experiences due to the fact that many galleries have online images of all their pieces. While it will never provide the detail of seeing it in person it does allow you to see many more works." This same student specified that the online perspective was better than a face-to-face classroom, because the virtual platform allowed the student to instantly compare and contrast art works. He stated that students could analyze the art while reading the opinions of fellow classmates in the discussions and bring insight to his art work viewing.

Three students commented on the difficulty they encountered specifically with the online learning platform. Student #2 relayed that although the online aspect was good and a tremendous enjoyment, real-time feedback from the instructor and fellow classmates was personally important: “I was not able to see and interact with the other students on their projects…their interpretations” of the hands-on art making. He explained that he would select future skill-based courses in a face-to-face format. Student #3 specified that the virtual art appreciation course “would be better face-to-face but it’s definitely a course that would require a lot of contact.” Student #4 stated the difficulty of the hands-on art making due a lack of directions from the instructor: “Whenever I’m just reading the words…it doesn’t’ really help me to actually draw.” When asked about instructor guidance on the hands-on art making, Student #4 stated that step-by-step instructions or videos would have assisted her. She declared that the hands-on art making should be in a face-to-face environment. In contrast, every one of the seven students comfortable with the online platform stated that they had received appropriate instructor feedback through collaboration and discussion with their teacher and fellow classmates, and/or received adequate resource sharing, guidance and skill assistance. This constructive involvement had allowed them to successfully complete their hands-on art making in the online art appreciation course.

Both positive and negative implications by students regarding online versus the face-to-face class format appear dependent upon the quality of instruction and course content, rather than the type of learning platform used. When inadequate

instruction was given, the three students who felt the online course should be taken in a face-to-face format assumed that their difficulties in the hands-on art making were due to the virtual environment. Through faculty involvement in feedback, collaboration, and skill assistance, along with the inclusion of resources to provide assistance with the mediums and processes of art, seven students relayed that the course could be taught online.

According to the students interviewed, *faculty involvement* applying actively engaged learning through feedback, sharing and collaboration, and skill assistance was crucial to effective learning. Student #3 commented that the hands-on art making component produced an appreciation of art and the ability to actively engage in the production of art. The high point of the class, according to Student #7, was the hands-on art making aspect: "I was forced to engage in a way that I wasn't expecting from an online course." Several suggestions concerning this *instruction* theme and the hands-on art making component were offered by seven of the students interviewed. A synopsis of these ideas and recommendations on specific faculty involvement are provided at the conclusion of this section.

***Student knowledge through actively engaged learning.*** Relating to the three research questions on the experiences, perceptions, and reflections of students in an online art appreciation course with an active learning component (see Table 3), the online students gained *awareness, education, and enlightenment*, and demonstrated a *perception change* after participation in the active learning component within the online art appreciation course.

Students noted their *awareness* of art in everything and every place. They commented on the numerous perspectives and interpretations that art produces, and learned about the importance of art through active engagement in the online art appreciation course. Students reflected on the impact of the course and the hands-on art making component. They proclaimed their newly-acquired appreciation of art, excited about their discoveries. After actively engaging in the art making, many of the students interviewed reminisced about their childhood days with a pencil or brush in hand, rediscovering feelings the art making had revived. They were reminded that art was an outlet for their ideas. Their creativity had been sparked and they were excited about learning. Student #1 specifically stated: "It made me think about all the artists that have created things with their hand and realized that they must have received as much satisfaction from it as I did." Students expressed awareness about the importance of hands-on art making and were encouraged to create. Student #7 explained that the course was refreshing in the sense of unexpected involvement in an online course. Several students spoke about initial apprehension, transforming into pleasant surprise.

According to six of the students, they gained *enlightenment* along the hands-on art making journey during several phases of their art project: in the beginning stage while formulating the initial idea; during the process; midway at the analysis point; in the editing phase; and, during the completion of the art making. Before she started her project, Student #6 physically visited a local museum to "better understand some of the themes required to complete the assignment." Student #8

reflected on the awareness of "art and how long it takes to complete a work of art." Student #10 asserted "It helped me to see that once you have a vision of what you want the end result to be you will put elements needed in that work you are doing. I didn't plan to do things but once it was done I noticed the elements were there". Student #6 pondered: "If you abstract something, it is defined as art, but does the viewer pick up on the true feelings of the image?" The active learning component had sparked awareness and enlightenment for the online students throughout all the phases of their hands-on art making.

The art appreciation students acquired a new path to *education* through active hand-to-paper learning. Through engaged art making, the students developed a new knowledge base and an expressive outlet to learn in a method now tied to their unique identity. Each student's individual style emerged from active participation in their online class assignments. Student #9 observed two assignments which stood out as learning instruments: the hands-on art making project, and an electronic presentation project using a virtual museum visit to study an artist and their art making. Student #8 explained the consciousness related to the art appreciation course: "I didn't think I would like it because I'm not a good artist…this class is going to be boring, and then I really enjoyed it." The hands-on art making component of the course was important to Student #5 as an "opportunity to actually feel like they're in classroom...participating with an art world," commenting specifically that the hands-on art making was preferred to the "boring" textbook. The student stated that being able to actively engage in the hands-on art making project had helped her learn.

All of the 10 students interviewed communicated that they had gained knowledge about art and artists, techniques of art, and specific art terminology through the process of hand-on art making art. They understood vocabulary terms such as "implied depth" and "focal point." Students easily discussed the principles and elements of art such as form and space, and balance, rhythm, and emphasis. Student #10 commented on the composition of the art work, and Student #5 comfortably explained figure-ground reversal in her two-dimensional art making.

Students applied the knowledge gained in the online art appreciation class to their personal and professional lives. Student #10 stated that he often used the art concepts learned in the virtual art course at his professional work place: "I make fliers for veterans job fairs. I now underlay certain images that while in the background are enough to at least make them look realizing that once that image catches their attention they will end up reading what is written as well." Student #5, who works at an architectural office, explained that her firm did "all of the fabrics and patterns from the carpets down to the chairs and the upholstery, so it's really helped me with my patterns…like if I need an asymmetrical…." The student now looks for patterns and meaningful designs. Student #3, whose hands-on art making involved photography, now employs his new knowledge of lighting and shadows in his personal photography. Students were able to transfer knowledge gained from the active art making component to their professional and personal lives, applying it to every-day use.

Student #8 explained the importance of learning about art to her family, who

had asked "Why do you have to take art for your degree?" She shared the significance of art to her family in this statement: "…there's a lot more to art than just drawing and painting, there's media and graphic design…and it's cool to learn all this even if you're not going into art…you still need to learn about art." A majority of the students wanted to show their hands-on art making to their family, friends, and co-workers. They had created a product from this engaged learning which they could share with others.

I interviewed students on their preconceived notions about the art appreciation course in a virtual platform, and they acknowledged a *perception change* after taking the art course online. Eight students noted that their views of the art appreciation course had altered from negative undertones to positive associations. Students expressed the initial apathy toward the art appreciation course, believing they could not learn, possessing "zero knowledge of art" (Student #10), but then spoke about feelings released, an interest in an enjoyable class, and concluded that "it was good to take a course online." Student #9 believed the class discussions (on paintings and photographs) were better in an online format because she was able to go back and re-read the discussion and understand other classmates' perspectives. The student stated that she would not have been able to collaborate in-depth had she been enrolled in an actual classroom "just with people talking." Student #6 originally thought the course would be long papers and analyzing paintings, then, after the research and hands-on project, realized that numerous art forms existed. Although the art appreciation course was in a virtual platform,

students gained an appreciation of art through the online art course, increased knowledge, and completed the hands-on art making with a new perspective.

Regarding a perception change after completion of the active art making component in the online art appreciation course, eight students said "Yes"—that their thoughts had changed about the hands-on art making; two students stated "No"—that their perceptions had not changed. The "Yes" replies reiterated that perceptions had improved, with Student #10 affirming, "Absolutely. It helped me see that no matter the result it can help release stress and feelings and although some may not like my art, others will." Student #9 talked about the trepidations of making art, and the lack of understanding of the hands-on art making process but reflected on her continuing art involvement: "Everything that I thought about art really changed after this class…you can start with the cube project like we did for our final project…and I opted to keep going because of what I'd done in that art class." Student application of the actively engaged art making had positively changed the perceptions of eight of these students, providing them with new knowledge, and the impetus for some of these students to continue hands-on art making even after completion of the art appreciation course.

At the end of the interviews I asked if students had additional considerations regarding the hands-on art making. Two had nothing more to add, but the remaining eight reiterated the positive influence of actively engaged hands-on making, and the learning experiences gained through the online art appreciation course. Student #5 stated that "…any time you add more hands-on to online courses, it just makes it

that much better." Student #7 summarized his online active learning experience this way: "Hands-on art making is good for the soul." Students #5 and #6 summarized the importance of engaged learning in the online art appreciation course and the active learning component: "…a major part of classroom and the virtual learning is that you have to have that portion of the hands-on…physically doing the work yourself…engaged learning should be included whenever possible—especially in an online course." Students applying the hands-on art making component of the art appreciation course had actively engaged in learning. They had designed and developed their ideas for the art project, experimented with the processes and mediums, and then applied their new knowledge to form a unique work of art.

In all three themes from the study—the emotional *response* to hands-on art making, the importance of appropriate faculty *instruction*, and the student *knowledge* through actively engaged—the fundamental component remained engaged learning. Student #9 strongly stated, "…whoever's privy to the research that you garner, please don't stop doing it. When you look at all the benefits that come with making art…don't stop teaching this, it's so important." When an online art teacher constructs a virtual class environment creating actively engaged components, and assists learners through feedback, collaboration, and shared resources, students will gain hands-on knowledge and effectively complete the art appreciation course. Students will have journeyed through their anxiety of learning new processes and mediums of art, travelled through their emotions released from the hands-on art making, and gained new art knowledge from direct hands-on

experience.

## Summary

In my interviews with 10 non-art major college level online students, I discovered that: (a) there is an *emotional response* to hands-on art making, (b) appropriate faculty *instruction* is an important factor in actively engaged learning, and (c) students gain *knowledge* through the active learning component of the online art appreciation class. The data collected and then analyzed from the 10 student interviews answered each of the three research questions:

RQ1: What are the experiences of online students in a non-art major, college-level art appreciation course with the active learning component of hands-on art making?

Participants responded that they had experienced an emotional impact from the application of the hand-on art making; that faculty involvement was a crucial element for successful completion of the hands-on art making; and, that students gained knowledge from the active learning hands-on component in the online art appreciation course.

RQ2: What are the perceptions of online students in a non-art major, college-level art appreciation course about the active learning component of hands-on art making?

Participants observed and expressed an admiration of the skills of artists and an appreciation of the numerous forms and mediums of art. Students explained that they had gained an appreciation of art through the hands-on art making component of the art course. Faculty involvement with appropriate feedback, collaboration, and skill assistance was again reiterated as a critical element for a successful art project completion and a positive course outcome. Students spoke of a perception change,

exploring their preconceived notions, and processing the new outlook they obtained after the hands-on art making in the online art course: they had moved from a negative bias and fear to a positive well-being about hands-on art making within the online art appreciation course.

RQ3: What are the reflections of online students in a non-art major, college-level art appreciation course on the active learning component of hands-on art making and its impact beyond the art appreciation course?

Participants reflected on the hands-on art making component and its impact beyond the art course. They concluded that faculty involvement incorporating inspiration and feedback helped shape a positive learning experience for the students. Additionally, appropriate instructor participation had propelled them to continue practicing their active learning knowledge of art in their personal and professional lives.

**Conceptual framework support.** In all three of these themes—the *emotional response*, appropriate faculty *instruction*, and *knowledge* gained—actively engaged learning emerged as the underlying and essential element for students to successfully complete the online art appreciation course and its hands-on art making component.

***Theme 1: Emotional response.*** Participants from the study expressed an emotional response and detailed the impact from the hands-on art making component in their online art appreciation course. Echoing Gardner's (1982) examination of art's empowerment for individual expression through experiential

learning, student participants experienced appreciation, apprehension and frustration, confidence, enjoyment, and gained an appreciation of art through this experiential component of the class. One student participant in this case study acutely reflected on art as expression. He contemplated the possibility of art as therapy for his fellow veterans, questioning if hands-on art making could help his military friends suffering from PTSD. Additional research specific to virtual hands-on art making, utilized explicitly for military students, may uncover the healing effects of art as therapy.

Many of the students experienced what Eisner (2002) observed in the discovery of an array of feelings through the experiential art journey, and the contribution of the arts to imagination development and individual expressiveness. Students discussed their emotions of apprehension and frustration about the hands-on art making; although the students reported that they had successfully transitioned from frustration to enjoyment, they also repeatedly stressed the fear of the hands-on project more than any of their art assignments. This apprehension began at day one of the art appreciation course.

This finding leads to the second theme in the study—*instruction*. Are there specific appropriate instructional techniques faculty can utilize to help alleviate the trepidation their students confront in their hands-on art making? Can faculty assist their online learners by mirroring Eisner's (2002) emphasis on learning to be the builder of your own experiences, and Gardner's (1982) assertion that art allows forms of expression and empowers students to accept themselves and express their

unique vision to others?

***Theme 2: Instruction.*** Students in the study communicated that faculty involvement was a vital component for successful achievement of the hands-on art making, and that appropriate feedback and skill assistance were critical elements for a successful art project completion and positive learning experience for the student. Student suggestions on the technical assistance needed to complete the hands-on art component mirrored Bruner's (1966) argument that the technological advances require a students to constantly redefine and develop a skill set. Online art instruction must include the resources and clearly and visually demonstrate the skills necessary to match the constant shifting of technological platforms and mediums. By following Bruner's assertion that development occurs as students interact with their learning environment through the tools and technologies, instructors can assist students in resolving the issues presented to them in the actively engaged art component.

Piaget (1950) agreed with Dewey (1934) that those who are passive are less likely to engage in the experience as those who are actively engaged. It is imperative that instructors recognize the underlying theme of this case study—that students require actively engaged instruction and learning for effective completion of the online art appreciation course and its hands-on art making component. Following Bruner's (1966) view of education as a process where the learner must actively engage with their environment, can instructors find methods to dynamically involve their students in hands-on art making? In addition to instructor involvement, stakeholders must invest in their online learners, moving forward in curriculum changes with an understanding which

mirrors Winner and Hetland's (2008) concept that art is needed to teach the highly valued function of learning to think in alternative approaches. Communicating the findings from this study and previous foundational work to art instructors and stakeholders may demonstrate the importance of incorporating the active learning component into online art appreciation courses.

***Theme 3: Knowledge.*** Students in the study indicated that knowledge was gained from the active learning hands-on component in the online art appreciation course. According to Eisner (2002), the arts teach students to comply with unanticipated possibilities as the art work reveals a deeper understanding. Likewise, Dewey (1934) stated that experiential learning and direct involvements with the educational environment may develop knowledge. Reflecting Eisner's and Dewey's theories, and Piaget's (1950) progressive process defined in his theory of constructivism, the online art students communicated a perception change, discovering that their preconceived ideas had transformed into a new perspective directly attained from participation in the hands-on art component in their art appreciation course. The students gained knowledge and their outlook had changed from an undesirable fear and bias to an optimistic comfort about hands-on art making. Just as Piaget had noted in his constructive theory, the students had advanced from their previously recognized foundation. They acknowledged that hands-on art making was an endless cycle of activity where their art lead to the possible impact on individuals viewing their creation. In addition, the students recognized, like Hetland et al. (2013), that art was more than a luxury, but another way to know the world and significant to the well-being of society.

In the last research question, I asked if the active learning component of hands-on art making impacted the students beyond the art appreciation course. Although the students relayed a negative to positive perception change with many reflecting that art had fused with their personal and professional lives, researchers may discover through future longitudinal studies if an active learning component can make permanent changes and offer lasting impact in a student's life.

**Literature review support.** Again, the overall findings include three themes: hands-on art making produced an *emotional response*; appropriate faculty *instruction* was a critical factor in actively engaged learning; and students gained *knowledge* through the active learning component of the online art appreciation class.

***Theme 1: Emotional response.*** Reflecting the Brown (2014) and Hasio (2010) research that confirmed art as a method of communication giving participants a voice to express themselves, a majority of the student participants detailed in their interviews how participation in the hands-on art making allowed for self-expression. The emotional responses including appreciation, apprehension and frustration, confidence, and enjoyment, had impacted the students through the hands-on art making component, echoing Simons and Hicks (2006) belief that art reconnects participants to their feelings and emotions. Just as Barrett's (2007) research had discovered that art created a myriad of responses, the student's art making had given them an outlet to deal with their emotions of stress and anger and anxiety and allowed them wide-ranging reactions—from apprehension to appreciation.

Half of the student participants mirrored Brown's (2014) assertion that engaging in art activities encourages confidence. The students emphasized that the hands-on art making produced a pride and enjoyment in their creation. Reflecting Jamieson's (2008) inclusive view that art is personal to the individual and without a definitive right or wrong final product, student participants relayed how the medium of art had helped them convey a message in their own unique way, creating a product that others could enjoy. Hands-on art making had given them the ability to share their new art making interest with family and friends without a correct or incorrect response from their viewer.

The development of self through hands-on art making was supported by several researchers within the literature review. Although their studies encompassed disciplines other than art, creative, art-based methods incorporated into medical profession supervision and training offered valuable benefits for supervisors including reducing stress and improving well-being (Deaver & Shiflett, 2011). Research directed by Stuckey and Nobel (2010), demonstrated that art-based interventions can be effective in healing, in decreasing adverse biological and emotional outcomes, and enhancing health and wellness.

***Theme 2: Instruction.*** Garcia (2014) determined that actively engaged art creation inspires self-expression in combination with the development of a supportive instructional environment. Accordingly, several student participants strongly declared that a lack of appropriate faculty instruction and suitable involvement were critical issues for successful completion of the hands-on art component. According to Saromines-Ganne and Leong (2003), in their study on student collaboration in visual art online

learning, the researchers discovered the importance of designing for asynchronous interactions through effective collaborative learning activities and timely feedback by the instructor. Reflecting Saromines-Ganne and Leongs' (2003) study and Grenfell's (2013) findings on the significance of educators practicing quality communication and collaboration in a new virtual world, the students interviewed suggested improved instructor communication applying positive feedback, rubric-based itemization, and improved teacher-student collaboration to enhance student learning.

Although a majority of the students in the case study described the challenges they faced due to ineffective instructor feedback, conversely, other students explained that they had learned as much online as they would have in a face-to-face classroom environment. This sentiment was linked specifically to teacher involvement, encouragement, and feedback. Grenfell (2013) emphasized the significance of educators practicing meaningful collaboration through quality communication in a global virtual environment. Clearly, appropriate online faculty involvement through inspiration and continuous feedback and collaboration will shape a positive learning experience for the online learner. Reflecting Grenfell's philosophy, the challenge for educators is to encourage meaningful relationships with their students as technology and instructive practice connect the virtual and real worlds. Creativity and innovation in teaching, shifting from conventional methods, may ensure a shared online model with real-world meaning.

Several students offered suggestions relating to the instruction theme, with two of these suggestions specifically linked to technology in online art appreciation courses.

Student participants suggested the need for their art instructor to assist them technically and provide links for them on how to use image editing software. They also recommended that educators provide step-by-step instructions on the specific processes of art through visuals or video demonstrations. Gadanidis et al. (2011) demonstrated how instructor use of online collaboration tools provide student interaction with art and technology. In addition to supporting student success in the use of virtual collaboration and engagement, art instructors' use of the online collaboration tools assist art educators in working together to pool resources and share strategies (Mohney, 2014). Albrecht (2011), confirmed that instructor use of the new electronic resources, tools, and virtual platforms can provide a rich texture for online curriculum engagement.

***Theme 3: Knowledge.*** In the final theme of student knowledge through actively engaged learning, the researcher confirmed that online students had gained awareness, education, and enlightenment, and demonstrated a perception change from the hands-on art component within the online art appreciation course. By incorporating art into the curriculum, complex skills were simplified (Brown, 2014), case conceptualization skills were cultivated (Deaver & Shiflett, 2011), and students were aided in comprehending and appreciating the subject matter (Russell, 2007). Confirming what Lane (2012) determined in research of online practices for motivating art students' creativity, the students' use of the active-engagement learning component had sparked awareness and enlightenment for the online learners, increased motivation and creativity, and opened a new learning path for the art appreciation student. The students reported that utilyzing

the hands-on art component had encouraged them and stimulated a deeper understanding of the content.

Related to this case study and echoing the findings that students gain knowledge through actively engaged learning, researchers in other educational disciplines confirmed the value of an actively engaged component within the learning environment. Researchers studying in fields other than art, such as language, mathematics, medical, and music, validated that hands-on art making contributed to student growth and demonstrated creativity as a life value. In Dy and Nisly's (2014) nursing education comparative study, the researchers confirmed that hands-on activities and visual presentations in a classroom provided the most learning style benefit. Baker (2011) discovered that in virtual music instruction an online delivery format contributed to student development and supported deep learning in music education, and Kenny (2013) confirmed that participation in an online music community indicated knowledge gains. Researchers in language curriculum have shown that integrating virtual hands-on art making improved experiences as creativity occurred, and increased meaning-making for the student (Ho et al., 2010). In a mathematics program study of gifted students in an arts and technology-rich setting, Gadanidis et al. (2011) revealed that assimilating math tasks with the visual arts stimulated creative thinking, and that the active engagement had assisted students in evaluating their knowledge.

Research about the perceptions of hands-on art making specifically related to online education is sparse. This case study investigation into the importance of engaged hands-on art creation and the perceptions, experiences, and reflections of students

actively engaged in this hands-on art making, may provide a base for additional studies, and may offer evidence for educators to encourage active hands-on art making for their online learners.

**Suggestions from students interviewed.** Seven of the interview participants commented on the art appreciation course and hands-on component. The students offered positive, detailed suggestions concerning faculty involvement and the hands-on art making project.

*Faculty Involvement*

- Feedback (visual lab instruction on hands-on art making; positive feedback including a rubric to itemize the project grade).
- Sharing and Collaboration (ability to view all completed hands-on art making, using virtual videos; students sharing within the discussion area to bring insight into hands-on art making).
- Skill Assistance (technical assistance and/or link to using image editing software).
- Skill Assistance (step-by-step instructions in a visual, or video on specific processes of art, such as drawing).

*Projects*

- Learning Resources (provide links for "How-To" and art visuals)
- Mediums (assistance in using mediums of art).
- Processes/Application (idea: three hands-on art making projects in nine weeks—start 1st week, then mid-way, ending with final project week 9—include

discussions, visual show-n-tell along the journey; have students draw earlier in course for more comfort going into final project).

- Processes/Application (Student #5) "…a major part of classrooms and the virtual learning is that you have to have that portion of the hands-on… physically doing the work yourself". (Student #8), regarding the hands-on artmaking affect: "…when we start painting on our own, we realize how hard it is and how it takes a lot of practice to make it perfect and not just reading in a book but actually doing it".
- Variety (wide selection of projects).

**Project as an outcome**. Based on the case study findings, I created a professional development workshop to establish standards for the hands-on art making component within the online art appreciation course. Supported by the conceptual framework of experiential learning and constructivism, as well as literature reviews of contemporary educators and scholars in the arts, I developed a professional development project to assist art educators in the pursuit of engaged learning for their online art appreciation student.

## Conclusion

In Section 2, I detailed my method of data collection and analysis. I discussed the qualitative descriptive research design for this case study, as well as how the research questions rationally explored applying this approach. Participants and the selection process were defined; a description of the data collections method of individual interviews and the instruments used were detailed; and, discovery of

themes was documented in data analyses. Non-art major, college-level art appreciation online students were interviewed about their experiences, perceptions, and reflections about the active learning component of hands-on art making. The audio recordings of the 10 students were then transcribed into a written format, and analysis of the data was obtained from the detailed information of each interview. My biases as a researcher were discussed and quality assurance for this study included *dependability* in member checking; *credibility* in trustworthy peer-reviewed journal articles, reliable databases, and credible higher education websites and online resources; *confirmability* in thorough descriptions of the research design, data collection, and analysis methods; and, *transferability* in rich, substantial description to convey the findings and to assimilate the reader with the students' perspectives about their hands-on art making experience. Based on the analysis of the interviews and qualitative case study findings, I designed a professional development workshop and provided clear direction for the project detailed in Section 3—fully designed and presented in Appendix A.

Section 3 introduces the Project, and summarizes the findings collected from the online art student interviews and research analysis. Based on the analysis of the interviews and qualitative case study findings, I designed a professional development project. This virtual hands-on workshop will equip art educators with the resources necessary to enhance student learning and actively engage learners in online art appreciation courses.

# Section 3: The Project

## Introduction

The purpose of this study was to explore non-art major, college-level students' experiences, perceptions, and reflections of an active learning component within an online art appreciation class. Data collected from student interviews exposed the significance of faculty involvement, including engaged feedback, collaborative training, and skill assistance. Based on the study findings, I designed a professional development (PD) project to include hands-on art making sample how-to assignments in a PD virtual hands-on workshop, to equip art educators with the tools and resources necessary to enhance student learning in online art courses.

In this section, I will describe the project (details in Appendix A), and the rationale for the project creation. Then, from literature reviews based on case study findings, I will indicate why this PD workshop is an appropriate strategy. I will share the project evaluation plan and reflect upon project implications.

## Description and Goals

The project consists of a virtual PD workshop for online art appreciation instructors. The workshop addresses results from the qualitative case study, "Perceptions About Hands-On Art Making by Non-Art Major Online Students." Findings from the study served as a guide for developing the proposed workshop. The workshop will create an environment for the online art appreciation instructor to accomplish these goals:

1. to provide an opportunity of collaboration and learning for online art appreciation instructors;

2. to empower art instructors to create a memorable appreciation of art for online students, actively engaging virtual students through hands-on art making; and
3. to acquire the tools and resources needed to effectively provide instruction, collaboration, and feedback for the application of hands-on art making for virtual art appreciation students.

Art instructor workshop participants learn, collaborate, and model how to effectively incorporate hands-on art making as part of their online art appreciation course content. The focus is on actively engaged art making, and I have confidence that student success in art appreciation will increase because of this workshop.

The workshop consists of 3-day PD workshop sessions held virtually and covering topics including the study findings and what comes after the data collection and analysis, the importance of hands-on art making, and finally, practical ways of actively engaging students in the art making process through feedback, collaboration, skill assistance, and the sharing of resources. The daily agenda, via WebEx, will consist of an electronic presentation (see full presentation below Workshop Sessions in this section) and videos, as well as cooperative learning, to include: discussions and reflection, critical thinking, hands-on activities, and instructor presentations.

The 3-day PD online workshop will be attended by university art appreciation instructors, facilitated by the workshop coordinator (assisted by a technical expert, the online facilitator), collaborating with the college of art leadership. Guiding workshop topics are actively engaged learning, collaboration and feedback, and resource sharing to safeguard the success of virtual art appreciation students.

To provide the tools and resources for the online art appreciation instructors, and to address the problem of the lack of faculty involvement in feedback, sharing and collaboration, and skill assistance with virtual hands-on art making, I am proposing a shared virtual room to provide support and resources for the online art appreciation instructors at SERU. This online room houses a variety of resources including: (a) links to practical articles on feedback and collaboration among faculty and with students (visual lab instruction, rubric ideas for project itemization); (b) shared online project ideas (wide variety) with step-by-step instructions for the students (ability to view all completed hands-on art making, using virtual videos); (c) students sharing within the discussion area to bring insight into hands-on art making; (d) tips and links to help instructors support their students with both art mediums skill assistance and technical skill assistance for their virtual students; and (e) student supplementary learning resources on the visual arts, museums, art collections, artists, timelines, hands-on activities, and the processes of art, with step-by-step how-to videos.

## Rationale

I chose a PD workshop based on findings from this qualitative case study. The data collected from the students interviewed assisted me in exploring non-art major students' experiences, perceptions, and reflections of the active learning component (hands-on art making) within an online art appreciation class. The overall findings of the research indicated that: (a) there is an emotional response to hands-on art making, (b) appropriate faculty instruction is an important factor in actively engaged learning, and (c) students gain knowledge through the active learning component of the online art appreciation class.

These findings revealed that art educators would be helped by targeted PD including strategies for applying hands-on art making in an actively engaged learning environment. Detailed models illustrate best practices for instructor involvement and feedback to students. The workshop provides numerous resources for inclusion in the virtual art appreciation courses to increase student appreciation of art. Consequently, this workshop supports the major goals of this project: (a) to provide collaboration and learning for online art appreciation instructors; (b) to empower art instructors to create a memorable appreciation of art for online students, actively engaging virtual students through hands-on art making; and (c) to acquire the tools and resources needed to effectively provide instruction, collaboration, and feedback for the application of hands-on art making for virtual art appreciation students.

## Review of the Literature

Based on the study findings, I reviewed literature relating to the proposed project, a virtual PD workshop. From the literature review I created PD training from knowledge gained in the review. This PD workshop will be presented to the dean and chair of the college of art for approval and training of the online art appreciation instructors. After the data analysis, I determined that appropriate instruction and involvement is a critical factor of actively engaged learning, and students gain knowledge through the active learning component. As SERU instructors have no endorsed training on the hands-on art making component, and the importance of feedback and project involvement, a focus on these key elements is addressed through the workshop, with the confidence of increasing student success in the online art appreciation course.

**Search Strategy**

Literature about hands-on art making is presented under three subheadings, or themes: (a) professional development (collaboration, feedback, and resource sharing); (b) actively-engaged learning (constructivist online environment, experiential, engaged learning strategies); and (c) technology-enhanced learning. The databases I accessed from the Walden University's library include Education from SAGE, ERIC, and ProQuest Central. Higher educational websites and online resources such as Chronicle of Higher Education, and the Alfred P. Sloan Foundation. I investigated Google Scholar for articles and scholarly presentations relevant to this qualitative case study. In addition, I explored books on resources for college instructors, and experience as the source of learning and development.

I reviewed journals including: *American Educational Research Journal*, *British Journal of Educational Technology, Creative Education*, *Educational Researcher, Instructional Science: An International Journal of the Learning Sciences*, *International Journal for Academic Development*, *International Journal of Creativity and Problem Solving*, *International Journal of Higher Education*, *Journal of Computer Assisted Learning*, *Journal of Online Learning & Teaching*, *Online Journal of Distance Learning Administration, Online Learning*, *Professional Development in Education, Teaching and Teacher Education, and Techtrends: Linking Research and Practice to Improve Learning.*

I searched these terms during the exploration of the literature: *active learning, actively engaged learning, andragogy, arts education, classroom collaboration, collaborative learning, constructivism, creativity, e-learning, engagement, educational*

*resource sharing, engaged learning strategies, experiential learning, faculty participation in teaching online, instructor feedback, interactive learning, online instructional methods, online learning, online teaching, pedagogy, teacher effectiveness, technology-enhanced learning, professional development, student engagement, student learning,* and *teaching presence*.

**Professional Development**

Earley and Porritt (2014), Elliott, Rhoades, and Jackson (2015), Pehmer, Gröschner, and Seidel (2015), and Rienties, Brouwer, and Lygo-Baker (2013) reported that PD improved teaching skills and impacted student learning. Early and Porritt (2014) highlighted the necessity of a student-focused method in the professional development of an educator. Following Guskey's model, the researchers described the impact of PD on student learning, and how to implement this training and development for faculty, including the necessary resources. Meyer and Murrell (2014) also found that faculty who teach adults online should highly prioritize current student learning theories and possess a greater understanding of the constructivism-based theories, encompassing experiential learning and critical reflection. The researchers recommended that helping instructors understand how their students learn should remain a high priority.

According to Sogunro (2014), motivating adult learners in higher education ensures success of these students. Knowing the motivating factors and sustaining them in the learning process is the key to producing the will power in higher education students toward effective learning. Based on Sogunro's study findings, eight top motivating factors for adult learning in higher education include: (a) quality of instruction, (b) quality of curriculum, (c) relevance and pragmatism, (d) interactive classroom and

effective management practices, (e) progressive assessment and timely feedback, (f) self-directedness, (g) conducive learning environment, and (h) effective academic advising practices.

Terosky and Heasley (2015) emphasized the importance of collaboration within the higher education online learning community. In this qualitative study of online faculty, participants reported that a sense of collegiality was fundamentally non-existent in virtual teaching. Research participants highlighted the need for educational organizations to sustain an appropriate sense of collaboration and community in the online environment.

Leibold and Schwarz (2015), Muijs, Kyriakides, van der Werf, Creemers, Timperley, and Earl (2014), and Preisman (2014) argued the importance of instructor feedback to their students. According to Leibold and Schwarz (2015), instructor feedback calls attention to strengths and offers recommendations on areas that need development. The researchers recommended best approaches for providing online feedback including: addressing the learner by name; using a positive tone; and providing frequent, immediate, balanced, and specific feedback. In addition, they recommended asking questions to promote thinking. Muijs et al. (2014) suggested that instructor effectiveness and school improvement was most effective when PD stressed the importance of classroom practice. Key components in this effectiveness included timely feedback, instructor clarity, direct instruction, and worked examples. The researchers concluded that teaching practice is the strongest determining factor of learner outcomes. Preisman (2014) argued that instructors may want to "focus more on the design and facilitation of online courses by developing and implementing more highly individualized cognitive activities and

assignments" (p. 14). The researcher recommended ongoing formative feedback to online learners as they work through the course autonomously and reported that an instructor's guidance and feedback was more significant to students in the study than the need to hear and see the instructor.

Salmon, Gregory, Lokuge Dona, and Ross (2015), and Tseng and Kuo (2014) proposed participation in professional web-based communities of practice to advance an educational institution's performance, and provide suitable PD for instructors, improving teaching practices and strategies, sharing resources, and solving problems. Salmon et al. (2015) expressed the belief that involvement in open online courses may deliver proper PD for virtual instructors and inspire them to develop improved teaching practices.

**Actively Engaged Learning**

Banna, Lin, Stewart, and Fialkowski (2015), Kolb (2014), Santana and Del Castillo (2016), and Zambon (2013) all agreed that interaction matters, and that students learn best through experience. According to Kolb, experiential learning is a powerful confirmed method of teaching and learning and reiterated that with the realization learning and development are lifelong processes, social institutions and organizations have a responsibility to ensure adult learners have experiences that reinforce their individual progress and growth in learning. Santana and Castillo (2016) asserted that the model of development, learning by doing and reflecting, generates new learning within organizations. "If art helps to grow, think, educate for life and teach values, we need an environment…to receive artistic education" (p. 273).

Banna et al. (2015) specified that a successful online course requires active engagement with course material and assignments, and design for interaction. Student

involvement in a virtual learning setting requires instructors to be proactive with course materials, tools, and technology issues, allowing the student to focus on the meaningfulness of the job at hand and completion of the task (Chametzky, 2014). According to Ma, Han, Yang, and Cheng (2015), in an online learning environment it is essential that teachers deliver more direction and support to students. The researchers recognized that instructor guidance has a substantial impact on the learners' completion of the tasks. In addition, instructors need to organize the content of their courses and incorporate online resources to design a high-quality web-based learning experience for their students.

**Technology-Enhanced Learning**

Nilson (2016), Yuan and Kim (2014), and Mastel-Smith, Post, and Lake (2015), offered information and communication technology guidelines and resources to support online learning educators in the development of their virtual courses. Nilson (2016) presented a teaching toolbox to assist instructors in visually enhancing student learning, stating that graphics, images, metaphors, and art forms have an increased effect on learning with students exposed to these images versus students not exposed. Yuan and Kim (2014) shared design and development strategies for learning communities in web-based courses. Through instructor feedback, shared feelings and experiences, and student encouragement, online instructors can help alleviate a student's feeling of isolation in an online learning environment and help provide a healthy virtual learning community. Furthermore, Mastel-Smith, Post, and Lake (2015) posited the question in the title of their journal article, "Online teaching: Are you there, and do you care?" The researchers investigated the concept of an online caring presence, offering

recommendations for technology and communication skill acquisition. They stated that online instructors must communicate in a different way and learn how to deliver content effectively.

Cober, Tan, Slotta, So, and Könings (2015) detailed the importance of allowing instructors to participate in the curriculum design process, and to explain how they will develop their course and technology innovations for their students. In these two case studies where the educational setting was technologically enhanced, the researchers stated that the faculty contributions were vital to the success of the course design, and that instructors needed conditions of support, inclusion, and trust in this productive design process.

## Project Description

### Implementation and Timetable

The title of the proposed PD workshop is *Create a Memorable Appreciation of Art for your Online Students: Hands-on Art Making for Actively Engaged Virtual Learners.* The workshop implementation will occur during the 2018-2019 term year at Southeastern Ridge University. I will present this PD proposal to the dean and chair of the SERU College of Art, recommending that online art appreciation instructors attend this 3-day workshop because they have frontline interaction with non-art major virtual art appreciation students. I discussed the data from my qualitative case study in Section 2, supported by the literature review I described in Section 3.

**Phase I:** The 3-day virtual PD workshop will be proposed to the dean of the college of art. After approval, support, and a time frame established, workshop development will begin.

**Phase II:** The workshop coordinator will contact and arrange with the IT department a 3-day reservation of the WebEx virtual room. A workshop facilitator from the IT department will be scheduled to assist technically with the WebEx virtual sessions/presentation.

**Phase III:** All instructors from the college of art will be emailed an invitation to attend the virtual PD workshop, sent by the chair of the college of art, and endorsed and encouraged by the dean of the college of art. A reminder email will be sent to these same instructors two days before the workshop event.

**Phase IV:** Implementation of the 3-day virtual PD workshop (see Table 4 *Professional Development Workshop Sessions* for a detailed daily/hourly agenda of the workshop). In addition, the shared virtual room will be posted in Canvas and available for the 3-day workshop, and remain an active, valuable resource for instructors thereafter.

**Phase V:** An online workshop evaluation will be presented to the instructor participants at the end of the workshop. (https://www.surveymonkey.com/r/ProfDevQuestions).

All workshop participants will share their personal hands-on project (with step-by-step art directions, and technical how-to instructions for virtual delivery) on the last day of the workshop. The workshop coordinator will email a PDF document of all project examples to every workshop participant, as well as post these projects to the shared virtual room in the Canvas course designated for online art appreciation instructors.

## Roles and Responsibilities

My role will be to maintain the responsibility and content knowledge for the 3-

day event as the workshop coordinator, with the help of an online facilitator, who will assist technically with the WebEx virtual sessions/presentation. Additionally, I will lead each session presentation, facilitate discussions, and coordinate the 3-day workshop, working with the IT department in setting up the WebEx room, and working with the chair of the college of art on instructor invitations and encouragement in workshop attendance. It is essential that workshop participants commit to the 3-day workshop, maintain punctuality, and actively participate in the daily workshop sessions.

**Format and Components**

The PD workshop for online art appreciation instructors will run for 3 days from 8:00 a.m. to 4:00 p.m. Central Standard Time. The schedule allows for daily breaks and lunch (see Table 4 *Professional Development Workshop Sessions* for details). I will utilize the electronic presentation to assist in achieving the goals of the workshop: (a) to provide collaboration and learning for online art appreciation instructor, (b) to empower instructors to create actively engaged course components for their online learners, and (c) to acquire the tools and resources to provide effective instruction and feedback for their virtual students.

In this electronic presentation I will address the data findings from the qualitative case study, "Perceptions About Hands-On Art Making by Non-Art Major Online Students," in the 3-day professional development (PD) workshop. Art instructor workshop participants will learn, collaborate, and model how to effectively incorporate hands-on art making as part of their online art appreciation course content. At the end of the 3-day workshop, all participants will share their personal hands-on project (with step-

by-step art directions, and tech how-to instructions for virtual delivery). A PDF document of all project examples will be emailed to every workshop participant by the workshop coordinator.

Although the student study participants' completed hands-on art work was discussed as part of the interview process, permission was not obtained for use in the PD workshop. Therefore, no images of the participants' completed art work were used in the PD electronic presentation. The images used in the presentation are samples from student art creations displayed on the researcher's website, with previously obtained permission and sources cited.

**Resources and Support**

Potential resources for the successful implementation of the PD workshop include unrestricted reliable internet meeting rooms and virtual workspaces using the WebEx platform, and internet course content rooms for instructor partnership and collaboration using the open source Canvas Learning Management System. Additional resources include a variety of free art education website resources, videos, and links, shared online step-by-step project ideas, and instructional documents and videos for art instructors and their students, all housed within this Canvas course. As SERU already maintains contracts with WebEx and the Canvas LMS, there would be no additional costs for use of these platforms. Course design of this instructor classroom would be facilitated by the workshop coordinator, and all instructors could contribute to the course content. The college of art would periodically inspect this course for content updates and current inventory.

Support for this professional workshop endeavor must be sustained by the stakeholders in the SERU College of Art: The Dean of the College of Art, the Chair of the College of Art, and the online art appreciation instructors.

**Potential Barrier and Solution to Barrier**

The critical potential barrier for the successful implementation of the PD workshop is a commitment to the workshop not only by the stakeholders, but by the art appreciation instructors. According to Elliott et al. (2015), professional development's value is deepened at the higher education level as most instructors have trained extensively in the academic discipline but lack the crucial training on the pedagogical methods essential to efficiently teach their content knowledge. With the growing frequency of web-based courses, a review of the needs of faculty teaching online compared to in-classroom is vital. Elliott et al. (2015) stated that "since faculty cannot benefit from programs that they do not attend, it is imperative for institutions to dedicate limited resources toward the development and implementation of initiatives that are most likely to draw a faculty audience" (p. 161-162).

Elliott et al. (2015) developed a needs assessment model to define instructor professional development to support teaching in a virtual learning environment. The researchers recommended that these specific PD areas be addressed: (a) pedagogical challenges for which instructors seek support; (b) processes that need support to guarantee instructional success; (c) high-tech tools, programs and software, and e-learning platforms that could increase teaching proficiency; (d) course, curriculum, and institutional challenges; (e) need for improved networking with colleagues; (f) preferences for the presentation time and frequency of the PD; and (g) barriers that thwart

attendance, and the effectiveness and completion of PD initiatives. My proposed PD project would address these issues through: (a) the 3-day training program sharing technological tools, resources, and applications; (b) increased networking using the shared virtual instructor room; and (c) hands-on activities actively involving participating faculty to collaborate and implement the hands-on art making their own students will engage in. Virtual training will help reach instructors working in geographic locations separate from on-campus operations.

## Project Evaluation Plan

Goals of the PD workshop include: (a) providing collaboration and learning for online art appreciation instructors; (b) empowering art instructors to create a memorable appreciation of art for online students, actively engaging virtual students through hands-on art making; and (c) acquiring the tools and resources needed to effectively provide instruction, collaboration, and feedback for the application of hands-on art making for virtual art appreciation students. Through achievement of these PD workshop goals, instructors will be provided the innovative skills to learn, collaborate, and model the effective incorporation of hands-on art making as part of their online art appreciation course content.

It is essential for participants to complete an evaluation of the PD workshop immediately following the program's completion. The results from the survey can be used by the stakeholders in their decision-making to determine the value of the workshop, access the program outcomes, and recommend future program enhancements. To ensure that the workshop will meet the proposed outcome, a goal-based evaluation will be provided at the end of the workshop. Participants will

complete an online evaluation (https://www.surveymonkey.com/r/ProfDevQuestions) based on a Likert scale evaluation tool. The online survey will consist of five questions (see Appendix A), with an additional area where PD participants may detail their answers. In addition to this end-of-workshop survey, all participants will reflect at the end of the first 2 days, and these reflections will guide and supplement the next-day workshop sessions.

Summative results of the PD workshop will be formed at the end of the 3-day workshop through this online survey. PD workshop attendees' feedback may reveal if instructors: (a) believe the workshop was a valuable use of their time, (b) gain new knowledge about actively engaged hands-on art making, (c) apply what they have learned at the PD workshop to their online art appreciation course, (d) have greater confidence in using instructional tools and resources for online art making, and (e) provide additional ideas and reflections from the 3-day PD workshop. At the end of the workshop and gathering of the survey results, the participant evaluations will be presented in an assessment report to the Dean and Chair of the College of Art at SERU.

## Project Implications

Baran and Correia (2014) emphasize that the quality of online programs in higher education is strongly associated with how methods of PD answer the needs of virtual instructors. These approaches are crucial in assisting online faculty to implement virtual educational practices and recreate their instructor identity in an online learning environment. SERU art instructors attending a 3-day PD workshop will gain a greater awareness of the needs of non-art major online students in the art appreciation course. Participants will be able to a construct a hands-on art making project to include in their

course offering, giving them the knowledge, tools, and resources to enhance their online art appreciation course content, and successfully engage their students in hands-on art making.

**Local Stakeholders**

The proposed PD may assist SERU in recognizing successful online teaching as a result of support activities at the organizational level. The addition of the planned PD would benefit SERU art educators and the College of Art, but most importantly, students would profit academically from these improved teaching skills. SERU College of Art leadership, support, and encouragement of instructor attendance is desirable for the success of this PD endeavor.

**Larger Implications, and Directions for Future Research**

The proposed PD workshop may support instructors in their online art appreciation course development. Building innovative, tech-friendly art projects based on the perceptions and experiences of the students in this qualitative case study may support instructors in updating their online art appreciation courses for easy delivery of hands-on art making assignments for their students. Continuous training is paramount to online art educators to keep abreast of the latest in technological advances and to communicate online art offerings to students. On a larger scale, local online art instructors could team with state-wide, nation-wide, and global art educators for collaborative relationships and effective communication between educational institutions using this virtually shared course room. Finally, this program has the potential to: empower art educators with vital, continuous training, and assist them in acquiring new knowledge to advance their quality of instruction. In addition, by sharing

best practices and experiences in a professional, collaborative dialogue, instructors may, in turn, enlighten students who can gain the benefits of contemporary, shared knowledge, and acquire new skills from hands-on experiential art.

Walden's mission for social change (Walden University, 2017, Social Change section) is supported through the "development of principled, knowledgeable, and ethical scholar-practitioners, who are and will become civic and professional role models by advancing the betterment of society" (p. 7). Consequently, society may benefit with the development of student knowledge through improved instructional strategies. Through the collaboration of educators and the knowledge acquired from the PD workshop and content, relationships are established, skills are obtained, and students advance the betterment of society, connecting to Walden's mission for social change.

## Conclusion

In Section 3, I introduced all features of the proposed project, a PD workshop. I summarized the findings gathered from the online art student interviews and research analysis. Based on the qualitative case study findings, I designed a PD virtual hands-on workshop to equip art educators with the tools and resources (including a virtual shared room) necessary to enhance student learning in online art courses. I included a description of the project goals and rationale for the PD workshop. My review of the literature offered the theory and research to support the project proposal. I described the project in detail, including implementation, responsibilities, format, and resources. Next, I overviewed the project evaluation plan, and finally, I discussed both local and large-scale project implications.

In the final Section 4, Reflections and Conclusions, I will summarize and present the strengths and limitations of the study, and reflect upon the project, including what I discovered about project development and my scholarly growth. Finally, I will discuss implications for future research, how it may affect social change, and then summarize Section 4.

Section 4: Reflections and Conclusions

## Introduction

The purpose of this qualitative case study was to explore non-art major, college-level students' experiences, perceptions, and reflections of an active learning component within an online art appreciation class. In this last section, I discuss the strengths and limitations of the project and offer reflections on my growth as a scholar and practitioner, as well as address the project's potential impact on social change. I conclude this final section with recommendations for future researchers.

## Project Strengths and Limitations

The strength of this project includes the opportunity for art educators to participate in focused PD and collaborate with their colleagues to effectively incorporate an active learning component into their online art appreciation course content. The project will provide instruction and equip art educators with the tools and resources necessary to enhance student learning in online art courses. As discussed in Section 1, according to Grenfell (2013), as technology and teaching continue to link the virtual and hands-on practical application, the challenge for educators is to render conventional instructional approaches into a meaningful, collaborative, social model of online learning with real-world relevance for their students. This targeted PD project will give art educators the technology to share ideas, increase their own knowledge, and reach this goal.

The prominent limitation of this proposed professional workshop is that art educators may not be comfortable incorporating an active learning component into their virtual art course. Stepping outside of an instructor's comfort zone and taking the time

necessary to incorporate a hands-on art making project into online courses may be too cumbersome, both technologically and as a valued time investment. Support from the college of art administration encouraging attendance in the proposed hands-on PD workshop will assist online art instructors in learning new instructional strategies for their virtual students.

## Recommendations for Alternative Approaches

To support the PD initiative and provide the necessary follow-up and training assistance for instructors, one-on-one instructional design could assist in the incorporation of the active learning component into online course development. Working with instructors to create interactive engaging learning approaches will add value to the students' learning experiences. Instructional design assistance could provide ways to implement technologies and identify and adapt instructional techniques to benefit online instructors and their students. Furthermore, with the college of art's support, instructors could be trained as proficient mentors and paired with fellow instructors to provide additional individualized training.

For instructors unable to attend the PD sessions, the online training workshop will be recorded and forwarded in follow-up emails to the instructors. Step-by-step directions on incorporating the active learning component will be attached to the follow-up email as a how-to training document. Additionally, continuous support through an online resource room could be developed for the online art instructor. Positive outcomes for this shared virtual room include: (a) contact and camaraderie for adjuncts separated by time zones with minimal connection to their fellow art instructors, (b) the opportunity for collaborative creative sharing, and (c) collective resources benefitting both the online

instructor and their students.

## Scholarship, Project Development, and Leadership and Change

Reflecting on my journey as a doctoral student at Walden University—from the beginning 2-year coursework in the Summer of 2011, to my Fall residency that same year, and finally reaching Stage 4 of my proposal in 2018—I distinctly remember the beginning spark for my study. In one of the residency sessions, we were told to throw out possible study ideas and plausible proposals. Hesitant of one of my notions, and wondering if it was worthy of mention, I cautiously and quietly suggested an idea, unsure of myself, but nonetheless understanding that I was at least moving forward in some direction. As I watched the leader of that session grow excited about my proposal of interviewing online art students about their hands-on art making, I felt a little calmer. I knew that the actively engaged art making project in my class was the one assignment where my students understood the true sense of hands-on artmaking. This idea kept developing within me during my 2 years of course work. That was more than 5 years ago. I am now a seasoned 60-year-old in life, improved in scholarly writing, but nearly out of time for completion of my Ed.D. After honing my skills in academic writing, and learning to think not only laterally, but linearly (thinking critically, writing analytically), as well as learning to write more succinctly, I am now at the end of my degree and study, and realize that the doctoral process is also about sheer determination and stick-to-itiveness as much as learning the fine points of a research study. I know many details about one small aspect I researched these last few years, but my true value revolves around over a decade of online teaching and being able to hear the joy in students' voices after they complete a project that they were so afraid to confront. The understanding of

art they speak about after using a medium they knew nothing about, and physically putting hands to paper, or canvas, forming plaster, or even cutting their hands from the wire sculpture, enables the student to garner a sincere appreciation of art, a respect for artists, and an understanding of practical art application. This is what I am most proud of as a researcher and instructor, and what I hope will drive other instructors to incorporate hands-on art making into their online art appreciation classes.

**Scholarship**

As a scholar, I want to inspire my students to learn in a meaningful way. The personal learning style benefitting me the most is knowledge by doing, and it is how I directed this study. The outcome of my qualitative research case study, including course work, reading and research, reviewing literature, scholarly writing, collecting data through student interviews, and reflecting on these experiences, has made me a better instructor for my students. In addition, this learning process has helped me to think more critically, question what I am seeing and hearing, produce more creatively, and reflect on my quality of instruction, the feedback I provide, and the resources I offer my students.

**Project Development**

The data I collected from interviews with non-art major online students uncovered the importance of instructor involvement. Information that I gathered included the significance of engaged feedback and collaboration with the student, learning resources and step-by-step training in medium processes, as well as technical assistance for the online student. Based on these findings, I designed a PD project which includes a PD virtual hands-on workshop to share information on the importance of hands-on learning, to host a virtual learning area for collaboration, and an online resource room to assist art

instructors in continuous art education growth. This PD project equips art educators with the tools and resources necessary to enhance student learning in online art platform.

In my previous role at the university where I currently teach, I was director of instructional design, and, along with my team, hosted faculty development workshops for our online instructors. For my proposed PD project, I believed it was wise to place myself in the role of participant, rather than workshop coordinator. What would motivate me to attend a 3-day workshop? How would this workshop help me to help my students? What would be required of me to improve my skills as an online educator? What tools and resources would I need to incorporate a virtual hands-on artmaking project? Would hands-on collaboration engage and assist me in interacting with colleagues? What would entice me to answer the evaluation after the workshop? These questions helped shape the 3-day workshop into the three daily guiding themes (see Table 4): *Why Hands-on Art; Beyond the Data*; and, *Projects to Engage*.

Evaluation of the 3-day PD workshop is critical in assessing the effectiveness of the workshop. As a project developer, one of my tasks was to assess the PD in achieving the intended goals. Instructor feedback from an online survey immediately following the workshop may ascertain if participation in hands-on art making during the PD workshop has propelled the instructor into incorporating engaged art making into their own online art appreciation course content.

**Leadership and Change**

As part of a three-person team for our university attending change management training, one of the principles I learned regarding leadership and change was that effective change at its core is rooted in a simple philosophy. Hiatt (2006) explains how

to facilitate change with one person. The research-based ADKAR model is a goal-oriented, individual change management model characterized by five indicators one must attain to successfully change. According to Hiatt, it is essential that these five building blocks are in place for change to transpire:

- A: Awareness of the need for change
- D: Desire to support the change
- K: Knowledge of how to change
- A: Ability to demonstrate new skills and behaviors
- R: Reinforcement to make the change stick

Applying this ADKAR model to my PD workshop meant that as coordinator of the workshop: (a) I was mindful of the necessity for change; (b) I wanted to support this change; (c) I knew how to implement the change; (d) I had established the essential skills; and (e) I needed to convey these first four building blocks and garner the support of, not only the online art instructors, but the SERU College of Art administration to reinforce the workshop and make the change stick. Positive change is possible with the art instructors engaged in the process of their learning, their students' learning, and the change itself, obtaining the support of leadership after their own individual experiences in the PD workshop.

## Reflection on the Importance of the Work

**Analysis of Self as Scholar.** As I reflected on myself as a student scholar, I realized that I am proud of my work and my growth during this qualitative case study. Teaching art to online students is my passion. My undergraduate and Master of Arts degrees were earned in the college of arts and sciences field, and I was not accustomed to

the school of education venue. My MA degree was two-part: a thesis on contemporary printmakers, and a body of art work. When I enrolled in the Walden University Riley College of Education, I had to master many skills foreign to me, such as scholarly writing in APA, rather than MLA format, and data collection and analysis. I had to change my comfort level and shift from an imaginative, feeling, and artistic right brain experience, to an uncomfortable left brain, analytical, linear-thinking approach. Consequently, I am proud that I continued the course and completed this doctoral degree in education.

Although I connected my case study research with my passion for art, it was important to train the artist within me to master scholarly research and writing. In my current project study to earn my doctorate of higher education, it was essential to decipher students' feelings and capture their ideas on paper, and then, analyze their thoughts into a comprehensible, results-oriented, qualitative case study. I chose qualitative over quantitative research to illustrate and describe the creative nature of hands-on art making with descriptive qualitative language vs. quantitative data and statistical analysis. During this doctoral journey, not only did I cultivate my skills in scholarly writing, reviewing literature, and collecting and analyzing data, but I also discovered how to equip myself and fellow art colleagues with the training and tools to educate and empower art appreciation students.

**Analysis of Self as Practitioner.** As I reflected on myself as a practitioner, I realized that I am in higher education to facilitate growth and transformation in my students. Growth occurs by stepping out of our comfort zone. Beaudoin (2014) provided examples of educational success by avoiding the familiar and the comfortable, acknowledging that instructors and leadership must refuse to settle for business-as-usual.

Most non-art major online art appreciation students initially are not comfortable with hands-on art making. However, once the instructor provides clear guidance and feedback, and the student leaves their comfort zone to tackle an unfamiliar medium of art, then the student is not only proud of the artistic achievement but understands that learning and growth were achieved during the process of hands-on art making. With effective art course design and collaboration and feedback, instructors can challenge students by encouraging them to be uncomfortable through the process of actively engaged learning. This process may enrich the students' educational growth and personal development. As a practitioner, this project study has taken me out of my comfort zone and provided me the opportunity to learn new skills essential to my role as an art instructor.

**Analysis of Self as Project Developer.** As I reflected on myself as a project developer, I now understand the processes of building a qualitative case study, and the steps it takes to formulate a project from the research. Going into the final phase of my study, the project, it was time to incorporate the data collected from the student interviews and reflect on the suggestions offered by the participants. I then proposed a PD workshop to address the data collected from students during the interviews, and to assist online art appreciation instructors in their students' educational growth. Developing a PD workshop requires careful thought and implementation and addressing numerous components to prudently cover the PD goals and objectives. Using the knowledge I had gained during my literature review on professional development, as well as utilizing my proficiency as an instructional designer, I followed best practices for the adult learner audience to engage and inspire learning, and then, carefully designed an

organized PD workshop. The needs of the art instructors and their students were kept at the forefront in the design stage of my project. Utilizing current, innovative technologies, and applying effective instructional practices for online students, as well as connecting, collaborating, and sharing resources and ideas with fellow colleagues, is paramount to sustained growth as an online art instructor in a virtual format.

**The Project's Potential Impact on Social Change**

If this PD project succeeds, its potential influence may not only affect online art educators and the students of SERU, but, it may also impact online art educators across the state, country, and globally. By creating virtual PD workshops and collaborative online sharing rooms, art educators may have the opportunity to experience PD and enhance their instructional knowledge, sharing practices and resources, and potentially networking with colleagues that are no longer limited by brick and mortar boundaries. These art appreciation instructors, now equipped with the newly acquired skill of incorporating hands-on experiential art making into their online courses, may have an effect on their virtual students' educational growth and experiences.

Walden holds an annual Global Day of Service, reinforcing their social change philosophy through programs that "reflect current professional trends and promote positive social change…committed to helping students achieve their goals, enabling them to make a difference in their careers and communities as Walden graduates and effective agents of social change" (Walden, 2017, p. 4). Through my studies with Walden University, I have personally learned about social change and its global implications. During my residency, I met a fellow Walden doctoral student, a native Haitian, who shared the importance of global service in a panel discussion about Walden's Annual

Global Day of Service. After the session, I talked with her about topics in her discussion and about Haiti. We stayed connected through our Walden emails, and the following year I traveled with her to Haiti to meet her family and carry supplies to a primary school she was launching. I met a young Haitian boy and his family during this school visit. Five years after this visit, through sustained connection with my fellow doctoral student, this young boy will now be enrolled in law school this year, and I will contribute to the cost of his education as he works through his goal of studying and obtaining his legal certification within Haiti. His goal is to give back to his country after he earns his law degree. I was awarded the Walden Scholars of Change, Honorable Mention, in 2013 for this Haitian school endeavor with my fellow doctoral classmate.

I again travelled to Haiti in 2017 with a mission group, and, through this association, met a Haitian doctor who was launching a women's clinic in Haiti. The doctor connected with my school-age friend who will attend law school this year, and now encourages his Haitian "brother" to complete his legal studies. My monthly monetary contribution to these two remarkable Haitians is not substantial, but it may have a profound effect on their lives and the lives of others they connect with in the future. This learning experience has shown me that social change can feasibly begin with just one person. My belief in hands-on, actively engaged learning equated to Haitian journeys and becoming personally involved. This hands-on experience may eventually lead to social change through a ripple effect. As someone once said: "I alone cannot change the world, but I can cast a stone across the waters to create many ripples." Because of my Walden connection and the Scholar of Change program, social change continues as I have become an effective agent of social change endeavoring to make a

difference in the global community.

## Implications, Applications, and Directions for Future Research

The implications of this qualitative case study include primarily, meeting the training and professional development needs of online art educators for effective student educational growth. The data I collected from student interviews helped to formulate the idea of a PD workshop. In short, PD means better educators, and better students; consequently, meeting the needs of educators means growth for the student.

The online PD format is a feasible platform to connect and share resources. In a virtual communal room, contact and camaraderie for instructors physically separated by time zones with minimal connection to their fellow art educators, is now provided and opportunity is formed to create and share collaboratively. This creative share benefits both the online instructor and their students who may reap the benefit of an engaging learning environment.

The application of this project study may advance PD programs for art educators not only at SERU, but also at other schools and universities, statewide, nationwide, and globally. By encouraging virtual instructors to facilitate actively engaged hands-on art making through targeted PD workshops, educators will be empowered to create a climate of creative collaboration, hands-on, experiential learning and educational growth for their online students.

Future research should investigate the significance of online art instructor PD on the scores of art appreciation students. Additionally, the issue of PD opportunities reflective of the needs of today's online art educators and their virtual students require thoughtful consideration of format and content, careful planning and implementation, and

sustained regular training through PD virtual workshop to positively affect student achievement. My study focused on the perceptions of 10 non-art major online students. Additional research could offer additional schools in the state participation in a study about virtual hands-on art making. A mixed-methods study of qualitative data from surveys and interviews, merged with quantitative data from student assessments could assist researchers in evaluating the outcome of actively engaged hands-on art making on student achievement.

## Conclusion

In this final section, I discussed the strengths and limitations of the PD project and offered reflections on my growth as a scholar, practitioner, and developer. I addressed the project's potential impact on social change. Finally, I concluded this section with recommendations for future research. The hands-on practice of producing this project study has helped me discover how to identify a problem and conduct educational research to solve that problem.

The purpose of this project, the 3-day PD workshop for art appreciation instructors, is to address the data findings from the qualitative case study. The goals of this PD are: (a) to provide a collaborative, learning environment for online art appreciation instructors; (b) to empower these art instructors to create a memorable appreciation of art for online students, actively engaging their virtual students through hands-on art making; and (c) to deliver the resources instructors need for effective instruction, collaboration, and feedback for their virtual art appreciation students. I identified the significance of training and PD, and the need for art educators to constantly endeavor to create the best educational conditions for their students through actively

engaged learning.

Through data analysis from my study, I discovered that there is an emotional impact from the application of the hands-on art making. Additionally, I determined that appropriate instruction and involvement is a critical factor of actively engaged learning. Most importantly, I established that students gain knowledge through the active learning component of the art class. By providing professional development relating to hands-on active learning, art educators may acquire new knowledge and advance their quality of instruction. Effective art educators can challenge students and encourage them to be uncomfortable through the process of actively engaged learning, ensuring the learner's personal growth and enriching their educational development.

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Appendix A: The Project

## Professional Development Workshop for Online Art Instructors

### Purpose

- To address the data findings from the qualitative case study, "Perceptions About Hands-On Art Making by Non-Art Major Online Students", in a 3-day professional development (PD) workshop for art appreciation instructors

### Workshop Goals

- To provide an opportunity of collaboration and learning for online art appreciation instructors
- To empower art instructors to create a memorable appreciation of art for online students, actively engaging virtual students through hands-on art making
- To acquire the tools and resources needed to effectively provide instruction, collaboration, and feedback for the application of hands-on art making for virtual art appreciation students

### Learning Outcomes

- Art instructor workshop participants will learn, collaborate, and model how to effectively incorporate hands-on art making as part of their online art appreciation course content.

### Target Audience / Stakeholders

- Online art instructor participants of the PD workshop
- SERU Dean and the Chair of the College of Art

**Format/Components**

- The PD workshop for online art appreciation instructors will run for 3 days from 8:00 a.m. to 4:00 p.m. Central Standard Time. The schedule allows for daily breaks and lunch.
- Days will consist of a combination of electronic presentations and videos, discussions and reflection, hands-on activities, and instructor presentations.

**Timeline / Implementation**

- The workshop implementation will occur during the 2018-2019 university year.
- I will coordinate the 3-day workshop with the help of an online facilitator, who will assist technically with the WebEx virtual sessions/presentation. I will lead the presentations, facilitate discussions, and coordinate the 3-day workshop, working with the IT department in setting up the WebEx room, and working with the chair of the college of art on instructor invitations, and encouragement in workshop attendance.

**Module Format / Agenda**

- Electronic presentation via WebEx, with online art appreciation instructors meeting virtually for a 3-day workshop (see presentation below PD Workshop sessions)
- Cooperative learning; reflective discussion; critical thinking; hands-on activities; presentations
- At the end of the workshop, participants will complete an online evaluation (https://www.surveymonkey.com/r/ProfDevQuestions) based on a Likert scale

evaluation tool.

- All workshop participants will share their personal hands-on project (with step-by-step art directions, and tech how-to instructions for virtual delivery). A PDF document of all project examples will be emailed to every workshop participant by the workshop coordinator.

Table 4

*Professional Development Workshop Sessions*

| PD Workshop | Day 1<br>*Why Hands-on Art?* | Day 2<br>*Beyond the Data* | Day 3<br>*Projects to Engage* |
|---|---|---|---|
| 8:00-9:00 am CT (Presented by Workshop Coordinator with assistance from online Facilitator) | •Welcome, Introduction, Overview<br>•Icebreaker (Workshop Coordinator and Facilitator)<br>•Slides 1-4 | •Review and Welcome to Day 2<br>•Beyond the Data: data findings and reflections.<br>•Slides 18-19 | •Review and Welcome to Day 3<br>•Dean of College of Art, Chair Remarks – (actively engaged art making encouraged)<br>•Slide 31 |
| 9:00-10:15 | •Video – "Hands-On is Minds-On"<br>•Purpose, Goals, and Learning Outcomes<br>•Slides 5-6 | •Focusing on Results! Video.<br>•Slides 20 | •PROJECT presentations.<br>(hands-on art making visual share)<br>•Slide 32 |
| 10:15-10:30 | Break | Break | Break |
| 10:30-11:45 | •Overview of Study: Highlights, data, findings<br>•Slides 8-12 | •Creation outside of the comfort zone = Growth!<br>•Student Reflections<br>•Slides 22-24 | •PROJECT presentations (cont.)<br>•Slide 34 |
| 11:45-1:00 pm | Lunch | Lunch | Lunch |
| 1:00-2:15 | •Hands-on art making…What tools do you need as an online art instructor?<br>•Assistance for Students<br>•Slides 14-15 | •…on a quest for hands-on actively engaged art making<br>•Resources, collaboration, sample lesson plans<br>•Slides 26-27 | •PROJECT presentations (cont.)<br>•Learning/ Action Plan<br>•Slide 36 |
| 2:15-2:30 | Break | Break | Break |
| 2:30-4:00 | •Discussion<br>•Reflection<br>•Tomorrow's direction<br>•Slide 17 | •Art Projects Overview/Preview<br>•Today's Summary/reflection<br>•Direction for Tomorrow<br>•Slides 29-30 | •Closing<br>•Evaluation online<br>•Slides 38-43<br>(+ all share hands-on projects with step-by-step art directions, and tech how-to instructions for virtual delivery – then PDF document of all project examples emailed to every workshop participant) |

***Electronic Presentation***

**Professional Development Workshop for Online Art Instructors**
Create a Memorable Appreciation of Art for your Online Students:
Hands-on Art Making for Actively Engaged Virtual Learners

**DAY 1:** (Workshop Coordinator; Online Facilitator)
**Welcome/Introductions**
Welcome to the Professional Development Workshop Webinar for Online Art Educators. Over the next three days, you will hear about the Project Case Study results (*Perceptions About Hands-On Art Making by Non-Art Major Online Students*), and implications for your own online art course.
You will learn how to incorporate an online art making project into your virtual course.

Instructions and examples will show you exactly how to accomplish this, help you delve into creating your own art making assignments, and incorporate this important actively engaged learning element into your art course. You will learn how to incorporate an online art making project into your virtual course. Instructions and examples will show you exactly how to accomplish this, help you delve into creating your own art making assignments, and incorporate this important actively engaged learning element into your art course.

Let's begin by introducing ourselves. Please use the "Raise your hand" icon, and we will call on you individually. Feel free to tell us your name, and what you would like to gain from this professional workshop.

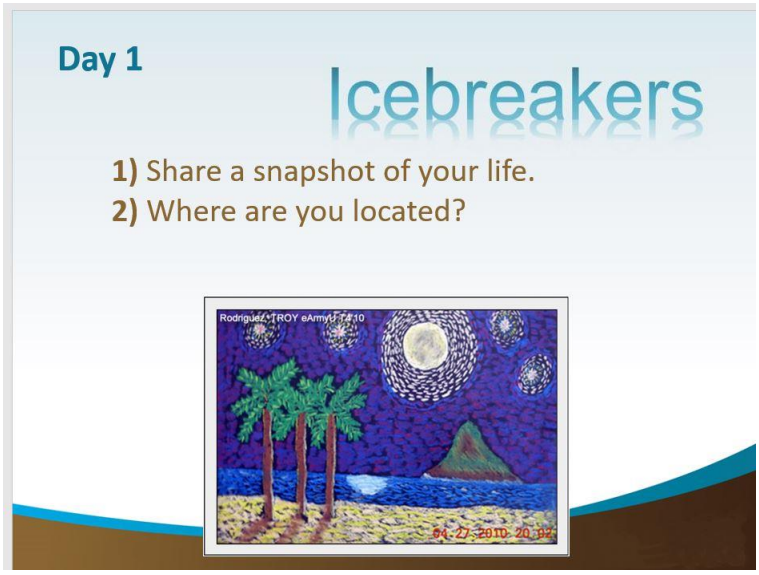
**Workshop Overview / Timeline**
**Day 1**
***Why Hands-on Art?***
8-9am CT. Welcome and Introductions.
Icebreaker.
9-10:15. Video.
Purpose, Goals, and Outcomes.
10:15-10:30. Break.
10:30-11:45. Case Study Overview.
11:45-1pm. Lunch.
1-2:15. Hands-On Art–Instruction Tools.
2:15-2:30. Break.
2:30-4. Discussion. Reflection. Day 2 Overview.
**Day 2**
***Beyond the Data***
8-9am. Day 1 Recap. Data findings, Reflections.

9-10:15. Video. Focusing on Results!
10:15-10:30. Break.
10:30-11:45. Creation Outside Comfort Zone=Growth!
11:45-1pm. Lunch.
1-2:15. Quest for Actively Engaged Art Making!
2:15-2:30. Break.
2:30-4. Art Projects Overview/Preview.
Summary/Reflection.
Day 3 Overview.

**Day 3**

***Projects to Engage***

8-9am. Day 2 Recap.
Dean of College of Art, and Chair Remarks.
9-10:15. Project Presentations.
10:15-10:30. Break.
10:30-11:45. Project Presentations.
11:45-1pm. Lunch.
1-2:15. Project Presentations. Learning/ Action Plan.
2:15-2:30. Break.
2:30-4. Closing. Discussion. Reflections. Evaluation.




**DAY 1:**

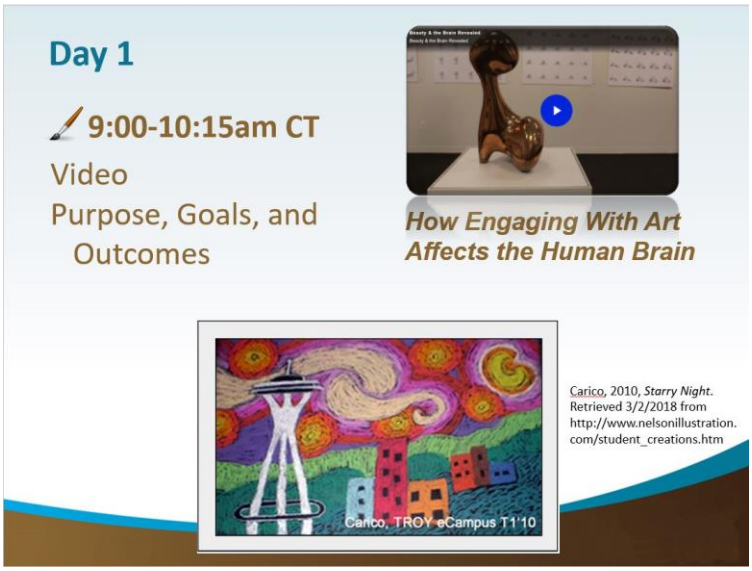
**Icebreakers**

**"1. Share a snapshot of your life.**

From the type of shoes you are wearing, to a snapshot of your office, to what is right outside your window, sharing a snapshot of your life is a fun way to get everyone connected. For geographically dispersed teams, this can help create connections through real-life happenings.

**2. Create a team map.**
Geographically dispersed teams, especially when they are big, can forget where their coworkers are located. As an icebreaker, have team members create a virtual map and pinpoint each of their locations. This can be a fun reminder of where everyone is while meeting in a remote workspace.”
https://remote.co/6-great-icebreakers-for-virtual-team-meetings/
**Additional “connection” questions:**

- What’s one thing you need to share with us to help you be fully present at this meeting?
- Give us one word to summarize where you are right now.




**Video**
“At a pair of related AAAS events, experts described new insights into how engaging with art — either as an observer or creator — affects the brain.”
"When you're doing art, your brain is running full speed," Vikan said. "It's hitting on all eight cylinders. So if you can figure out what's happening to the brain on art, you know a whole lot about the brain."
**https://www.aaas.org/news/how-engaging-art-affects-human-brain (video)**
"HOW ENGAGING WITH ART AFFECTS THE HUMAN BRAIN." *States News Service*, 13 Nov. 2013. *Expanded Academic ASAP*, http://link.galegroup.com/apps/doc/A349080159/EAIM?u=minn4020&sid=EAIM&xid=e7523258. Accessed 25 Feb. 2018.

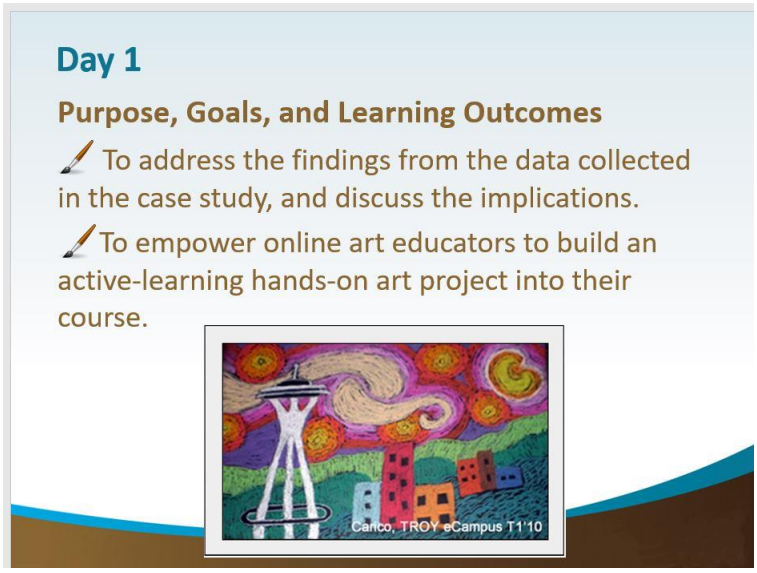
Additional links:

- http://blogs.getty.edu/iris/19-new-videos-show-how-to-engage-students-with-art/
- https://kcts9.pbslearningmedia.org/collection/art-school/#.WpJMiqinE2w

- https://www.youtube.com/watch?v=DkdhX-qSAGg&feature=youtu.be (Museum Institute for Teaching Science - Hands-On, Minds-On, Inquiry-Based)
- Mastel-Smith, B., Post, J., & Lake, P. (2015). Online teaching: Are you there, and do you care? *Journal of Nursing Education, 54*(3), 145-151. doi:http://dx.doi.org.ezp.waldenulibrary.org/10.3928/01484834-20150218-18 (…**teaching with technology: "faculty must learn to deliver content and communicate differently.** A hybrid model of concept development provided insight into faculty's perceptions and expressions of online caring presence". p145)
- https://www.huffingtonpost.com/temple-grandin/the-importance-of-handson_b_4086423.html

**Discussion.**

Why Hands-on=Minds-on.

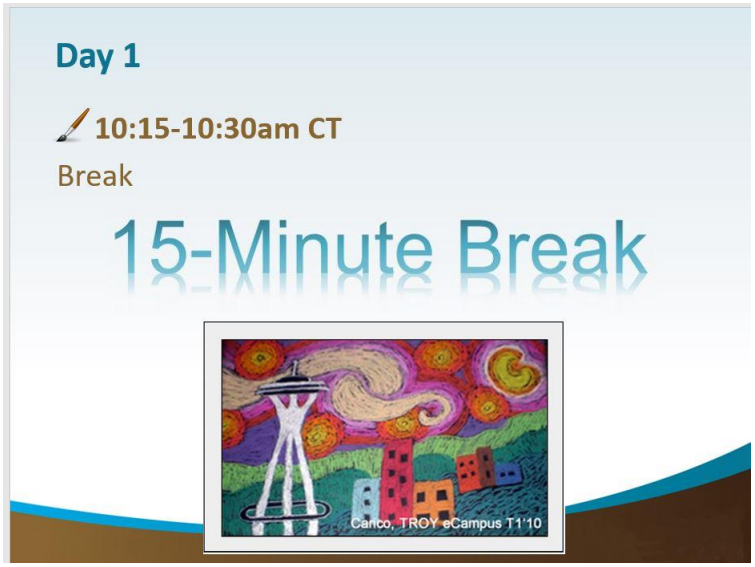



**Purpose, Goals, and Learning Outcomes**

This workshop is designed to help you – as an online art instructor – incorporate an active-learning component into your online art course. The study (*Perceptions About Hands-On Art Making by Non-Art Major Online Students*) findings will explore why this hands-on component can make a difference for your art appreciation students. By the end of this workshop, you will have the tools necessary to incorporate this dynamic element into your virtual art classroom. You will be able to provide students the feedback and resources needed to effectively learn through actively-engaged art making.

- To address the findings from the data collected in the case study and discuss the implications.

To empower online art educators to build an active-learning hands-on art project into their course **curriculum, utilizing knowledge-building resources, skill assistance, timely feedback, and ample project samples and instructions.**




**15-min. break.**

**Overview of Case Study**

Data/ findings.

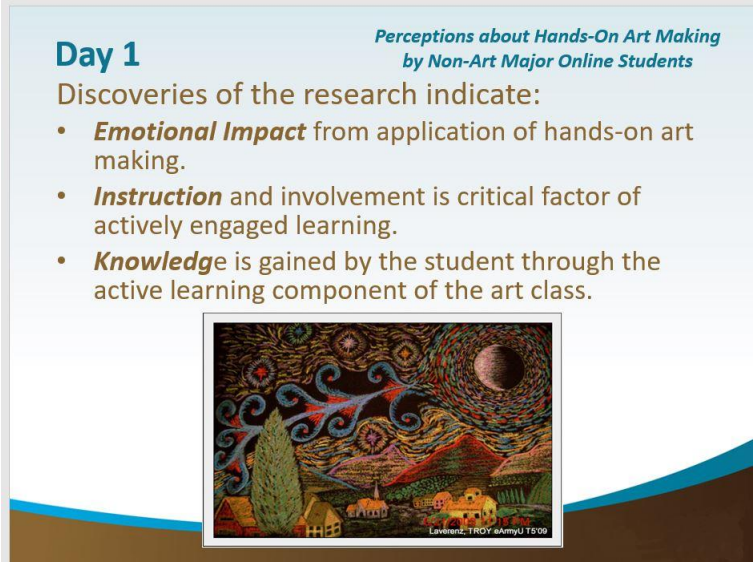
Highlights.

***Perceptions About Hands-On Art Making by Non-Art Major Online Students***

Abstract. Summarize:

"As higher education moves increasingly to online and hybrid programs, more students will be taking art appreciation courses virtually. The research that exists on student perceptions related to hands-on art making by non-art major online students suggests that hands-on creation is valuable in fostering creativity, inspiring knowledge, and supporting and motivating students. This hands-on active learning resonates with both trends in higher education and with the larger conversation about the value of visual

arts for students of all ages, from elementary school through college. The purpose of this case study was to explore non-art major, college-level students' experiences, perceptions, and reflections of an active learning component within an online art appreciation class delivered at a public university in the southeastern United States. The conceptual framework for this case study encompassed active learning, coordinating with the principles of constructivism, including theories from Dewey, Piaget, Bruner, as well as the combined work of a number of prominent educators and scholars of arts education, including Gardner and Eisner. To complete this case study, 10 in-depth interviews were conducted to explore non-art major, college-level students' experiences, perceptions, and reflections of an active learning component within an online art appreciation class. Data from the interviews were analyzed for key themes by looking for codes that emerged from the student interviews. Findings were used to design a 3-day professional development workshop to help art educators in developing actively engaged hands-on art making projects for their virtual students. Implications include educators advocating for variations in coursework to benefit virtual art students." "As higher education moves increasingly to online and hybrid programs, more students will be taking art appreciation courses virtually. The research that exists on student perceptions related to hands-on art making suggests that active creation is valuable in fostering creativity, inspiring knowledge, and supporting and motivating students. The purpose of this case study was to explore non-art major, college-level students' experiences, perceptions, and reflections of an active learning component within an online art appreciation class delivered at a public university in the southeastern United States. Three research questions were developed to explore the students' experiences, perceptions, and reflections of this hands-on art making component. The conceptual framework was based on the combined work of prominent theoreticians, educators and scholars in the arts including Dewey, Piaget, Bruner, Gardner, and Eisner. To complete this case study, in-depth interviews were conducted and included discussion about a specific art work that each student made. The 10 participants were non-art major, college-level online students who were enrolled in sections of the art appreciation course during the 2015-16 academic year.
The overall findings indicate: there is an *emotional* response to hands-on art making; appropriate faculty *instruction* is an important factor in actively engaged learning; students gain *knowledge* through the active learning component of the online art appreciation class. Findings were used to design a 3-day professional development workshop. Implications for educators include advocating for variations in coursework to benefit virtual art students."

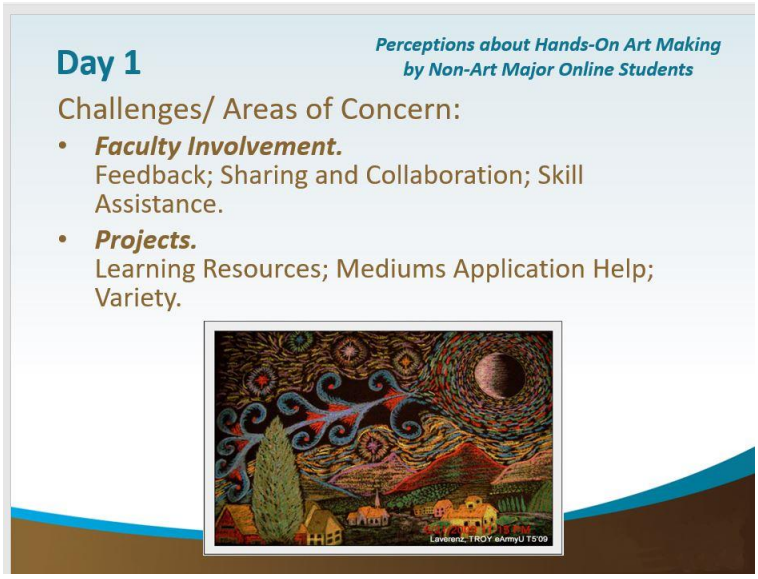



**Overview of Data Analysis / Research Findings**

- The data analyzed were interviews, open-coded with thematic analysis of non-art major, college-level students' experiences, perceptions, and reflections of an active learning hands-on art making component within an online art appreciation class. The case study focused on the students' perceptions of their hands-on art making process, rather than on their finished art; however, the hands-on art making visually assisted students in answering the three research questions on the experiences, perceptions, and reflections of the active learning component of hands-on art making.
- 10 art students were interviewed.
- 12 recurring words and phrases, three repeating categories emerged: emotional impact, instruction, and knowledge. The emotional response to hands-on art making theme was created from the emotional impact category where these sub-themes emerged: (a) appreciation; (b) apprehension and frustration; (c) confidence, (d) enjoyment, (e) expression. The importance of appropriate faculty instruction theme was created from the instruction category where these sub-themes emerged: (a) faculty involvement; (b) projects; (c) virtual viability. The student knowledge through actively engaged learning theme was created from the knowledge category where these sub-themes emerged: (a) awareness; (b) education; (c) enlightenment; (d) perception change.
- Suggestions provided by the student interviewees were included in the results.

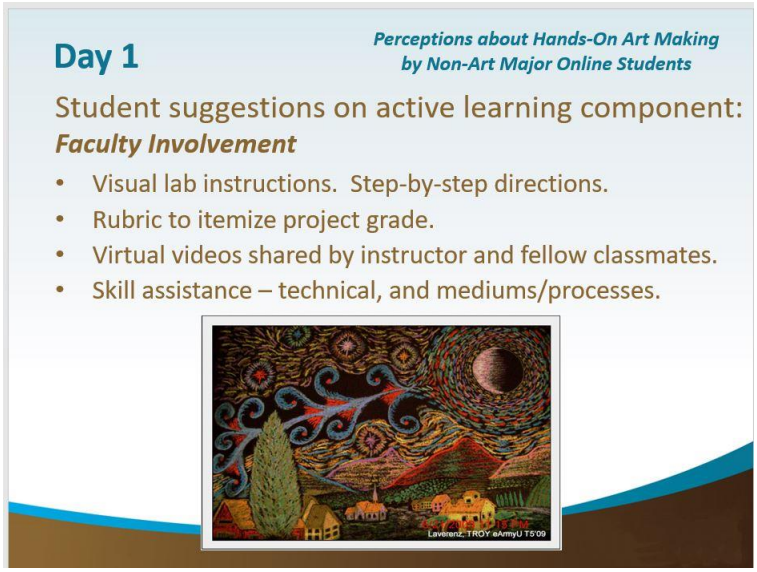
**The overall findings of the research indicate that:**

there is an *emotional* response to hands-on art making; appropriate faculty *instruction* is an important factor in actively engaged learning; students gain *knowledge* through the active learning component of the online art appreciation class.




**Areas of Concern**

The challenges described in question 11, revolve around the importance of feedback from the instructor. Student #4 stated the difficulty of the hands-on art making due to no "direction as to what to make or how to make your picture." Research assistance was another faculty involvement issue, with students stating difficulty in finding resources for the hands-on art making. Two students described confronting skill issues and encountering a learning curve while attempting to navigate image editing software. In the sub-category of Sharing and Collaboration, students affirmed the importance of the instructor visually and clearly demonstrating the hands-on art making mediums and processes. They stressed the value of viewing their classmate's projects, and discussion revolving around the creation of the art, for a deeper understanding. They specified that an artwork review and viewing other students' opinions can bring insight into the artwork being viewed. Three students expressed the need for a variety of hands-on art making project options.




**Suggestion Details**

Seven of the students commented on the online art course and hands-on component, offering positive, detailed suggestions for course improvement. The following ideas involve the *Instruction* theme, with the Faculty Involvement and Projects categories and their sub-categories:

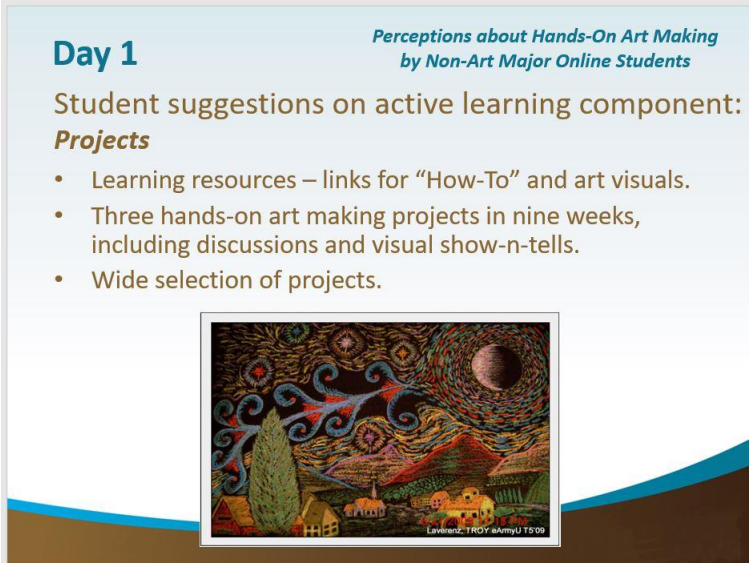
***Faculty Involvement***

Feedback (visual lab instruction on hands-on art making; positive feedback including a rubric to itemize the project grade).

Sharing and Collaboration (ability to view all completed hands-on art making, using virtual videos; students sharing within the discussion area to bring insight into hands-on art making).

Skill Assistance (technical assistance and/or link to using image editing software).

Skill Assistance (step-by-step instructions in a visual, or video on specific processes of art, such as drawing).




**Suggestion Details**

***Projects***

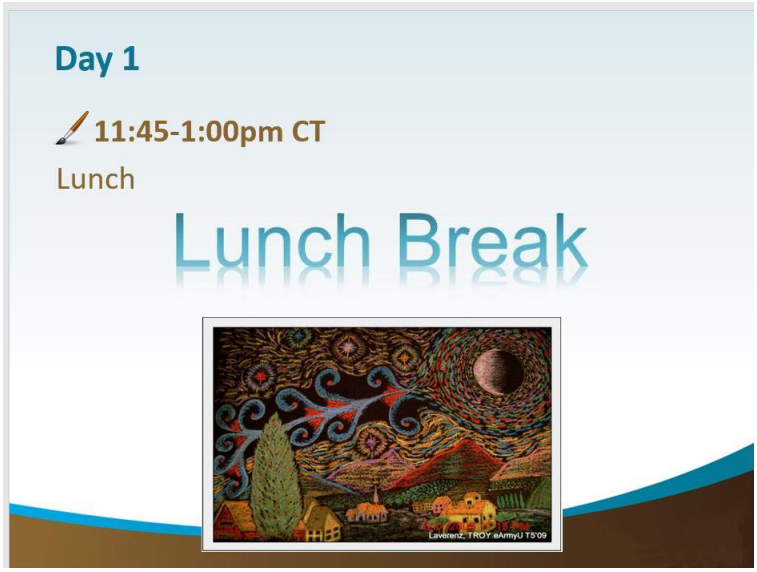
--Learning Resources (provide links for "How-To" and art visuals)

--Mediums (assistance in using mediums of art).

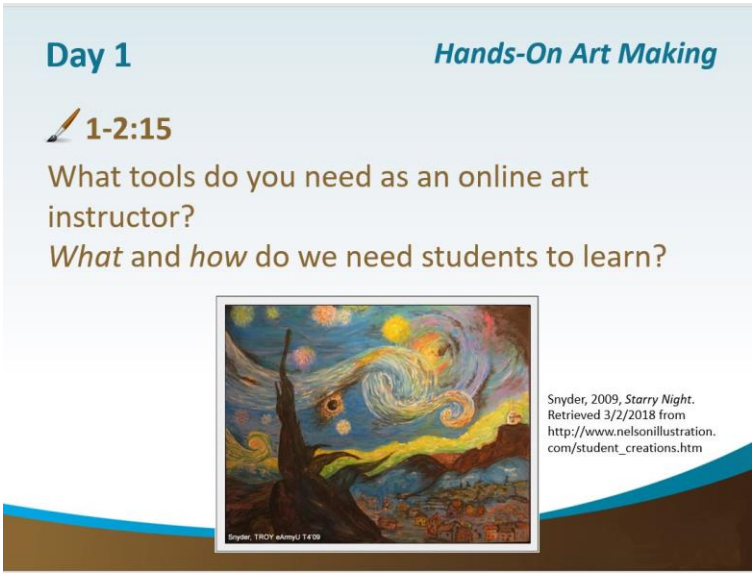
--Processes/Application (idea: three hands-on art making projects in nine weeks – start 1st week, then mid-way, ending with final project week 9 – include discussions, visual show-n-tell along the journey; have students draw earlier in course for more comfort going into final project).

Processes/Application (Student #5) "…a major part of classrooms and the virtual learning is that you have to have that portion of the hands-on… physically doing the work yourself". (Student #8), regarding the hands-on artmaking affect: "…when we start painting on our own, we realize how hard it is and how it takes a lot of practice to make it perfect and not just reading in a book but actually doing it".

--Variety (wide selection of projects) – many mediums to choose from, with how-tos.




**1 hour/15 min lunch break.**



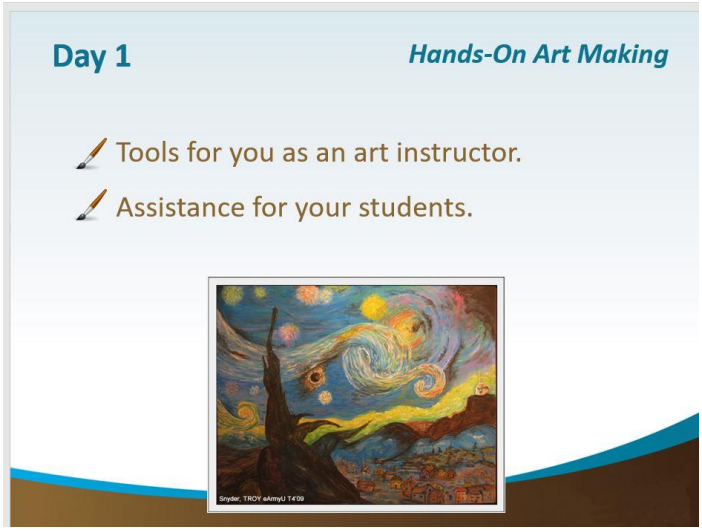

**What tools do you need as an online art instructor to effectively incorporate an active learning component into your course?**

**What and how do we need online students to learn about art?**

Discussion with all instructors – ask for specific assistance they would need to include hands-on art making in their online art course.

Ask what exactly do we want our online students to learn about art, and how can we effectively assist them.

(Add their suggestions to online whiteboard as they are presented by the instructors).




**Tools for Art Instructors**

Here are some tools for you as an art instructor to help you incorporate an active learning component into your online art course:

https://www.theartofed.com/
https://www.arteducators.org/learn-tools
https://etc.usf.edu/art/
https://www.metmuseum.org/learn/educators/lesson-plans
https://educationcloset.com/category/core-strategies/visual-arts/
https://www.edutopia.org/project-based-learning-getting-started-resources
https://www.theodysseyonline.com/photography-projects-college-student

***"Art takes nature as its model."*** **– Aristotle**

http://artinspired.pbworks.com/w/page/13819572/Environment%20Lesson%20Ideas
https://mymodernmet.com/environmental-art-calendar/
https://artfulparent.com/2016/04/nature-art-for-kids.html

**Assistance for Students**

Here are some resources, links, and examples to help your art students with the hands-on art making component of your class:

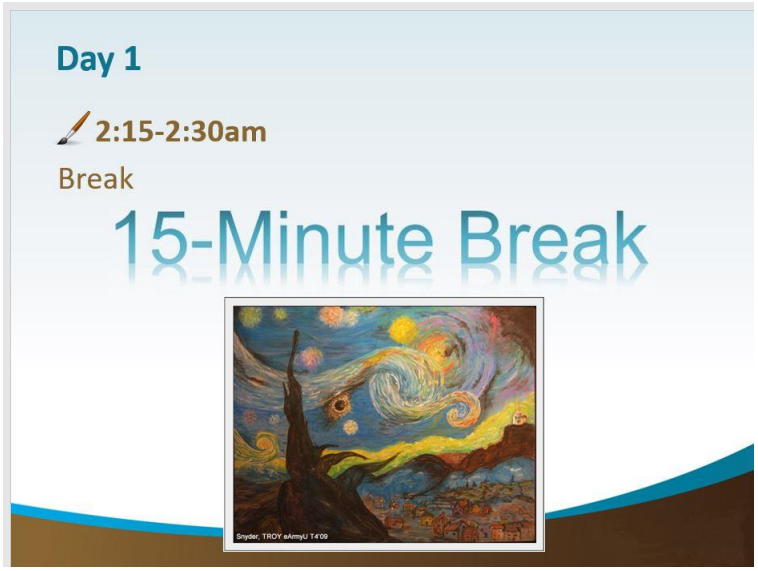
http://artistproject.metmuseum.org/ (what artists see when they look at art)

**Mastering the Mediums of Art (how-to videos – a small sample of what's out there!):**

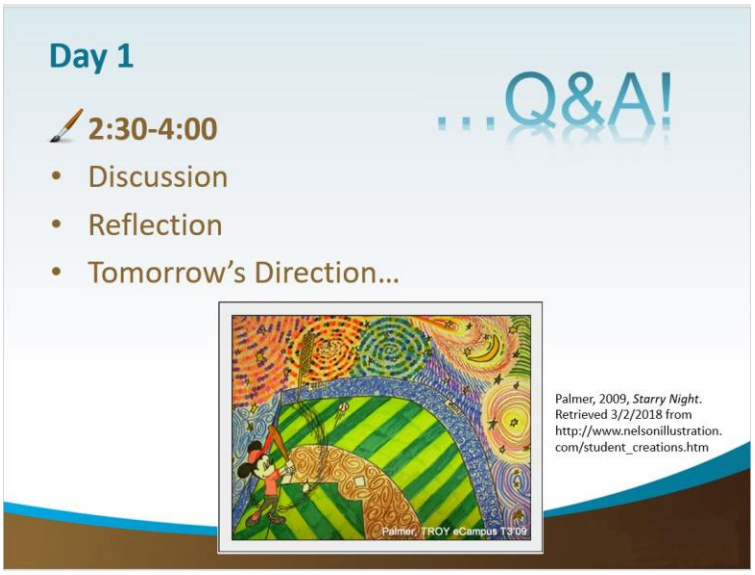
- Simple Block Printing: https://www.youtube.com/watch?v=NwXNgBSekCM (MOMA What Is A Print? -interactive demo of the 4 basic types of printmaking): https://www.moma.org/interactives/projects/2001/whatisaprint/flash.html
- Watercolor basic painting: https://www.youtube.com/watch?v=9toKO2MT21E
- Acrylic painting for beginners: https://www.youtube.com/watch?v=x4zz2yH1bLE
- Sculpture - Intro to wire: https://www.youtube.com/watch?v=mQefExKSXdQ
- Clay modeling sculpting: https://www.youtube.com/watch?v=AFKnG-vENUw

**Motivational art videos:**

- **Make Good Art** https://www.youtube.com/watch?v=OiO586RmgBk
- **Live Your Dream** https://www.youtube.com/watch?v=ZkqfQvcCkpE
- **Art Inspiration** https://www.youtube.com/watch?v=SGfj2yfWfgY
- **Follow Your Heart** https://www.youtube.com/watch?v=CtC79TSk-N0




**15-min. break.**




**Discussion/ Q&A of Day 1 Topics / Reflection**

*Why Hands-on Art?*

Hands-on=Minds-on.

Study and findings.

Tools for instructors and students.

**Day 2 Agenda**

*Beyond the Data*:

Focusing on Results.

Creation outside the comfort zone.

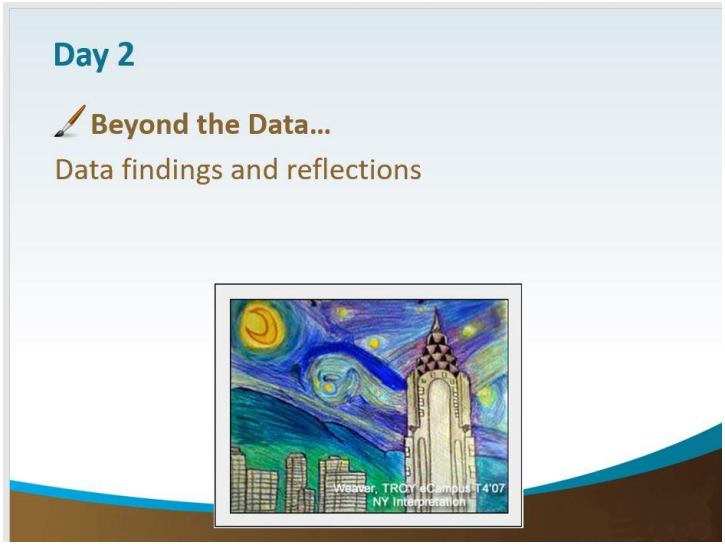
Hands-on art making.

**DAY 2:** (Workshop Coordinator; Online Facilitator)

***Beyond the Data***

**Welcome to Day 2.**

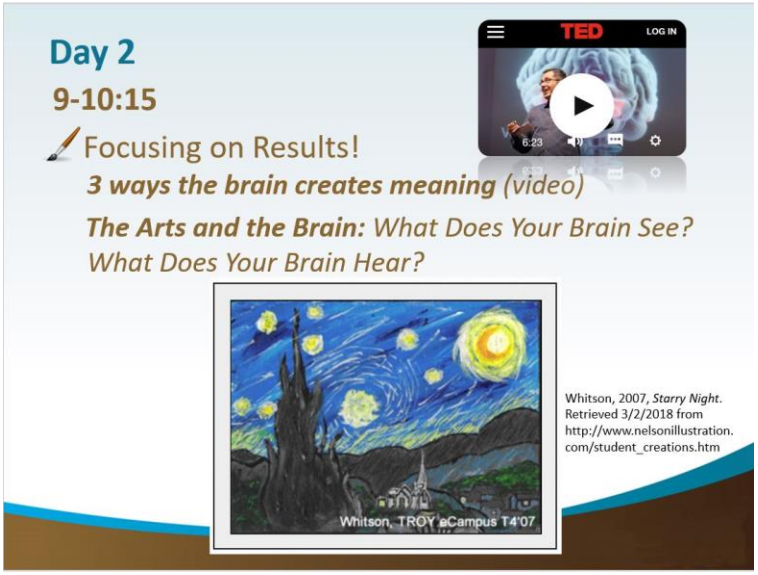
Good morning all and welcome to Day 2! Yesterday we covered "Why Hands-on Art? – We learned about the Project Case Study (*Perceptions About Hands-On Art Making by Non-Art Major Online Students*), and implications for your own online art course. Today we will look "Beyond the Data." We will view a video focusing on results and encouraging to create outside of the comfort zone. We will then overview our quest for hands-on actively engaged art making. You will be participating individually in a hands-on art making assignment. Details to follow…




**Day 2**

Review and

Beyond the Data: findings and reflections.

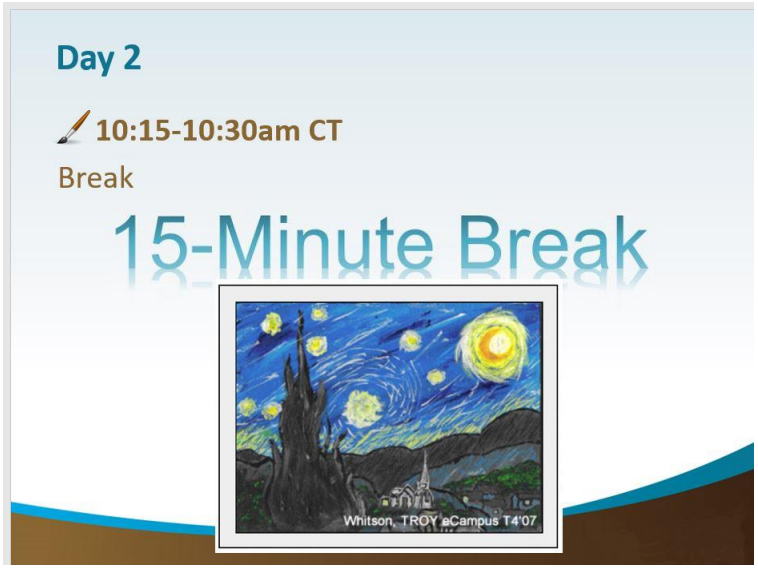



9-10:15
Focusing on Results!
**Video:**
https://www.ted.com/talks/tom_wujec_on_3_ways_the_brain_creates_meaning/up-next ( Make Meaning: 1) Use images to clarify ideas, 2) Interact with images to create engagement, 3) augment memory with persistent and evolving views)

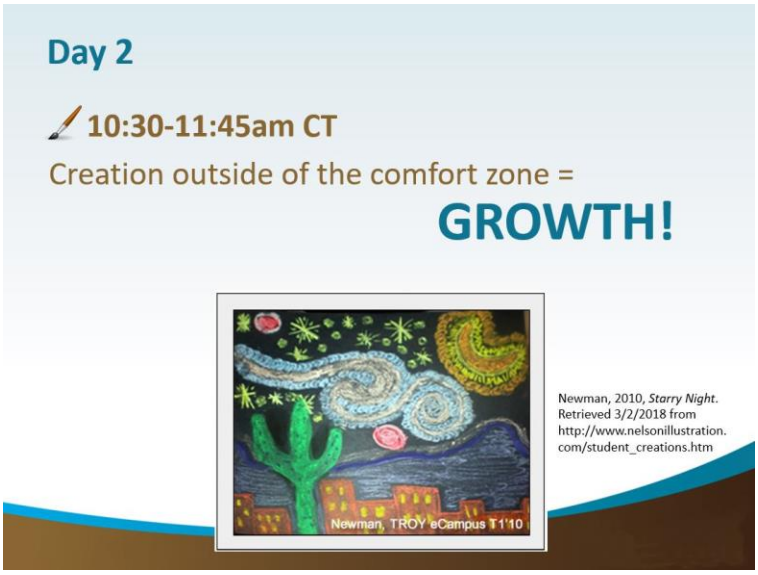
Discussion.

Zambon, K. (2013, November 13). How engaging with art affects the human brain. Retrieved November 6, 2017, from http://go.galegroup.com.ezp.waldenulibrary.org/ps/i.do?p=EAIM&sw=w&u=minn4020&v=2.1&it=r&id=GALE%7CA349080159&sid=ebsco&asid=b31fa16a8fc6944a424fe9106a2d37c
"The Arts and the Brain: What Does Your Brain See? What Does Your Brain Hear?"
"When you're doing art, your brain is running full speed…It's hitting on all eight cylinders. So, if you can figure out what's happening to the brain on art, you know a whole lot about the brain."

Gardner, H. (1982). *Art mind and brain*. New York, NY: Basic Books.
"…an artistic medium provides the means for coming to grips with ideas and emotions of great significance, ones that cannot be articulated and mastered through ordinary conversational language" (p. 90). Gardner asserted that the forms of expression allowed by the arts enable individuals to come to terms with themselves and express their own vision of the world to others – an intensely personal and social act."

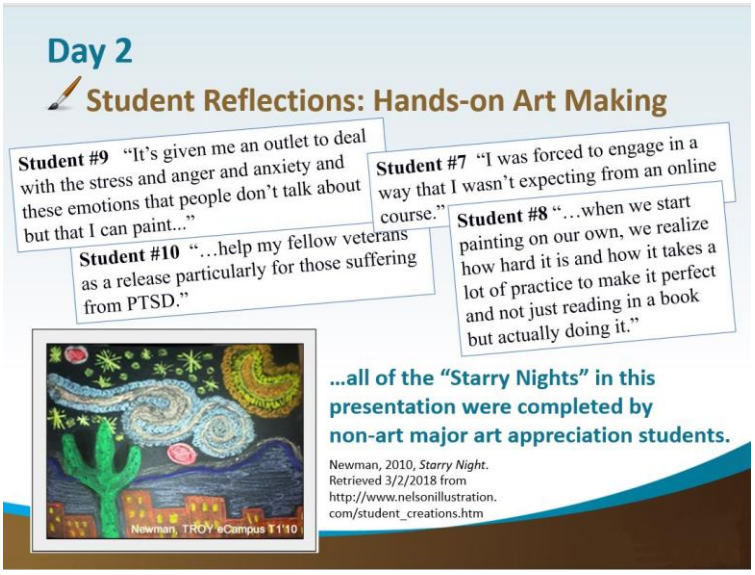



**15-min. break.**




**10:30-11:45**

Creation outside of the comfort zone = Growth!



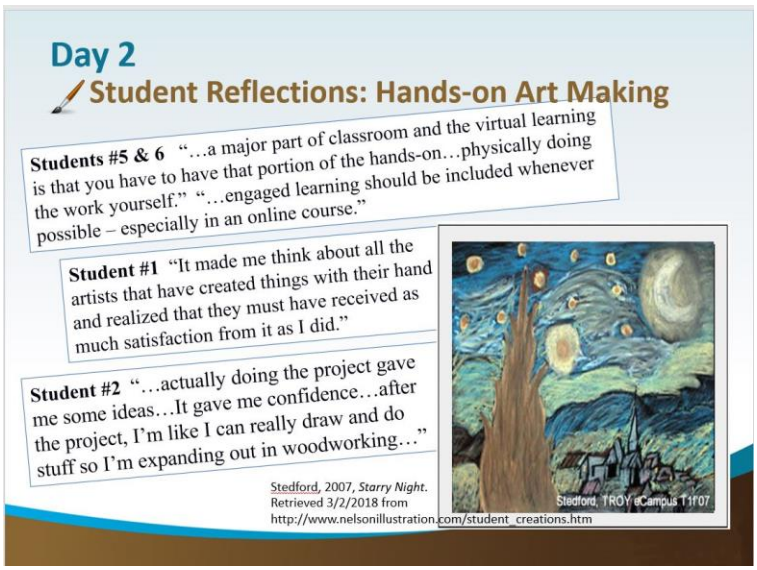

Example quotes, reflections, and student art making illustrating GROWTH.

**Emotional Impact.**

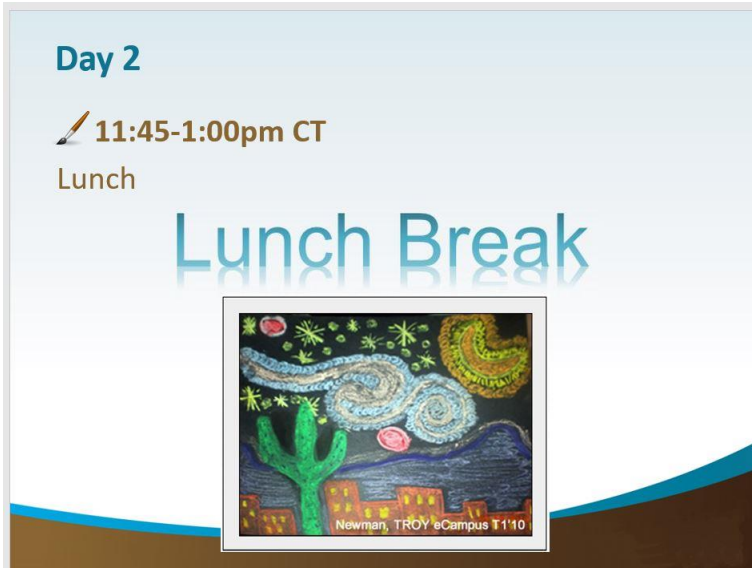
**Actively engaged learning.**

…all of the "Starry Nights" in this presentation were completed by non-art major art appreciation students.

Discussion.




Discussion.

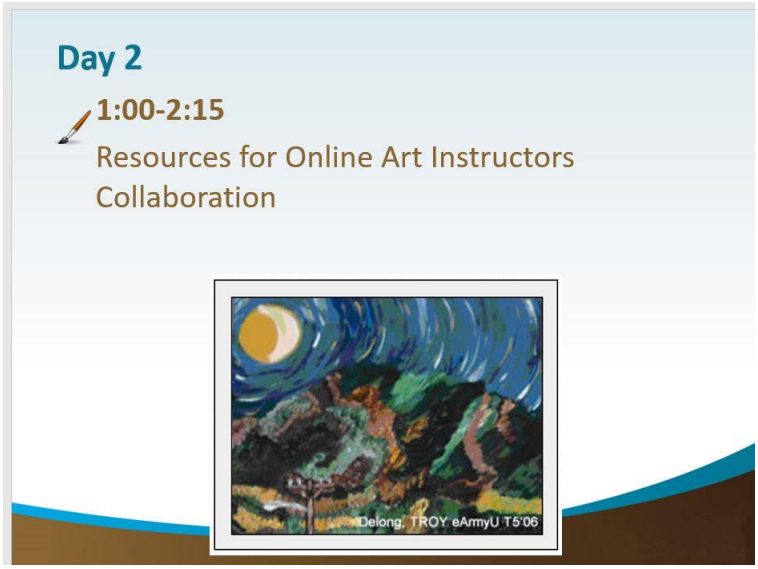



**1 hour/15 min lunch break.**

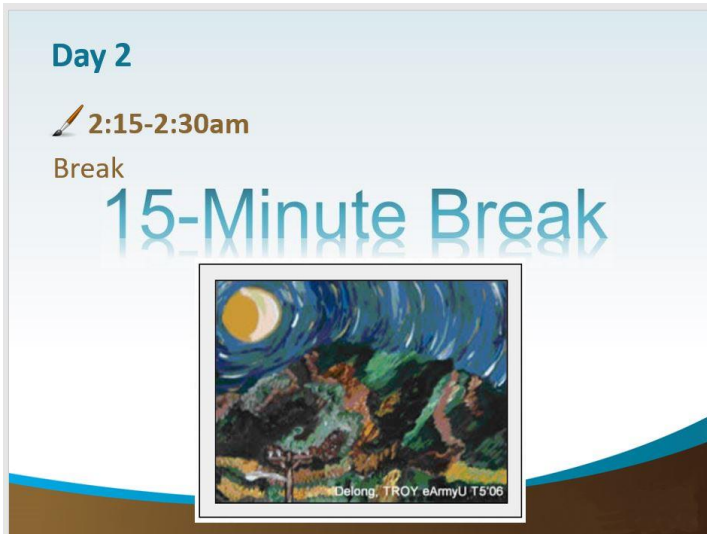
**1:00-2:15**

…on a quest for hands-on art making – actively-engaged.

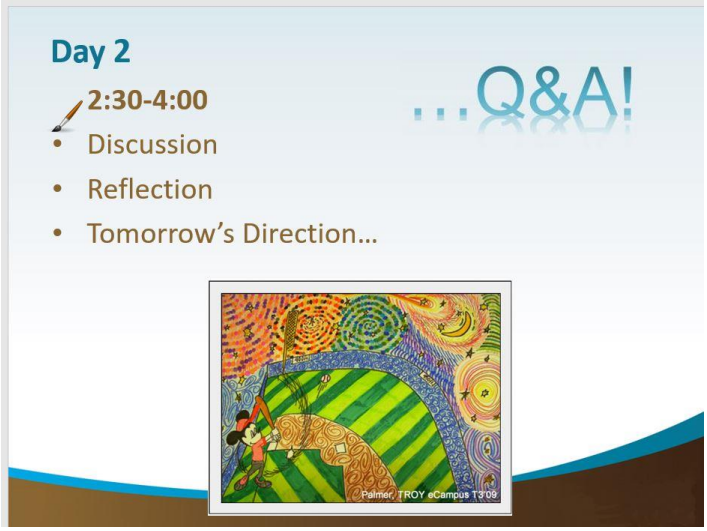
Instructor collaboration and research for hands-on artmaking projects/lesson plan preparation.




Provide resources for instructors.
Explain means of collaboration.
Show samples of online art making lesson plans.
(See Slide 15 links/resources)…
Ask attendees to explore/research/find additional resources which they may use for their own hands-on presentation in Day 3).




**15-min. break.**




**Discussion/ Q&A of Day 2 Topics / Reflection**

*Beyond the Data*:

Focusing on Results

Creation outside the comfort zone.

Hands-on art making.

(Explain perimeters of Hands-on Art Making Presentations for Day 3 – provide instructions document through email)

**Day 3 Agenda**

*Projects to Engage*:

Dean and Chair of Art Remarks.

Project Presentations.

Learning/ Action Plan.

Evaluation.

(Explain perimeters of Hands-on Art Making Presentations for Day 3 – provide instructions document through email and post online in virtual session...)

**DAY 3:** (Workshop Coordinator; Online Facilitator)

***Projects to Engage***

**Welcome to Day 3.**

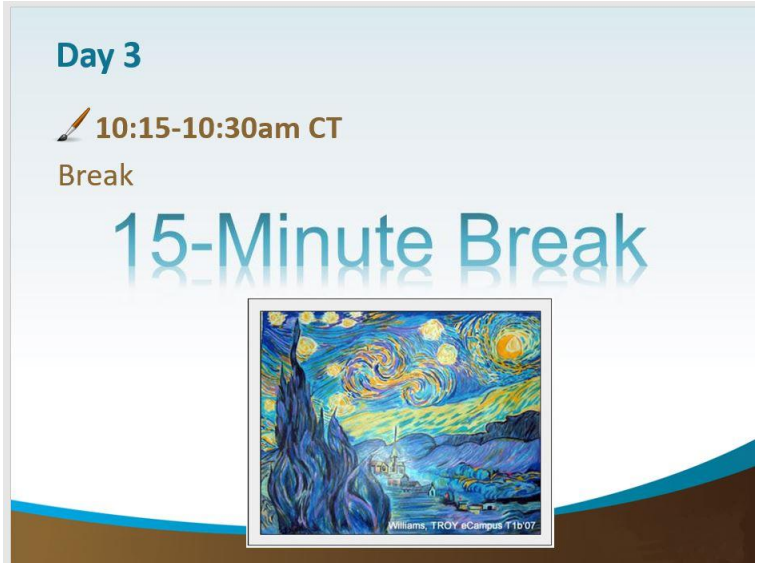
Good morning all and welcome to Day 3. Yesterday we covered "Beyond the Data" – We learned about Focusing on Results, Creation Outside the Comfort Zone, and Hands-on Art Making.

Today we will look at "Projects to Engage." We will share our creative and collaborate with each other.

I would like to introduce… (Dean of the College of Art; Chair of the College of Art)

**9-10:15**

Project Presentations by instructors/ workshop attendees
Hands-on art making visual share/ collaboration

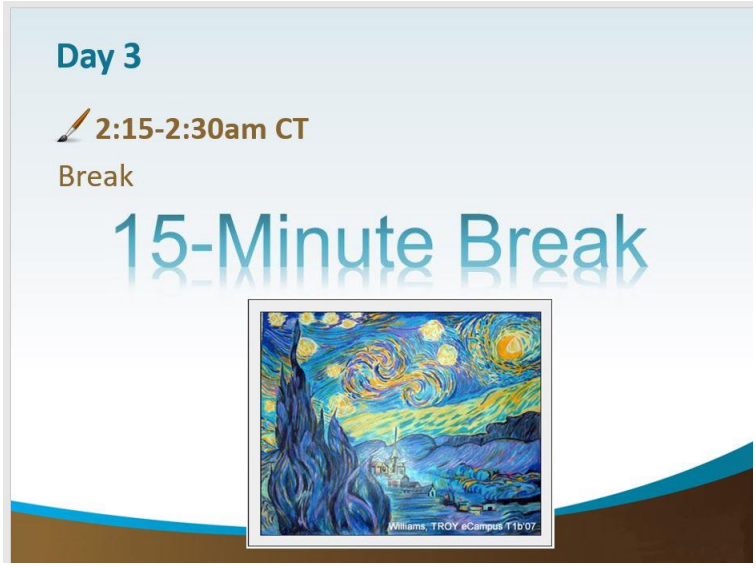



**15-min. break.**

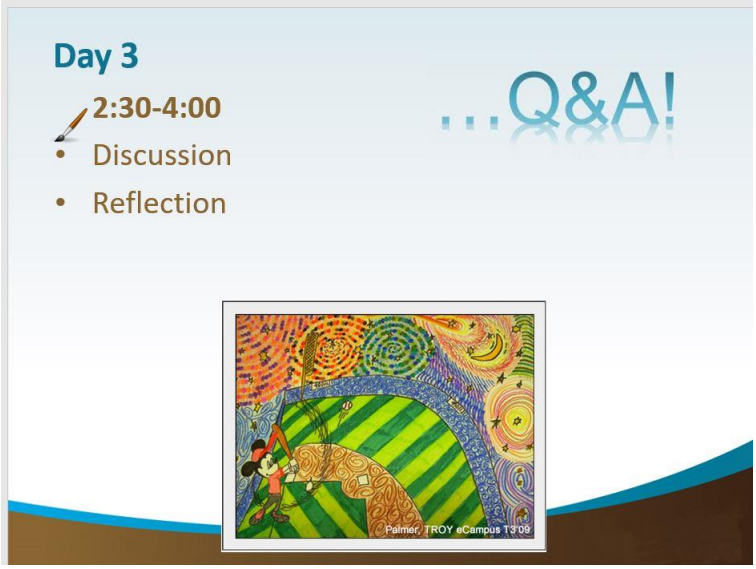
**10:30-11:45**
Project Presentations by instructors

**1 hour/15 min lunch break.**

**1-2:15**
Project Presentations by instructors




**15-min. break.**




**Discussion/ Q&A of Day 2 Topics / Reflection**

*Projects to Engage*:

**Discussion**

**Reflection**

How is the workshop going?

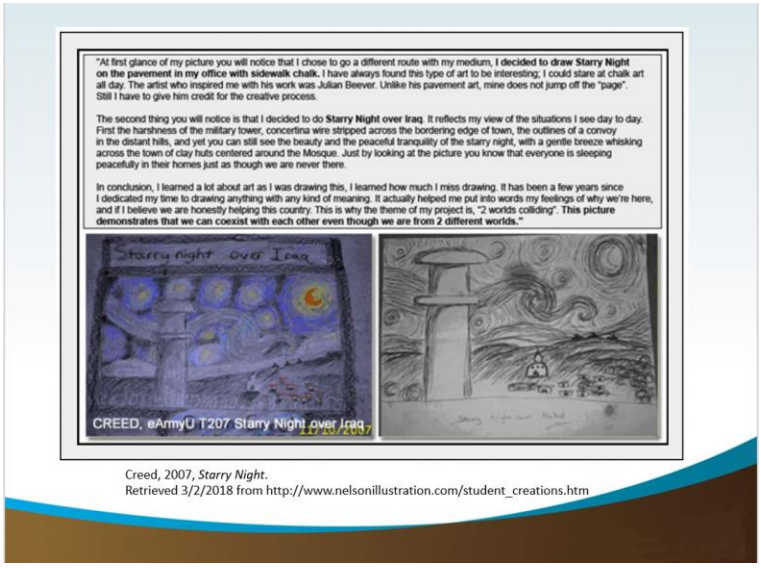
When will you implement this active element into your art course?

Why do you think this is important to incorporate into your virtual class?

**Sharing of Projects**

(+ all share hands-on projects with step-by-step art directions, and tech how-to instructions for virtual delivery – then PDF document of all project examples emailed to every workshop participant)

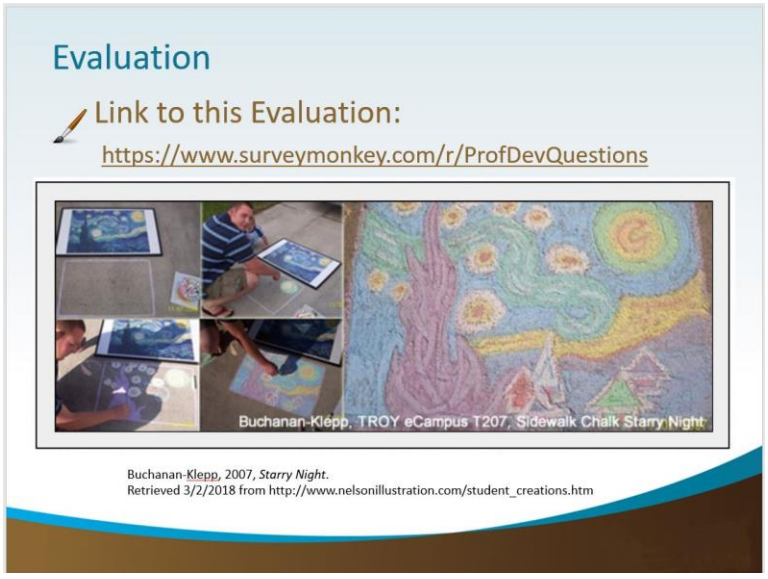
You can take just one project idea – Starry Night – give the students a choice of a mediums, simple step-by-step directions, and start your own active engaged learning component right now…even military students, with limited supplies can do very creative, expressive sidewalk art – as Mr. Creed's "Starry Night over Iraq" clearly demonstrates. And you saw throughout this presentation over a dozen "Starry Nights" each a marvel! Students creating unique works of art in their own personal style. Hands-on. Active learning.




(Read out loud what my military student experienced in his pencil and sidewalk chalk drawings)

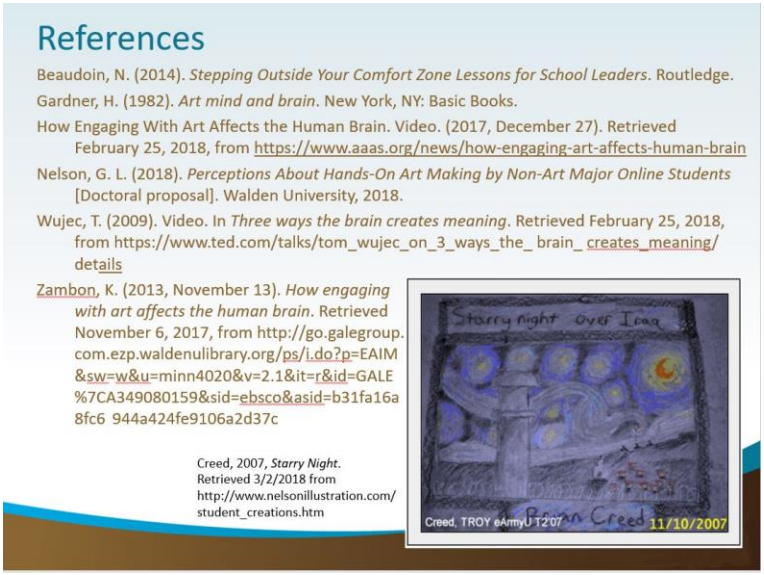
For over 10 years, and 120 online course sections, I have included the hands-on art making project in my virtual art course. I can say it is the one assignment I receive the most comments about. My students communicate that they have enjoyed art, they understand the processes better, appreciate art and artists more, and relay to me that this has helped them emotionally – a therapeutic experience for them.

Active engaged learning.




Ask attendees to go to Survey Link NOW (using Survey Monkey) to fill out Evaluation…
https://www.surveymonkey.com/r/ProfDevQuestions

Thank attendees. Keep art in your life and in your students' lives…




**References**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**Participant Evaluation**

(To be completed by all participants of the 3-Day Professional Development Workshop for Online Art Instructors, at the end of the last day of the Workshop)

Thank you for participating in this 3-day PD workshop. Please select your responses, as well as additional comments you may have, at this Survey Monkey link:

**https://www.surveymonkey.com/r/ProfDevQuestions**

1) This 3-day professional development workshop was a valuable use of my time:

   Strongly Disagree  Disagree  No Opinion  Agree  Strongly Agree

   Why/Why Not?

   _____
   _____
   _____
   _____

2) I gained new knowledge about actively engaged learning, and insights about hands-on art making:

   Strongly Disagree  Disagree  No Opinion  Agree  Strongly Agree

   Why/Why Not?

   _____
   _____
   _____
   _____

3) I will take what I learned about actively engaged learning and apply it to my Art Appreciation course:

   Strongly Disagree  Disagree  No Opinion  Agree  Strongly Agree

   How do you plan to implement the use of actively engaged art making?

   _____
   _____
   _____
   _____

4) I have greater confidence in using a wider range of instructional tools and resources for online art making – for myself and for my students:

   Strongly Disagree  Disagree  No Opinion  Agree  Strongly Agree

   What tools and resources do you plan on applying?
   _____
   _____
   _____
   _____

5) Please provide additional comments, ideas, and reflections on this 3-day professional workshop and/or on actively engaged virtual learners and creating a memorable appreciation of art for your online students:
   _____
   _____
   _____
   _____
   _____
   _____
   _____
   _____

Thank you for your responses. Your time is greatly appreciated! Please refer any additional comments or questions to ------@----.edu.

Appendix B: Non-Art Major Online Students' Hands-on Art Making

*Figure 1*. **Student #1.** Hands-On Art Making. Paint, Canvas, Paper. 2016.

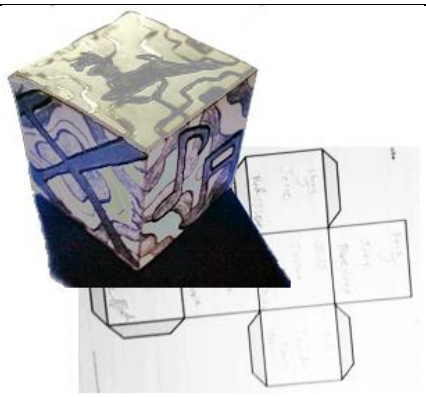

*Figure 2*. **Student #2.** Hands-On Art Making. Pencil, Paper. 2016.

*Figure 3*. **Student #3.** Hands-On Art Making. Photography. 2016.

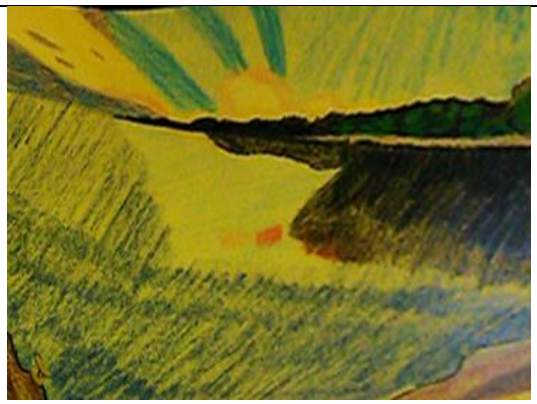

*Figure 4*. **Student #4.** Hands-On Art Making. Pencil, Paper. 2016.

*Figure 5*. **Student #5.** Hands-On Art Making. Figure Ground Reversal. Paper. 2015.

*Figure 6*. **Student #6.** Hands-On Art Making. Pencil, Paper. 2016.

*Figure 7*. **Student #7.** Hands-On Art Making. Photography. 2015.

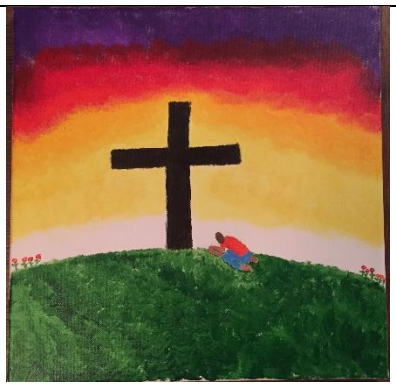

*Figure 8*. **Student #8.** Hands-On Art Making. Paint, Canvas. 2016.

*Figure 9*. **Student #9.** Hands-On Art Making. Pencil, Paper. 2016.

Student did not supply hands-on art making project.

*Figure 10*. **Student #10.** Hands-On Art Making. Photography. Digital. 2016.

*Note.* Permission to present completed hands-on art work was obtained from all student participants.

Appendix C: Active Learning Hands-on Art Making Interview Protocol

**Online Interview Form**

**Email text of interview details to participants:**

Thank you for your willingness to be interviewed for this study. The purpose of this qualitative descriptive study is to explore non-art major college-level students' experiences, perceptions, and reflections of an active learning component within an online art appreciation class - Visual Arts ART-1133 - at ---- University. In addition to the pre-defined interview questions, follow-up questions prompted by your responses, may be used to fully explore relevant issues. The student's hands-on art making will be collected using email, with an attached image of the art. The interview is comprised of 20 questions, and the anticipated time for this interview is approximately 60 minutes. Your identity and your responses to the interview questions will remain confidential. In addition, you may skip any question and/or discontinue the interview at any time. These interviews will be performed electronically online using Blackboard Collaborate as the platform, and participants must have full access to a computer. Complete usage instructions will be provided.

If you should have any questions or concerns after we leave today, please do not hesitate to contact me. To complete this online interview, please click the link below:

**https://...**

**Date and Time of Interview:**

**Interviewer:**

**Interviewee Identification Code:**

**Interviewee Qualifier**

- Have you completed hands-on art making in the online Visual Arts ART-1133 course at ---- University?
- Were you over 18 years of age at that time?
- What is your nationality?
  (The country or countries of which you are a citizen)
- What is your ethnicity?
  (For example: African American, American Indian, Arab, Chinese, Filipino, German, Japanese, Korean, Mexican, Native Hawaiian, Russian, Spanish/Hispanic, Vietnamese, Other Race)
- Are you currently or have you ever served in the military?
  (Yes or No)
- What gender pronoun do you prefer?
  - What is your age?

**Experiences**

1. How has the art appreciation course experience and the art-making activity in particular affected or changed you, if at all?
   (Can you provide an example(s)?)
2. What are your experiences of studying art specifically in this virtual format?

(Can you provide additional details?)

3. Tell me about the medium(s) you used in your hands-on art making, using your finished hands-on art making to help illustrate your answer.
   (Additional prompt: Why did you choose this particular medium(s)?)
4. How did you physically create your hands-on art making project? (Feel free to use your completed hands-on art making to assist in your response.)
   (Additional prompt: Talk about the production and the process of your hands-on art making.)
5. Describe the final product of your hands-on art making, referring to your completed hands-on art making project.
   (Additional prompt: Can you provide additional details on this hands-on art making experience?)
6. How have you, if at all, applied the experiences in hands-on art making to your educational, professional, and/or personal life?
   (Additional prompt: Can you provide specific example(s)?)

**Perceptions**

7. What were your initial preconceived notions about the art appreciation course?
   (Additional prompt: Have your perceptions changed after course completion?)
8. What are your observations and insights about hands-on art making in the online Visual Arts ART-1133 course at ---- University?
   (Additional prompt: What are your opinions about hands-on art making as a component in the art class?)
9. What are your perceptions about the art appreciation course in general?
   (Additional prompt: What are your perceptions about the art appreciation course specifically from an online aspect?)
10. Was there an *ah-ha* moment? Can you expound on this moment and awareness during this time, specifically showing that phase in your completed hands-on art making?
    (Additional prompt: Can you provide an example?)
11. Did you face any challenges during the hands-on art making process? Talk about any difficulties encountered and your views on the challenges.
    (Additional prompt: Can you provide an example of when you were frustrated?)
12. What were you aware of during the hands-on art making process specifically?
    (Additional prompt: What were your observations after the hands-on art making was completed? Feel free to use your completed hands-on art making to assist in your response.)
13. Did your perceptions of hands-on art making change after completion of the hands-on art making? (Additional prompt: Can you provide more insight into your views on the hands-on art making?)

**Reflections**

14. Reflect on any impact this course and the hands-on art making activity have had on you?)
    (Additional prompt: What are your thoughts on actively engaged learning?)

15. From an online point of view, what are your reflections specifically about the art appreciation virtual course?
    (Additional prompt: Please share your thoughts and contemplations you may have about an art appreciation course being taught virtually.)
16. Specifically concerning your completed hands-on art making project, reflect on how the hands-on art making affected your understanding of art.
    (Additional prompt: Can you expound on this?)
17. Did your thoughts change about hands-on art making as a result of taking the course?
    (Additional prompt: What were your initial thoughts about art appreciation and hands-on art making?)
18. Will you continue/have you continued to make art since the course?
    (Additional prompt: Describe the possible frequency and depth of your involvement.)
19. Have you shared your thoughts about art, or your hands-on art making with anyone?
    (Additional prompt: What was their response?)
20. Are there any more considerations you would like to contribute regarding hands-on art making?
    (Additional prompt: Thank you for sharing your experiences, perceptions, and reflections on your hands-on art making.)

Prior to starting the interview, the researcher will answer questions the participant may have after reading the consent form. The researcher will confirm that the participant has e-mailed his or her consent as directed and then begin the audio recording device(s).

The researcher will thank the participants at the conclusion of the interview; also remind them of their rights to confidentiality and possible request for a follow-up interview.