# BLENDED LEARNING IN HIGHER EDUCATION:

## EXPLORING STUDENTS' PERCEPTIONS OF COURSE DESIGN, PEDAGOGICAL APPROACHES, AND USE OF TECHNOLOGY IN AN UNDERGRADUATE VISUAL ARTS COURSE

JANNA FINKEL-FREYGER

A Dissertation submitted to the Faculty of Graduate Studies
in partial fulfillment of the requirements
for the degree of

Doctor of Philosophy

Graduate Program in Education
York University
Toronto, Ontario

November, 2018

# ABSTRACT

Arts educators have been experiencing the pressures of current and emerging technologies and technological tools that are transforming the teaching and learning process in visual and performing arts fields in higher education. Literature demonstrates that more studies are needed on the experiences of instructors and students, and the course design choices, implementation, and uses of blended learning in higher education in the creative disciplines. Existing research on blended learning indicates that more studies on student perceptions of blended learning are needed. This qualitative case study investigated an introductory course in art history offered in the blended format to students not majoring in visual arts. I explored three research questions on the types of pedagogical and technological choices the instructor made when designing and teaching the course and the ways in which students responded to these decisions, as well as what aspects of the course were associated with student engagement. In order to investigate these research questions, I interviewed 24 students enrolled in the course, three teaching-assistants (TAs), and the course instructor, I observed face-to-face tutorials, and reviewed the course and tutorial sites in learning management system (LMS).

The examination of data revealed that students identified two major benefits to the instructor's decision to have fully online lectures, which were learning at their own pace and added flexibility in the schedules. A major benefit of podcasts was the ability to access, download, and listen to them on mobile devices. An important limitation pertaining to online lectures was that students did not complete them, and this negatively affected participation in tutorial discussion. Interaction with peers and TAs was a beneficial aspect of on campus tutorials. However, the analysis of TA's teaching methods revealed that students' views on the effectiveness of tutorials varied. Although students enjoyed off-campus field trips to see works of art in various cultural institutions in the city – which

were a requirement to complete course assignments, they were found to potentially reduce time from mandatory online components.

Students identified that accessing two separate sites (the main course site and tutorial site) in the LMS was inconvenient, and a major obstacle for some students was the role of and reliance on a web site in the learning process. Students also viewed that comprehending assignment instructions from podcasts was challenging, and it affected their satisfaction in the course. Additionally, students found it convenient to access the digital readings on their computers and mobile devices, yet students' and TAs' responses revealed that they did not complete the longer mandatory course readings and preferred paper format versus digital format.

Lastly, results regarding student engagement in online lecture podcasts revealed that students were more motivated to learn from shorter podcasts, and the speaker's voice impacted their attentiveness. Limited interaction with the course instructor, that is lack of teaching presence, influenced student motivation and engagement in the course. I argue that although students prefer the flexibility that blended course design offers, interaction with the instructor is a significant aspect to maintain student engagement. Innovative means of assessment – that is using the social media microblog, Twitter, for one of the assignments – engaged students in writing about art and added to their satisfaction in the course. Recommendations and areas for future research are discussed.

# DEDICATION

With greatest gratitude I dedicate this work to my family. It is especially thanks to my mama that I was able to complete this dissertation.

# ACKNOWLEDGEMENTS

This scholarly endeavour was made possible with the guidance, support, and help of many people. I would like to express my sincerest gratitude and deepest appreciation to my dissertation supervisor, Dr. Ron Owston, for his tremendous patience, expertise, and kindness. Without his continued and infinite support throughout the various stages and cycles of this study, this dissertation would not have been possible.

I would like to thank the members of my dissertation committee, Dr. Sandra R. Schecter and Professor David Gelb, for their supportive and valuable insights and contributions. Additionally, I would like to thank Dr. Renate Wickens and Dr. Mary Leigh Morbey, for their helpful suggestions and immense knowledge in the earlier phases of the work. I would also like to thank the course instructor, teaching-assistants, and students who graciously agreed to participate in this study.

This learning experience was made possible owing to the immense support and patience of my family. My husband, who reminded me not to push myself till the breaking point, and providing me with the love, unconditional support, and understanding I very much needed. My daughter, for inspiring me and reminding me to have time for play. My parents, whose hard work and many sacrifices are always sources of admiration. My grandmother, whose perseverance and inner strength fuel my motivation, and my brother, whose brotherly advice and wisdom-filled humour force me to lighten up and not take things so seriously. I love and thank you all.

Last but not least, I would like to acknowledge and thank my grandfather, who always believed in my talents.

From the bottom of my heart, I deeply thank you all for making me believe in myself, work hard for my dreams, and make the seemingly impossible possible.

*"There is only one thing that makes a dream impossible to achieve: the fear of failure."*
– Paulo Coelho (*The Alchemist*, p. 141)

# TABLE OF CONTENTS

# LIST OF TABLES

# LIST OF FIGURES

# DEFINITIONS OF TERMS

I provide the following definitions of terms to guide readers in this dissertation regarding blended learning:

- *Asynchronous learning* vs. *synchronous learning*: asynchronous learning format implies that learners and the instructor (or tutor) do not need to be present, or logged-in, in the online learning environment (e.g., learning management system like Moodle) at the same time. Synchronous learning suggests learners can communicate in real-time electronically (e.g., posting in a message board, instant messaging in a chatroom).

- *Blended learning*: learning that combines face-to-face learning with online components. Online and face-to-face components are merged in such a way to produce the strengths of each during the educational experience (Garrison & Vaughan, 2013, p. 2)

- *Distance learning* or *online learning*: this implies that the learner is studying at a distance and instruction is delivered fully via the Internet. The learner uses technology for the learning process and there are no face-to-face meetings.

- *Discussion forum* or *online discussion forum*: this is a "board" that exists in a virtual learning environment and allows the instructor, tutors, and students to post and read postings (or messages) posted by others.

- *E-learning*: learning that utilizes and relies on electronic technologies and digital tools

- *Interdisciplinary*: involves the combination of two or more disciplines into the teaching or creative process.

- *Engagement*: the amount of physical and psychological energy a student devotes to his or her academic experience (Chickering & Gamson, 1987). This implies that engagement is the time, energy, and effort students invest in educational activities (Kuh, 2001).

- *Learning Management System (LMS)*: "A learning management system is an online, digital environment that allows information to be shared between students and faculty and provides access to content and administrative features for specific courses" (White & Larusson, 2010, p. 2).

- *Studio course*: a course that provides learners technical skills in various artistic media (e.g., painting, drawing, sculpting), and typically it is facilitated in a dedicated studio environment with specific facilities and equipment to support learning.

- *Performance course*: a course that provides learners technical and performance skills in a wide range of music, theatre, or dance disciplines (e.g., ballet, jazz ), and typically it is facilitated in a dedicated studio environment with specific facilities and equipment to support learning.

# 1 CHAPTER ONE: INTRODUCTION

The possibilities and affordances of blended learning is a major area of interest among some researchers and educators across various disciplines (e.g., Bliuc, Ellis, Goodyear, & Piggott, 2011; Castle & McGuire, 2010; Collopy & Arnold, 2009; Dziuban, Hartman, Juge, Moskal & Sorg, 2006; Fleck, 2012; Garrison & Vaughan, 2013; Garrison, 2011; Martinez-Caro & Campuzano-Bolarin, 2011; Moskal, Dziuban & Hartman, 2013; Owston, York, & Murtha, 2013). Blended learning is a growing and developing area of design, inquiry, and education (Halverson, Graham, Spring, Drysdale, & Henrie, 2014). It has been embraced by many institutions of higher learning and it is expected that perhaps the majority of courses will have some web-enhancing component (Kim & Bonk, 2006). Educators and scholars continue to examine ways in which emerging technologies can be integrated and used in higher education to improve student engagement and learning experiences.

There are several ways in which scholars define blended learning. Typically, blended, or hybrid as it is sometimes called, learning involves the integration of traditional face-to-face instruction with online instruction (Garrison & Vaughan, 2008). More recent scholarship on educational technology conceptualizes blended learning as "a deliberate 'blending' of face-to-face and online instructional activities, with the goal of stimulating and supporting learning" (Boelens, De Wever, & Voet, 2017, p. 2). Previous research has indicated that blended learning has the potential to enhance both the effectiveness and efficiency of meaningful learning experiences in higher education (Garrison & Kanuka, 2004). For instance, Maeroff (2003) predicted that hybrid education/teaching will become the standard method of instruction and dominate higher education in the future.

This chapter provides a discussion of the statement of the problem, and the purpose of the study and the research questions examined are provided subsequently.

## 1.1 Statement of the Problem

Blended learning, in general, appears to offer many advantages for students in post-secondary education, and this method of instruction has been shown to have an advantage to face-to-face learning (Means, Toyama, Murphy, Bakia, & Jones, 2010). Online and technology mediated learning environments allow higher education programs to maximize the effectiveness of contemporary teaching and learning and improve student satisfaction. For example, students may show greater satisfaction in blended courses as a result of quality of interaction with the instructor (e.g., Fedynich et al., 2015). Moreover, by maintaining a portion of learning face-to-face, a key element of blended learning, versus completely teaching in the online format can enhance and enrich students' experiences (Brown, 2009). However, there is a noticeable lack of scholarship on blended learning methodologies and practices that focus on visual and performing arts in undergraduate and graduate education. Previous studies (e.g., Brown, 2009; Donahue-Wallace, La Follette, & Pappas, 2008; Graham, 2013; Garrison & Vaughan, 2013) point to the need of future research to investigate and deepen our understanding on blended pedagogical strategies and approaches in higher education that enhance student retention and help students succeed in blended courses, especially in under-investigated disciplines like the visual and performing arts. Literature demonstrates that more research is needed on the experiences of instructors and students, and the implementation and uses of blended instruction in higher arts

education. Existing research on blended learning shows that more studies on student perceptions of blended learning and learning experiences are needed.

When designing blended learning courses researchers advise administrators and instructors to consider and be clear about the individual goals and dynamics of the particular institution. For an institution to achieve success in blended learning, the goals of the institution, the faculty, and the students should be considered, assessed, and dealt with; policies and their execution must be planned carefully and accordingly (Moskal et al., 2013). To enhance and enrich the effectiveness of blended learning in higher education, major changes on an institutional level need to occur. Redesign should happen not only at the course level, but at the program level (Garrison & Vaughan, 2013). Implementing blended learning successfully and on a large scale, higher education institutions need further guidance on policies and strategies. Graham writes that, "Policies that enable and even encourage BL can strengthen a university's commitment to improve student learning as well as increase side benefits such as access, flexibility, and cost effectiveness" (2013, p. 4). By looking at the implementation and facilitation of an undergraduate blended learning course in visual art, the study will add to an existing gap in the literature on blended learning (Donahue-Wallace, et al., 2008; Halverson et al., 2014).

The focus of this dissertation, therefore, aims to expand the understanding on the current state of blended teaching design and pedagogical practices in post-secondary education in the visual and performing arts and add to the overall body of scholarship on blended learning in higher education. The research attempts to broaden our knowledge of what types of formats and strategies are necessary to promote high student engagement in blended visual arts courses.

## 1.2   Purpose of the Study

The purpose of this qualitative case study is to discover which pedagogical choices, strategies, and educational technologies were used to foster engagement, and generally be beneficial to undergraduate students in a blended visual arts course in higher education. The course selected for this case study is an introductory course in visual studies that aims to provide undergraduate students not majoring in visual arts an introduction to art issues and practices. It was offered in the Fall 2014 and it constitutes a compulsory core introductory course for students pursuing a Bachelor of Fine Arts degree. The course does not have a studio component, and the content covers wide-ranging topics in art history and significant issues in contemporary art. The blended model includes fully online lectures, face-to-face tutorials, and field trips to cultural institutions in the city. The online podcast lectures were pre-recorded and uploaded into the learning management system (LMS) by the course director, the teaching-assistants facilitated weekly one-hour tutorials on campus, and students were required to go on field trips to local art exhibitions, museums, and art events.

## 1.3   Research Questions

As an arts educator and instructor of online learning, I am especially interested in examining the ways higher education in the fine arts is practiced and means in which arts courses are designed in the blended format in the present-day's post-secondary classroom. The methods and strategies used by the course instructor as well as the TAs in the blended course in art history and ways that undergraduate students responded to these approaches were of particular interest in the investigation. The research study aimed to investigate and answer the following questions:

1) What pedagogical choices does the instructor make when designing and teaching a blended fine arts course and how do students respond to them?

2) What technological choices does the instructor make when designing and teaching a blended fine arts course and how do students respond to them?

3) What characteristics/aspects of the course are associated with engagement?

This qualitative case study closely examines an undergraduate introductory (non-studio) course in visual arts taught in the blended format. The chapter that follows, Chapter Two, reviews and summarizes existing and current research that contextualizes this study. It presents pertinent literature on teaching arts in the twenty-first century, role of technology and the impact of the Internet on the visual and performing arts education, and instructional design considerations in blended courses.

# 2   CHAPTER TWO: REVIEW OF LITERATURE

The impact of technology on teaching and learning in higher education is a significant topic among researchers and arts educators. The Internet has transformed the teaching and learning environment, enabling new models of instruction such as distance education, web-enhanced, and blended learning. However, research on the use and impact of technology in visual and performing arts in post-secondary education, specifically arts courses taught in the blended format, is scarce. The research literature that informs this study is reviewed in this chapter.

The first section of this chapter *2.1 Teaching Arts in Higher Education* focuses on key literature that examines approaches and practices in arts pedagogy in higher education. I will examine the role of technology in visual and performing arts in higher education, and the impact of the Internet on the teaching and learning process. The themes I will discuss include interdisciplinary and collaborative pedagogical methods, the diverse uses of computer-based technology, and social media and podcasts as educational tools in arts education.

The second section of this chapter *2.2 Teaching Art History in Higher Education* expands the discussion of the previous section and focuses on teaching of art history as a subject in higher education, given that the course examined in this case study is of a general studies art history course. The importance of museums and mobile devices in visual arts education will also be examined.

The third section of this chapter *2.3 Blended Learning in Higher Education* is devoted to a review of literature on blended learning and it addresses the theoretical framework of blended learning used in this case study, which is the Community of Inquiry framework (Garrison, 2011). In this part of the review a definition of blended learning and a discussion of central components associated with blended learning are presented. The latter part of this section examines literature

on instructional design considerations in blended learning inclusive of the course learning management system, print and digital learning resources, and student engagement. Lastly, the cognitive theory of multimedia learning (Mayer, 2009) used to guide this study will be reviewed.

## 2.1   Teaching Arts in Higher Education

In this section, I examine and summarize key literature that focuses on practices and approaches to arts pedagogy in higher education. Given that: 1) this study is taking place in a comprehensive faculty in fine arts; 2) the course examined in this case study draws a mix of students some of whom are majoring in various visual and performing arts disciplines (e.g., design, music, dance, theatre); and 3) in view of the fact that there is limited yet growing literature that focuses on technology and pedagogy in higher education in visual arts (Milbrandt, Miraglia, & Zimmerman, 2018)[1], the review begins with and includes a review of literature on the uses and impact of technology in visual and performing arts in higher education.

### 2.1.1   Interdisciplinary and collaborative approaches to education

Themes of interdisciplinarity, collaboration, and experimentation to teaching in higher education are evident in the literature and promoted by scholars. Arts educators are urging to rethink traditional and out-of-date pedagogical approaches, and argue for a non-hierarchical, non-linear, collaborative, and co/team-teaching of arts in higher education (Baker, 2009; Buckley & Conomos, 2009; Butterworth, 2004; Coogan, 2009; Lauterbach, 2009; Parrish, 2007). For example, students attending Bard's Milton Avery Graduate School of the Arts in New York three-year M.F.A. program, which includes six disciplines, painting, sculpture, film-video,

---

[1] For example, the use of instructional technology in art, especially in the studio classroom, is rare and is mostly focused on the primary and secondary levels (e.g., Heise & Grandgennett, 1996; Welter, 1989).

writing, music-sound, and photography, are expected to meet with thirty members of the faculty across the disciplines to discuss their work in-progress, a process that takes place during June and July (Lauterbach, 2009). According to Lauterbach (2009), there are multiple sites of authority. She writes, "The aim of this program is to create a school in which the sites of "authority" are multiple and mobile, moving across and through myriad synapses in an open structure, so that criteria for judgment can be calibrated to allow maximal heterogeneity within a close-knit community" (p. 92). In other words, students enrolled in the program work with, study from, and get works critiqued by a faculty member in each of the disciplines (e.g., visiting artists, filmmakers, poets, and so forth). While it is apparent that students might benefit from such a pedagogical approach that combines team-teaching and interdisciplinary learning, it would have been interesting to investigate students' and other faculty's responses to such a program set-up.

Some instructors and programs move away from traditional pedagogical approaches, and they are experimenting with collaborative methods of instruction. Pujol (2009), in writing about visual arts education, supports co-teaching teams. A contemporary artist himself, Pujol argues that old curriculum structures are out of date and are held back by bureaucratic conventions and faculty. He believes that new methods of creativity can be fostered in an experimental, if not risk taking, environment. Furthermore, he believes that artist-instructors should pursue a multidisciplinary art research and intradisciplinary art production. For example, a project entitled "I Live Here" demonstrates that teaching and learning should be a collaborative and interdisciplinary process. The project, Kearns (2011) explains, is a collaboration between academic departments for university dance majors, technical theater design and production majors, and communications majors at Elon University (Kearns, 2011). The purpose of the assignment was to provide a pedagogically beneficial project for students and to promote

interdisciplinary collaboration between faculty members in liberal arts and sciences (Department of Performing Arts) and the professional schools (School of Communication). Kearns concludes that the project was a beneficial collaborative experience among the academic departments. Among the benefits of the collaboration described by the author were high quality of student participation in the blog (i.e., Facebook) and other collaborations among students in different academic disciplines. I will return and expand on this discussion on incorporation of social media in learning in section *2.1.2.2.4 Using social media sites as educational tools* of this chapter.

## 2.1.2   Technology in Arts Education

### 2.1.2.1   Computer-based technology and arts education

A significant theme and focus of the literature on pedagogy in visual and performing arts in higher education is the use and impact of technology on teaching and learning in arts education. Arts educators have been investigating, experimenting with, and writing about ways to implement computer-based technology into their teaching since the 1960s (see, for example, Lanier, 1960). Harwood (2007), for instance, makes an important observation on trends in the arts curricula in the twenty-first century, stating that advances in technology transform the way artists work, and that technology is impacting the way in which artists, choreographers, and composers create, and ultimately, how they teach (pp. 319-320). The use of computer-based technologies in teaching in the visual and performing arts disciplines have been a topic of inquiry and discussion among several scholars (e.g., Anderson, 2012; Doughty, Francksen, Huxley, & Leach, 2008; Keifer-Boyd, 2005; Naugle, 1998; Parrish, 2007; Parrish, 2016; Schrum, 1999; Stockrocki, 2007; Wang, 2018).

Previous studies show that there are many positive features of integrating technology into instruction given that it can increase student satisfaction, motivate student learning, and increase student mastery of course content (Doughty et al., 2008; Guernsey, 1997; Sterling, 2002). In visual arts education, technologies could be used to study images of artworks and important architectural structures. In 1997, Stephen Murray, a Professor in Art History at Columbia University, for example, used some of the first video technologies in teaching art history (Guernsey, 1997). The computer-animated video, which is about the Medieval Amiens Cathedral, was developed at the then new Columbia's Media Center for Art History. This multimedia experience contrasts with the standard art history lecture, a teaching format that I will discuss in section *2.2 Teaching Art History in Higher Education* of the review. According to student evaluations, technology, such as video and web materials, stimulated their learning. Additionally, Murray strongly advocates this technology and believes that such class materials enhance teaching and inspire students (Guernsey, 1997). Newer areas of exploration in art education research include the study of avatars and of digital games and other means of simulation (for example, refer to Lu, 2013; Stockrocki, 2007). Manovich (2011), for example, uses a software programme developed in his lab to analyze digital images, digitized visual artifacts, and digital films when working with large visual collections. Potentially, this type of software can become a useful tool in teaching courses on visual culture, digital art, and art history.

In music education, using technology can be extremely beneficial and enriching to the teaching and learning experience of instructors and students. Bissell (1998) writes that "Electronic keyboards, music software, and computers are tools that can greatly aid students in performing, improvising, composing, reading, and notating music" (p. 36). While the article

focuses on music technology's benefits for elementary and middle school aged students,

Bissell's observations can be applied to students in higher education. She indicates that

technology allows students to record and share their work, which is a great motivator, help them

develop social skills especially when working on group projects, improvise, and write and

evaluate their own compositions. In teaching music theory, Sterling (2002) analyzed the

development and use of computer assisted instruction (CAI) program in helping guide students

to study musical form in the University of Maryland. She writes that in music theory technology

is used as a pedagogical tool. Specifically, the researcher investigated the design process and

student use of the *inForm* software program. The purpose of the software, according to Sterling,

was to allow students to create their own graphical representation of the musical form of the

composition. Sterling explained that the *inForm* software program was developed to guide

students towards the understanding of the analysis of the musical form, and it allowed students to

structure their own learning environment (p. 67). For instance, the software allowed the student

to see the musical score and hear the music at any time.[2] Sterling conducted the study based on

observations over a period of two semesters, and she found that by using such a program

students in a music theory course may master concepts of musical form quicker and more

efficiently.

Dance educators, for over 50 years have been investigating, innovating, and expanding

methods for implementing computer technology into the post-secondary dance curriculum

(Parrish, 2007; Holdt, 2013). For instance, dance educators have been using specially-designed

databases over 20 years ago, which enable learners to track discipline-specific and key terms,

visuals, and music files that could then be audio-played and printed (Ryman, 1995). Parrish

---

[2] Refer to Sterling (2002) Appendix three of the dissertation where she provides instructions for using the *inForm* software.

acknowledges that "technology presents new methods for creating, instructing, and assessing dance as well as opportunities to expand dance resources and redefine the learning process" (2007, p. 1381). The Association of Dance Performance Telematics (ADaPT), for instance, allows artists, technologists, and scholars to explore performance in telematics[3] space. Parrish discusses Webcasting, DVDs, and Interactive Gateway, which are currently used in dance instruction. Additionally, as early as 1997, Garland and Naugle used the *LifeForms* software, a widely recognized computer software three-dimensional human figure animation tool, in teaching a dance course online. It was used by professional choreographers, dance educators, and students in online university-level courses. More recently, Anderson (2012) explored the applications of available technologies for various student projects in dance, such as the Audacity software, which is a free and user-friendly audio editor and recorder (Audacity About, 2018), and Parrish (2016) described various technologic resources and software applications for movement documentation, creation and assessment, and data storage systems used in dance instruction.

There are some inherent challenges and difficulties with use and integration of technologies into visual and performing arts education. For instance, Wang (2018) explored the use of iPads in teaching art. Though her research focused on the benefits and challenges of teaching with iPads to elementary and middle school children, her findings that participants encounter technical challenges (e.g., poor Wi-Fi connection), lack of technical support, and art teachers' views and doubts regarding the role of and relationship of such technology to art making and understanding of art can be relevant to instructors in colleges and universities. There

---

[3] According to Parrish, the term "telematics" is used to describe the blending of computers and wireless communication technologies, for instance, performers from different physical locations can perform for live audiences in real time across time zones (Parrish, pp. 1382-1383).

12

could be more discipline-specific problems and technological learning barriers when learners and

educators may encounter when relying on a computer and the web in the teaching and learning

process. For example, there could be poor sound production of a recording of an acoustic

musical instrument in an e-learning environment in a music class (Seddon & Biasutti, 2009) or

weak Wi-Fi connectivity on mobile devices to create art (Wang, 2018). Further to this point, in

the context of an art class it may be difficult, perhaps nearly impossible, to recreate and duplicate

a brushstroke or charcoal stroke on a computer program. The quality of student work may not

translate well over the computer screen and certain qualities of the artwork may not be conveyed

effectively (Mangan, 2011). Next, I will expand on this discussion and elaborate on the impact of

the Internet on arts education in the next section *2.1.2.2 The Internet and higher arts education*

of the review.


## 2.1.2.2   The Internet and higher arts education

Integrating technology into higher education in the creative disciplines, as discussed

above, offers arts-educators various means of enriching their teaching practices and approaches.

The Internet emerges as a significant technology that has changed the way in which information

can be accessed, and in turn, impacts the teaching-learning and creating process. In the context of

higher education in the creative fields, it offers arts-educators incredible potential in allowing for

interdisciplinary, global sharing, and collaborating between artists, choreographers, dancers,

filmmakers, musicians, and others (Naugle, 1998, 2002; Parrish, 2007; Parrish, 2016). While the

Internet has infiltrated arts education decades ago (for example, see Heise & Grandgenett, 1996;

Garland & Naugle, 1997), as the following discussion will demonstrate, it continues to play a

significant role in higher education as educators use and explore the Internet's possibilities inside and outside of the classroom.

### 2.1.2.2.1   Advantages the Internet offers to enhance learning arts higher education

In the field of online arts education, research demonstrates that online courses can offer learners flexibility, can encourage collaboration, as well as create opportunities for students to learn new skills (Naugle, 1998; Parrish, 2007; Salman, Kominek, Melvin, Sabie, & Sabie, 2017; Semchuk & Tien, 2004). While precisely defining online learning can be elusive and challenging (Bowman, 2014), following the Sloan Surveys of Online Learning online learning, in this study, online is defined as courses that at least 80% are delivered on the Internet (Allen, Seaman, Poulin, & Straut, 2016; Allen & Seaman, 2003). Flexibility of space and time and convenience in scheduling are among the most attractive features of virtual learning (Groulx & Hernly, 2010; Lai, 2002). Additionally, with the increasing enrollment in online courses (Allen & Seaman, 2011), there are benefits for institutions to save resources on construction of new classroom and studio facilities thus alleviating enrollment pressures. Although with distance courses institutions can increase their student population and tuition income (Cassidy, 2002), expenses associated with mounting and offering courses online are incurred by institutions.

A key advantage in distance learning in the field of dance studies is the opportunities the web provides for dance educators to broaden educational communities (Dania, Hatziharistos, Koutsouba, & Tyrovola, 2011), and to allow dance practitioners to further their studies in the field. For example, the Royal Academy of Dance (RAD) in England, which has a school in Toronto, Canada as well, offers distance learning, or online components, in the certificate, diploma, undergraduate, and graduate programs in dance teaching studies ("Distance Learners",

2017). Some dance researchers are particularly interested in is the use of teleconferencing and using the Internet for collaborating and teaching dance online. Naugle (1998), whose research focuses on computer-based applications for dance including motion capture, Internet-based performance, and interactive technology, states, "Technology can help build bridges between art forms, and it offers artists and educators expanded options for expressing ideas. In dance education, technology can be a powerful medium for exchange of knowledge and beliefs by people of different cultures. Through the use of the Internet we have a chance to communicate with people all over the world" (p. 14). Teaching and learning dance on the Internet encourages collaboration, expands ways of expressing ideas, and provides potential for creative work and learning about the world, thus allowing opportunities to broaden the students' awareness as well as dance community (Naugle, 1998; Parrish, 2007). "Virtual education environments," writes Parrish, "restructure interactions teacher-to-student and student-to-teacher promoting increased collaboration and open discussion that are not found in traditional dance classrooms" (p.1391). For example, Garland (1997) offered one of the first fully online distance courses in *LifeForms* animation at Simon Frasier University in British Columbia. Participants from Canada and other countries learned how to design choreography using the software. Benefits included flexibility of access to class materials, collaborative assignments, discussion groups, and email feedback. Garland notes that the online discussion created a forum for students to share and socialize and the online environment created a community of supportive peers.

The existing, though limited, literature examining online education in visual arts demonstrates that online programs that offer studio courses in visual art have been flourishing at for-profit art schools and community colleges and universities (Cassidy, 2002; Mangan, 2011). Traditional universities are also taking on this approach. In Canada, for example, Emily Carr

University of Art and Design (e.g., Semchuk & Tien, 2004) and Thompson Rivers University ("Open Learning", 2017) offer courses in visual arts in studio and art history fully online. Some scholars believe that fully online classes that focus on discipline-specific technical skills have the potential to be taught and facilitated fully online through various technologies, such as video-conferencing systems over the Internet (Naugle, 1998; Mangan, 2011) and online virtual design studios (Salman et al., 2017). Learning tactile skills is highly crucial in design and visual art courses such as drawing, painting, sculpting, printmaking, and so forth. Cheng and colleagues (2011), for example, have looked at the use of a Web 2.0 imitation learning system online used in teaching elementary students in northern Taiwan how to reproduce a painting. Despite the fact that their study focused on elementary students, there are some key points that can be relevant to higher education learners. The researchers combined imitation learning and traditional classroom teaching to elementary school children. Learning through copying, after all, has been an accepted method of teaching art for centuries. The researchers stated that improvements in computer graphics technology, allow colors, strokes, and even textures to be replicated. Cheng et al. found that students' art learning achievements were enhanced by the online imitation learning system and overall had a positive effect on their learning. While the computer can offer exciting ways of teaching art skills and technique, it provides a very different experience of learning. From my perspective, as a visual artist, re-creating an impasto layer by using a computer application sounds somewhat foreign. On the other hand, using such technology could be a distinct and new way of learning and creating art and of artistic experimentation.

Virtual studio courses can lead to greater interest and motivation for student participation and interaction (i.e., creating and sharing their works online), as well as to foster communication and discussion (Lai, 2002; Naugle, 1998; Salman et al., 2017; Semchuk & Tien, 2004).

Facilitating online studio courses can be beneficial to both students and instructors. Distance studio art courses allow students to learn new skills (i.e., digital imagery manipulation using various software programs like Photoshop), present their works, transmit projects over email for completion of coursework, and the ability to access course content throughout the duration of the course (Cassidy, 2002; Semchuk & Tien, 2004). Instructors, on their end, can post lectures and comments, meet with students in the virtual space, provide written or audio feedback, and grade student works and performances (Keller, 2010; Kerstetter, 2009; Tomczak, 2011).

For example, electronic portfolios can offer benefits to instructors and students. Using e-portfolios allows students to revise or edit their works and to update their submissions electronically for teachers' assessment. Technology provides the possibility of having digital portfolios and they expand the ways in which student work is archived, managed, and evaluated. These digital portfolios are created by learners and are a collection of their work. They can help store student work, be easily shared between various individuals or groups, such as peer-to-peer, teacher-to-student, student-to-teacher and teacher-to-teacher, and teach computer skills (Boughton, 2004; Salmon, 2013). Student work, in art classes or in courses in other subjects, can be uploaded to e-portfolios and can be graded throughout the term (Bates, 2013). Digital portfolios provide the opportunity to be viewed in thumbnails or organized in chronological order (Boughton, 2004) on various devices (e.g., iPad, iPod). This allows for flexibility and immediacy of access to student work. Electronic portfolios can provide benchmarks for student success, such as, increase self-assessment and improve independence (Buffington, 2008).

In college and university visual arts programs, submitting a portfolio of works in the end of term or year for the faculty's assessment is a standard and integral part of art education. Typically, students compile a portfolio in the end of the semester to be presented to the art

instructor for critique and assessment. Traditionally, this would take place in an in-class studio environment. Storing student works in a virtual space, however, allows teachers and students to see progress and growth, allows students to revise their final submission, and allows teachers the flexibility in grading and perhaps comparing student's achievements throughout the semester (Buffington, 2008). Users may choose to maintain these e-portfolios which can become the student's permanent record that present their progression and achievement (Salmon, 2013). However, in the context of visual arts education, assessing, or critiquing, an art project can be interfered with the way in which it is shown on the computer screen (e.g., not depict effectively such properties like shine or gloss) (Mangan, 2011).

### 2.1.2.2.2 Challenges the Internet poses to learning arts higher education

Teaching, learning, and assessing work in online visual and performing arts courses come with their own unique discipline-based challenges. Visual arts courses, such as sculpture, painting, drawing, digital photography, and three-dimensional and graphic design, require teaching of specific skills that might pose teaching and learning challenges in a distance format (Cassidy, 2002). Fully online courses can pose significant boundaries on expression, and special aspects of artistic innovation and exchange can be lost (Mangan, 2011). By learning and working side-by-side, whether in an art or dance studio, students absorb and exchange creative ideas and feed off of each other's work (Bracey, 2004). Students of different ethnic backgrounds may have different experiences with technology (Freedman, 1997). Additionally, there are pedagogical and technical challenges in teaching and learning in an online context such as students and faculty challenges in learning and using new technologies, and there can be copyrighting challenges/restrictions to including visual art materials online (Semchuk & Tien, 2004).

Although there is an ongoing debate between instructors and art program heads on methods of virtual and hybrid instruction, there are students interested in receiving and paying for that type of education (Keller, 2010; Mangan, 2011).

There are distinctive discipline-specific challenges in dance and music fields as well. For instance, some dance educators believe that teaching a fully online course in dance technique – which in modern dance can be a place of experimentation or foundational principles and technical skills in classical ballet – would be inappropriate. Naugle (1998) discussed potential implications of technology in dance and dance education, stating that some perceive computers as a threat of disembodiment. In her opinion dancers are in charge of their bodies using computers does not endanger or make a dancer disembodied. Technology, therefore, should remain a tool to improve dance and dance instruction and should not be used as a replacement to physical movement (Parrish, 2007).

A central issue in designing and teaching online courses in music is the need for appropriate instructional models, practical teaching approaches, and clear teaching-learning roles (Bowman, 2014). Similarly to teaching dance and visual arts in the online format as discussed above, the nature of the various music sub-disciplines, such as music theory and music education, present added challenges in designing and employing appropriate pedagogies (Bowman, 2014). Facilitating practical or performance skills (e.g., technique), such as singing, listening, movement, and playing instruments (Schoueman, 1999) are some of the challenges that face instructors, instructional designers, and students in teaching and learning music at a distance. For instance, Dammers (2009) investigated the use of personal computers and videoconferencing technology like Skype to teach music lessons. A college professor taught trumpet lessons online to an elementary school student, and some of the limitations of teaching at

a distance included visual limitations, delay with video, and wearing headphones resulted in restrained movement. Interestingly, Dammers concluded that the challenges in online instruction outweighed the benefits (e.g., availability of lessons over a long distance), and stated that this format of teaching should be supplementary to face-to-face lessons. A study by Seddon and Biasutti (2009), which investigated possibilities of participants learning how to play on a keyboard in an asynchronous e-learning environment, revealed challenges associated with online learning. Participants were three student volunteers (one male and two females) studying to become elementary school teachers at a university in North of Italy, engaged in structured activities (i.e., text and images together with audio examples available via a music software program). Learners used a laptop computer with Musicator Delta music sequencing software, the computer was linked to the musical keyboard and connected to the web. The learning process was supported by a remote facilitator that was available via email. The researchers found that even though there were some advantages to this type of learning method, they pointed out that in the context of the music class potential disadvantages could include poor sound production of an acoustic musical instrument in an e-learning environment, students highlighted some challenges, some of which were difficulties in understanding instruction and experiencing isolation (i.e., feeling alone). These types of technical, emotional, and physical challenges experienced by students studying music virtually found by Dammers (2009) and Seddon and Biasutti (2009) can also be related to potential boundaries in learning faced by those pursing online studies in visual arts as well as other creative disciplines.

### 2.1.2.2.3 The Internet's impact on the teacher-student roles

The Internet exhibits a shared delivery system that creates a sense of power, which points towards the importance of integrating and changing the delivery of information and knowledge in the post-secondary classroom. In their pedagogical practices, as discussed in the previous section *2.1.1 Interdisciplinary and collaborative approaches to education* on the promotion of collaborative and non-hierarchical educational methods, instructors should offer and encourage a similar non-linear experience in access, communication, and learning (Baker, 2009; Kawka, Larkin, & Danaher, 2011). In the context of visual arts education, Coogan states that "Art and design colleges are moving from being keepers of the keys of creative knowledge to hosts for innovative opportunity and growth," and highlights that "the role of teachers and art academies are transforming, and students are changing" (p. 132). The role of the student and teacher, Baker and Coogan (2009) sustain, therefore, is shifted. In this pedagogical approach, the instructor is more of a facilitator and there is a shift and evolution in the nature of teacher's authority. Technologies, like the Internet, influence the teaching-learning structure, and in turn, the student-teacher dynamic. Such conceptualizations of the teacher-student dynamic and structure of education are reminiscent of Paulo Freire's writings (1974), seeing that both the teacher and students are together responsible for the process of learning (p. 67). His ideas continue to echo in contemporary arts educators' views and writings. Lauterbach (2009), for instance, in describing the structure of Bard's M.F.A program discussed earlier, emphasizes the Internet's ability to share information (e.g., announcements of job openings and upcoming readings and shows) and facilitate conversation between students, artists, mentors, teachers, and critics in a welcoming, non-hierarchical, and unconventional to the art academy's teaching and learning methods. In the

context of the system of education in the academy, studio critiques of artworks, for example, sustain the hierarchy between the teacher, or master, and the students.

### 2.1.2.2.4 Using social media sites as educational tools

One way in which educators at various post-secondary institutions attempt to restructure the student and teacher roles as well as appeal to today's students and engage them in learning is by incorporating and using social media sites into the curriculum in a variety of ways (Morbey, Sabeti, & Sengara, 2016), such as using social media sites as a medium for grading course assignments. This trend is already seen in various university and college courses where instructors use these networking sites to teach and facilitate course content. The term 'social media' is typically used to identify online applications and websites that allow users to participate in content sharing. Twitter, for example, typically defined as a microblogging tool, appears to be one of the most popular microblogging and easily accessible tools available for free on the Internet allowing users to share and seek information (Java, Song, Finin, & Tseng, 2007).

As discussed above, the Internet provides instructors with new means of delivering content to students, thus moving away from the linear and hierarchical mode of instruction. The web and social media networking sites provide a distributed forum for sharing of knowledge, ideas, and work. For instance, Buckley and Conomos (2009) state that today's art students "through the Internet, Wikipedia, and online sharing of photos and videos, [are] introducing innovation, social change, and shared networked knowledge" (p. 6). The role of the Internet in the access of information and knowledge, and the presence of social networking sites like

22

Facebook, YouTube, and Twitter have a profound effect on the expectations of students (Baker, 2009).

In a study done by Kawka et al. (2011), the authors discuss the use of Flickr in teaching a first-year media arts undergraduate education course in Australia. They believe that with the ongoing development of contemporary technologies and array of possibilities, instructional designers and others involved in design and delivery of learning must create learning that moves away from linear delivery and should be "sensitive to learning that emerges from their students rather than imposing learning outcomes upon them" (p. 52). In their study, Kawka and colleagues propose Flickr as a way to create an interactive online learning space. In this virtual photo-sharing environment, students can upload information and comment on each other's works. The authors emphasize the nature of learning and write that:

> In emergent learning, the knowledge is open and is largely created and distributed by learners themselves. We are proposing an educational approach which can self-organize; the learning activity is not bounded by specified outputs but rather is organic, growing with the input provided by the learners…the organic space for growth can be to some degree 'shaped' by the educational context provided by the lecturer. (pp. 41-42)

In short, learning is student-directed and open-ended, and knowledge is created and distributed by the teacher and learners. In other words, learning is not delivered from the teacher to students, but it is constructed with the learners. In the context of the media course, as Kawka et al. admit, while emergent learning creates pedagogical possibilities, there are challenges to such a method of teaching which include the learners' degrees of existing knowledge and instructors' enthusiasm. I would like to add that much of the success of such a pedagogical method of instruction asks certain degrees of maturity, interest, and commitment from students, which can

23

be questionable when dealing with first-year undergraduates. It would have been conducive to include student and teacher comments after participating in this type of a course. What this example additionally demonstrates is that the development of various digital technologies allow for individual (student) expression, which is not controlled by the instructors, schools, or other social institutions (Stankiewicz, 2004).

An advantage in using social media technologies in student projects is opportunities for interdisciplinary collaboration between students and faculty. The project entitled "I Live Here" between faculty and students at Elon University, discussed earlier, is a good example that demonstrates collaboration and interdisciplinary approaches to education (Kearns, 2011). Students shared responsibilities that included blogging, creating YouTube videos, creating a documentary and conducting video shoots, dance performances, and other. Some students used social media forums like Blogs, Twitter, and Facebook to document and promote the project.

There are positive responses from students to using innovative methods of assessment. Hsu and Ching (2012) explored the use of Twitter's microblogging capabilities on mobile devices in an online graduate course in instructional message design. Students were asked to tweet design examples from a variety of contexts in their daily lives using mobile devices (e.g., smartphone, iPod), by posting and commenting as well as tweeting photos of the examples. They found that students overall had positive responses towards these activities, which took place in various settings outside of class time. Hsu and Ching explain that this activity was meant for students to become conscious of the graphic design examples that surrounded them and be able to apply and evaluate design principles learned in class. Bailey, Hendricks, and Applewhite (2015) investigated graduate student responses in the use of twelve assessment strategies in an educational leadership program at Stephen F. Austin State University, which included Twitter

and YouTube based assignments. In their study, thirty-five students responded to an online survey, and they determined that students preferred innovative assessments (e.g., Twitter posting) versus the more traditional assessments (e.g., quizzes).

### 2.1.2.2.5  Using podcasts as educational tools

Another important transformation with regards to the teaching and learning process in the post-secondary context made possible by the web is using podcasts in the educational context. A podcast is a technology that allows listeners to subscribe, download, and listen to audio or audiovisual files that can be played on users' computers or portable devices. Podcasts are typically audio or video files that can be shared on the Internet (e.g., via email). Although podcasting is a medium used to communicate information that is generally used for entertainment or other personal uses, more recently, instructors and institutions have been integrating into and experimenting with podcast technology for educational purposes in the higher education system.

Use of podcasting in higher education can be characterized into four central categories comprising of: 1) administrative podcasts; 2) special lectures series (e.g., guest lecturers); 3) classroom podcasts (e.g., curriculum teaching or substituting in class teaching) (Vogele & Gard, 2006); and 4) creative production (e.g., student work such as creation of media files) (Buffington, 2008). Podcasts can be used to not only to supplement course work, administer updates and announcements, or as media for assignments, they can be used to show students' class, semester, or yearly work to other teachers, students, parents, and administrators (Kerstetter, 2009).

Podcasts can be accessed, downloaded and listened to/watched on computers or portable devices like iPods and smartphones. However, as Salmon (2013) notes, time is felt differently when learning online and should be a major considerations of instructional designers and faculty. For example, when faculty design an online activity they need to take account of the quantity of time expected of students to learn online. For example, a two-hour face-to-face lecture should not equal a two-hour podcast, and it should be estimated that an online lecture podcast would take much longer as students may have interruptions and distractions present during learning (e.g., family members, colleagues). It would be advisable for educators to divide one activity into small learning portions (Salmon, 2013).

At the University of Wolverhampton, for instance, by using iPod technologies, educators used podcasts in order to enhance student learning (Dale & Pymm, 2009). The iPod Photo and iPod Video were used in teaching and creating projects in music, drama, video, and dance courses. According to the researchers, podcasts did not replace traditional lectures, but they were intended to enhance taught sessions by incorporating visual materials and additional web links and resources that allowed student interaction. The mobile device was used to retrieve content and work that formed an integral part of the creative process. More importantly, students created their own collaborative podcasts (e.g., on popular music) that were shared on social media sites, they recorded audio narratives that accompanied visuals for a dramatic performance installation, and in dance performances iPod Video was used to create short dance performances (Dale & Pymm, 2009). Dale and Pymm's (2009) study is a good example of innovative approaches to pedagogy and it demonstrates the incorporation and use of mobile technologies, social media sites, and podcast technologies for the purposes of student collaboration, interdisciplinary method in teaching and creating. Although some universities and faculty are enthusiastic about

creating and using podcasts as a medium in teaching, some studies demonstrate the negative aspects associated with podcasts. Walls, Kucsera, Walker, Acee, McVaugh, and Robinson (2010) investigated students' perceptions of podcasting for educational purposes in education and business courses caution that students may be wary of and unfamiliar with using such technology in their learning. Furthermore, O'Bannon, Lubke, Beard, and Britt (2011) proclaim that some barriers exist in podcast use in teaching that include unfamiliarity, technical problems, and not seeing podcast's relevance.

In summary, there are many benefits in integrating the Internet into higher education in the arts. It offers educators and learners in the creative disciplines opportunities for interdisciplinary collaborations, learning new skills, and flexibility of time and space. As the discussion of literature reveals, although there are substantial benefits to integrating the web into arts pedagogy, there are significant disadvantages and barriers present for educators and learners. Facilitating visual arts, new media, design, music, and dance courses in the online format can pose significant boundaries on creative expression and output and learning of technical skills (e.g., playing a musical instrument, precise type of posture in a dance class, proper handling of a paint brush etc.). The Internet affects the teaching and learning process (e.g., promoting non-linear methods of instruction) as well as impacts the teacher and student roles (e.g., students and instructors are co-collaborators in the teaching-learning process). Using various social media networking sites, such as Facebook and Twitter, allow educators to move away from the linear delivery of content to non-hierarchical, interdisciplinary pedagogical approaches, and provide additional and new opportunities to engage students in learning. Mobile devices and podcasting technology further help support the non-hierarchical, collaborative and interdisciplinary

27

educational strategies. However, there are potential challenges, such as unfamiliarity with specific technology and technical issues, that students and faculty may face.

## 2.2  Teaching Art History in Higher Education

In the previous section, I summarized some of the significant pedagogical approaches, trends, and experiments in various artistic disciplines in higher education. In this section, I expand the discussion on teaching art history as a subject in higher education, given that the case study under examination is that of an undergraduate art history course. The importance and pressing need of scholarship focusing on aspects of pedagogy in teaching of art history as a subject in higher education is highlighted by scholars (Donahue-Wallace & Chanda, 2005; Donahue-Wallace, La Follette, & Pappas, 2008), as well as lacking in empirical studies that examine various pedagogical methods in teaching the discipline in institutions of higher learning. The recent founding of new academic journals, such as *Art History Pedagogy & Practice*, which is a peer-reviewed open access e-journal devoted to scholarship of teaching and learning in art history[4], demonstrate this urgent need for varied studies concentrating on pedagogical methods used in teaching art history.

### 2.2.1  Art history pedagogy

The studying of the history of art, or art history, generally speaking, is a process that involves the identifying, careful analysis, and interpretation of art objects (with regards to iconography, style, and so forth), inclusive of the art's role, function, meaning in the social, cultural, political, and historical context it originated from. Students taking art history courses,

---

[4] The first volume of the peer-reviewed e-journal appeared in 2016, and can be found online at https://academicworks.cuny.edu/ahpp/.

therefore, are typically taught how to look at, analyze, and deconstruct a work of art based on a number of significant considerations (i.e., visual literacy), which generally may include the artist, time/historic period (e.g., twentieth century), artistic movement (e.g., Italian Renaissance), and purpose (e.g., commissioned portrait, a fresco in a church, tomb decorations, etc.).

### 2.2.2   Images and art history education

Because the teaching and learning of art history involves the studying of objects, a fundamental aspect of teaching this subject is the faculty's heavy reliance on visual aids. In other words, showing images of artworks and other significant visual content (e.g., maps, timelines) in the classroom to learners is essential in teaching art history. Before the affect and impact of digital technology on the discipline's methods of instruction, professors of art history used (or some may still be using) colour 35mm slides. The end of the slide projector production by Eastmen Kodak in 2004 forced the majority of art historians to rely on, the then largely unfamiliar, digital technologies (Donahue-Wallace et al., 2008). The slide lecture format of teaching art history – a commonly used method by art historians, encompasses an instructor who lectures in a darkened lecture hall in front of students. The professor, using a slide projector or a digitally projected image via a PowerPoint presentation, projects a single image, pair of images, or a number of images (especially in a comparison context). Throughout the lecture, the professor would typically reference the image(s) projected on the screen (i.e., getting closer to the screen and pointing the finger/hand or pointing a laser pointer) when talking about specific aspects and elements seen in the work as analysis and interpretation. This type of lecture method, or lecture style, is termed by Robert S. Nelson as a "performative triangle" and it consists "of speaker, audience, and image" (2000, p. 415). The lecturer's style or manner of presentation

when discussing the image, Nelson continues, "may actually burnish the sublime or revivify the original through details, comparisons (2000, p. 432). Donahue-Wallace et al. (2008) concisely and effectively add to this description of the traditional lecture method, as they write about the strengths of this instruction approach:

> Generations of art historians have found their calling in darkened classrooms illuminated by the glow of projected slides. They have been enthralled by the professor at the lectern whose vast knowledge of the artists, objects, and monuments discussed in lecture seemed much more than could possibly be acquired in a single lifetime…standing before pairs of projected images, the professor explained the visible differences or similarities, leading the students through a complex and edifying survey of artistic, historical, philosophical, religious, and social factors (p. 6).

In short, the lecture method used by faculty to teach art history, which normally would take place in a darkened lecture hall with the professor orating fascinating anecdotes and important information on various works of art, artists, and so forth to students, has been the commonly used educational method for years. However, there are inherent challenges to this, somewhat romanticized, pedagogical approach.

### 2.2.3   Challenges of teaching large art history courses

Some of the common challenges associated with teaching introductory level courses in art history, alike to survey courses in other subject areas,  include large lecture halls, lectures in which faculty attempt to cover a lot of material in a span of two-to-three hours, and attendance by passive students (Hansen & Stephens, 2000). These classes are often offered as part of the general education curriculum, and their purpose is to teach broad concepts and basic skills to

students not majoring in art history. Class size, among other factors which I will discuss in

section *2.3 Blended Learning in Higher Education* of the review, can negatively influence

student engagement and reduce student motivation (Kerr, 2011). Similarly to courses in other

disciplines taught in the lecture format, engagement of students attending art history lectures is

typically at a low level, reason Donahue-Wallace et al. (2008). Donahue-Wallace and colleagues

emphasize that the lecture method of instruction may not be the most effective method of

instruction for students. They write:

> Students…are increasingly technologically-savvy: they judge electronic tools used in
>
> class as they would commercially marketed products and they expect courses to engage
>
> them in ways that art history's traditional "art in the dark" lecture format cannot. With
>
> their laptop computers open to take notes, many of these multi-tasking students now
>
> simultaneously use the university's wireless connection to surf the Internet, chat with
>
> their friends, and otherwise disengage from the learning environment, in traditional-style
>
> lecture classes (pp. 8-9).

The scholars' observations on the changing teaching and learning landscape in art history,

though made close to a decade earlier, are relevant to today's learners. Given the limited, yet

growing, research on art history pedagogy (e.g., La Follette, 2017; Gasper-Hulvat, 2017)

research in other disciplines (i.e., science, engineering, etc.) demonstrates that it may be more

effective to use active learning approaches, or teaching techniques commonly practiced in small

classes (Exeter, Ameratunga, Ratima, Morton, Dickson, Hsu, & Jackson, 2010). For instance,

some scholars believe that asking students to practice skills in class as opposed to having them

sit, watch, and listen to lectures in which the faculty member is orating on a topic and employing

various skills (e.g., analysis) could be more beneficial and conducive to their learning (Terenzini,

Cabrera, Colbeck, Parente, & Bjorklund, 2001). There is some validity to this view especially in today's educational landscape considering that students can easily lose focus and their concentration. Although students may use laptops or phones for course and learning-related activities, they may engage in distracting activities like browsing the Internet for unrelated things (e.g., social media, online shopping) and texting. Promoting more student-centered approaches to learning in art history has been explored by some researchers, who suggest and embrace the use of new technologies for purposes of engaging students in learning art history (Marinensi & Matera, 2013). However, some students' perceptions on the debate of teaching methods, that is the traditional lecture versus active learning methods, may contrast with some educators' views in that some students would still favor the traditional lecture method of instruction (Covill, 2011).

### 2.2.4   Museum-enhanced learning

Because art history is an object-focused discipline that incorporates the studying of objects, as explained above, some educators teaching art history courses organize visits to local museums and galleries. A standard practice in many art history classes and programs is field trips to museums in order to expose students to actively engage with objects, in other words look at and examine original artworks (Gasper-Hulvat, 2017; Kali, Sagy, Kuflik, Mogilevsky, & Maayan-Fanar, 2015). Art history students are asked to engage in critical dialogue and thinking on artworks and instructors may supplement course material with museum visits. These field trips help expose students, some of whom have never been to an art institution, to original artworks and inform students' interpretations and understanding of art (Chiem, 2016). Museums,

in general, can offer instructors and students outstanding resources and culminate/foster collaborative environments (Aquino, Kelly, & Bayne, 2010).

Now returning to and expanding on the above discussion on the Internet's possibilities in higher education in the arts in section *2.1.2.2 The Internet and higher arts education*, some art history instructors use the web in their teaching by virtually visiting museum sites. Accessing artworks online can be an exciting learning experience for students. Vietgen (2009) investigated teaching opportunities through a project that involved museum field trips and integrated online components into a visual arts curriculum. Though the research examined secondary school students and teachers, Vietgen's study emphasizes the important connection between museums and visual art education. Studying art, as he observes, has a lot to do with studying of objects. Today, artifacts can be found virtually, in cyberspace, "and discovering them via technology can be an exciting experience for today's students" (p. 23). Cultural institutions and their websites offer educators and students online resources that enhance learning on art and art history, and also create opportunities to engage students in learning.

### 2.2.5   Using mobile devices as educational tools

Integration of mobile technologies into teaching can support learning and create exciting learning opportunities outside of the classroom setting. The advantages made possible by mobile learning (or m-learning), that is learning with mobile devices, is a growing area of higher education research (Delcker, Honal, & Ifenthaler, 2016; Koole, McQuilkin, & Ally, 2010). Educators have been exploring and experimenting with mobile devices (such technology like the iPods or e-Readers) in developing, creating, and teaching course content in higher education (Delcker et al., 2016; Koole et al., 2010), as explored in the previous section of the review. The

iPod's multimedia features, for example, enable educators to communicate a variety of content that help support the cognitive theories of learning in art education (Buffington, 2008). Recent studies that examined the use of mobile technologies outside the classroom or in museums, point out the various advantages, such as encouraging more active learning (Kali et al., 2015) these types of educational experiences offer learners. Using mobile devices in student projects in the museum space can support the needs of students (Speight, Reynolds, & Walker, 2009). For instance, Vavoula, Sharples, Rudman, Meek, and Lonsdale (2009) investigated the use and support of features on multimedia phones in learning. In their study, researchers presented the effectiveness of using mobile technologies as they evaluated Myartspace, which is a service on mobile phones that allowed students to gather data in a museum which was automatically sent to a website. Students were then able to present and share the information they gathered at the museum at school. The authors conclude that this activity allowed for effective knowledge construction and reflection in the classroom. Although there were some negative aspects to using the technology, such as increased demands on the teacher's time and efforts, the students overall appreciated using technologies in their learning and it increased their level of motivation.

Using mobile technologies to teach art history can enhance students' learning experiences. Marinensi and Matera (2013), for instance, as part of PhD research, proposed a pilot course that would integrate new technologies in teaching the history of art for students of Sapienza University of Rome. In regards to enhancing university teaching of the discipline as well as expanding students' understanding of contexts of works of art by using mobile devices, the authors wrote:

Taking the activities of the museums departments of education as an example, it is possible to identify different learning initiatives that enhance the multidisciplinary nature

of the History of Art using technology tools. Many of them make use of a game based

approach and of mobile devices as delivery tools. Mobile technologies, in fact, enable the

delivery of location-based contents and allow students to understand the original or

current context of a work of art, a monument or a building (p. 86).

Incorporating mobile devices into the educational process, outside the classroom and museum,

can enrich students' educational experiences and enrich their understanding of art. For instance,

taking Marinensi and Matera's pilot project as an example, students studying art history in

Rome, given that the city of Rome is rich in history, can benefit in some instances much more

from walking and exploring art and architecture in the city versus exploring artworks in the

museum space. Dependent on what is the subject area being studied in the course (e.g., Italian

Renaissance frescoes, French Baroque fountains, Gothic Romanesque churches, and so forth)

instructors can create exciting educational opportunities in their respective city using mobile

technologies for further exploration and learning.

In summary, the pedagogical methods used to teach art history as a subject matter in

higher education has been under examination by educators as they have been rethinking,

exploring, and encouraging more student-centered learning approaches that incorporate new

technologies and learning that takes place outside of the classroom (Donahue-Wallace et al.,

2008; Marinensi & Matera, 2013). In the following section of the literature review, I will

continue to examine the role and impact of technology in the context of higher education as I

discuss research on the combination of online and face-to-face instruction generally identified as

blended learning.

## 2.3    Blended Learning in Higher Education

In this section of the literature review I offer a way to define blended learning, and I discuss the blended learning model as well as the benefits and challenges associated with using the blended approach in the post-secondary classroom. The research on blended learning and course design is examined next. I discuss the Community of Inquiry framework developed by Garrison, Anderson, and Archer (2000) as well as multimedia learning based on Richard Mayer's cognitive theory of multimedia learning (2009), which were used to guide this study. I also examine literature on the importance of blended course design that includes the course learning management system (LMS), multimedia learning and lecture design, and print versus digital course readings and their impact on student engagement.

### 2.3.1    Blended Learning

#### 2.3.1.1    Blended learning defined

Blended learning is a widely researched field, however, there are inconsistences with the way in which scholars and experts use and conceptualize the term, and the usage of the term "blended" is evolving (Graham, Allen, & Ure, 2005; Oliver & Trigwell, 2005; Whitelock & Jelfs, 2003). Blended learning is typically defined as "text-based asynchronous Internet technology with face-to-face learning" (Garrison & Kanuka, 2004) and generally involves "a hybrid/combination of traditional face-to-face and online learning" (Rovai & Jordan, 2004; Vaughn, 2007). Literature demonstrates that the definition and conceptualization of the term "blended learning" varies. For the purposes of this study, blended learning is defined as courses that include a combination of online and face-to-face time in which students, the instructor, and the teaching-assistants meet virtually and in the physical classroom. Teaching and learning

happens online, on campus, or off-site. The blending can range anywhere from 30% to 79% online of virtual and face-to-face combination (Allen, Seaman, & Garrett, 2007). Online instruction can, therefore, substitute some of the face-to-face time.

### 2.3.1.2   Blended learning model

The goal of blended courses is to combine best features of face-to-face teaching and top elements of online learning to promote self-directed and flexible learning (Vaughan, 2007). The strength of the blended learning model, given that there is no ultimate formula, is that it can offer various options when developing or revising courses to suit each program's needs and rationales. Blended courses can offer more than add-ons or enhancements of traditional classes. Designing and using the blended format offers many possibilities that can help meet a variety of demands tailored uniquely to various disciplines and cater to needs of different learners (Owston, Garrison, & Cook, 2006). The complexity of blended courses is that course design can be completely different from traditional classroom learning (Garrison & Kanuka, 2004). Blended learning designs are informed by the needs of the specific context and the anticipated learning experience. Online and face-to-face components are merged in such a way to produce the strengths of each during the educational experience (Garrison & Vaughan, 2013, p. 2). Rovai and Jordan (2004) state that "A blended course can lie anywhere between the continuum anchored at opposite ends by fully face-to-face and fully online learning environments. The face-to-face component can be either on the main university campus or the professor can travel to a remote site in order to meet with students" (p. 4). In an art history course, for example, the instructor may meet with students in a museum for an organized guided tour of an exhibition. Scheduling field trips throughout the term to see exhibits may replace some of the face-to-face and in-class

learning on campus. The blended learning model can consist of an initial face-to-face meeting, weekly online assessments (including asynchronous and synchronous), email, and a final face-to-face meeting/examination (Martyn, 2003). New methods of teaching and use of technologies are key to staying current and the blended learning model can enhance and maintain the ideals of higher education (Owston et al., 2006).

### 2.3.1.3 Blended learning and Community of Inquiry Framework

Scholarship identifies an essential element of blended education central to students is participation and feeling of being a part of a community of learners (e.g., Garrison, 2011; Garrison, 2009; Rovai & Jordan, 2004). A critical community of learners is made up of instructors and students that interact to facilitate and further learning. Garrison defines an educational community of inquiry as "a group of individuals who collaboratively engage in purposeful critical discourse and reflection to construct personal meaning and confirm mutual understanding" (Garrison, 2011, p. 2). To add to this definition further, "Communities also provide the condition for free and open dialogue, critical debate, negotiation and agreement – the hallmark of higher education" (Garrison & Kanuka , 2004, p. 97). Blended learning can facilitate a strong community of inquiry (Garrison & Kanuka, 2004), and in the blended learning context, communication technologies enhance teaching and are usually used to support new and perhaps more effective learning (Garrison, 2011). Halverson et al. (2014), who conducted a thematic analysis of most impactful and cited scholarship on blended learning research, conclude that the community of inquiry seems to be one of the most used theories for blended learning.

Garrison, et al. (2000) and Garrison (2011) provide a model that is composed from three key interdependent elements – social presence, cognitive presence, and teaching presence. The

visualization in Figure 1 illustrates the three essential elements. This theoretical framework, which is discussed below, guided and informed this study.



*Figure 1.* The Community of Inquiry (CoI) Model. (Retrieved from https://coi.athabascau.ca/coi-model/)

The first element, social presence, is described by Garrison (2011) as "the ability of participants to identify with a group, communicate purposefully in a trusting environment, and develop personal and affective relationships progressively by way of projecting their individual personalities" (p. 23). What is important, Garrison stresses, is that in an academic context social presence is not supporting engagement for social purposes, but supporting and encouraging skepticism, critical thinking, and discourse (p. 32). He underlines that the social presence has to support inquiry and achievement of specific learning outcomes. In view of the fact that online interaction is suggested to be the core focus when (re)designing blended courses (Owston et al.,

2006), in a blended context, students may exhibit social presence by openly responding to peers'

questions and comments (open communication), and engaging with each other through written

communication in forums by using emoticons or capitalizations (interpersonal communication)

(Garrison, 2011).[5] In the virtual space there are no physical/facial cues to indicate emotion, and

users may use emoticons, which are symbols used to show emotion and display facial gestures,

such as a smile, on the Internet or text-based communication like email) to illustrate how they

feel. Expressing emotions is a considerable contributor in the online teaching and learning

process (Salmon, 2013). For example, if a student would like to indicate that he or she is happy

or joking, the user may choose to include a smiley face like :-) (Vrasidas & McIsaac, 1999), or if

the user wants to display a serious tone to the message he or she may choose to refrain from

posting any emoticons. As previously discussed in section *2.1.2.2.4 Using social media sites as*

*educational tools*, using networking sites (e.g., Twitter) in courses provides students with

opportunities to interact and has the potential to enhance social and teacher presence in online

courses (Dunlap & Lowenthal, 2009).

The second element, cognitive presence, is how participants construct meaning "through

sustained reflection and discourse in a critical community of inquiry" (Garrison et al., 2001, p.

11). Critical or reflective thinking is fundamental to inquiry, and creative thinking can be

interpreted within this framework (Garrison, 2011). Cognitive presence in courses delivered in

the blended and online format, therefore, would be demonstrated by learners' interaction with

content being studied or demonstrating their understanding of the content. The instructor needs

to support this learning process or discourse by including activities or questions "that require

---

[5] Open communication requires a climate of acceptance and trust that is built through recognizing, complimenting
and responding to peer questions, comments, and contributions; and, cohesive communication is when students
identify with the group/rest of the students (Garrison, 2011, p. 37; p. 39).

critical thinking, provide independent learning opportunities, and offer a forum where students can demonstrate or exhibit applications of their new knowledge" (Lambert & Fisher, 2013, p. 4) The role of the instructor is a significant factor in the quality of cognitive presence.

Teaching presence is the third element in a community of inquiry. It is key to the success of the community of inquiry to have a facilitator and leader, in other words an instructor or a teaching-assistant, who can design and facilitate purposeful and full educational experience (Garrison, 2011). Anderson, Rourke, Garrison, and Archer (2001) stress that teaching presence is defined as "the design, facilitation and direction of cognitive and social processes for the purpose of realizing personally meaningful and educationally worthwhile learning outcomes" (p. 5). In an online forum or a Twitter webpage (i.e., user's timeline), for example, an effective teacher presence can be demonstrated by teacher postings that exemplify critical discourse and guide the learning process and progress. Teaching presence can be achieved owing to an expert in the field and experienced facilitator (Garrison, 2011).

In the context of blended learning, the instructor needs to demonstrate three central roles and characteristics – design and administration, facilitation of discourse, and direct instruction (Anderson et al., 2001). Scholars identify three central categories of teaching presence indicators, and they are: 1) instructional management (i.e., structuring content); 2) building understanding (i.e., productive and valid knowledge acquisition mediated by the teacher); and 3) direct instruction (i.e., facilitating and guiding reflection and discourse) (Garrison et al., 2000). Online teaching – which applies to the course studied in this case study, given that the lectures were fully online and students learned from the instructor from a distance – instructional, social and organizational interventions described by Anderson et al. (2001) are necessary in computer-mediated teaching environments in order to demonstrate successful and effective teacher

presence. Effective online learning has to be continuously supported and mediated by a facilitator or instructor (Salmon, 2013). Teaching presence is an essential and key element in facilitating a strong community of inquiry in blended courses, and it is critical in supporting social and cognitive presence in order to realize educational outcomes (Garrison et al., 2000). Garrison et al. (2000) also stress that "The elements of a community of inquiry can enhance or inhibit the quality of the educational experience and learning outcomes" (p. 92). A case study by (Napier-Psomas, 2011), for instance, explored the meaning and impact of community from a viewpoint of three undergraduate students enrolled in blended and online courses in an education degree and teacher certification program. The study solidified the importance of teaching presence in online environments which was also linked to student satisfaction.

Research confirms benefits of collaborative learning in face-to-face and mediated educational contexts (see for example, Lee & Bonk, 2016). The quality of learning outcomes can be enhanced "by increasing access to critical communities of learners" (Garrison & Anderson, 1999, p. 51). The community of inquiry promotes active learning and asks the student to assume responsibility to construct meaning. The goal is to promote individual and collaborative learning, ultimately leading for the students to assume more responsibility for their learning by self-monitoring (Garrison, 2011; McGee & Reis, 2012). However, there is a major challenge in creating and sustaining a community of inquiry (Garrison, 2011; Napier-Psomas, 2011), and an effective community of inquiry would be best realized in a blended context. Although blended courses can potentially have varied course designs and experiences, a strong sense of community is of great importance (Garrison, 2011; Garrison & Kanuka, 2004; Rovai & Jordan, 2004). Discussions, for example, whether online, face-to-face, or a combination of both, could be a good way to create a community of inquiry in the blended context. Face-to-face tutorials and

online discussions may form an integral part of the student's grade in the course. If online discussions are designed, structured, and facilitated in a proper way, and given that knowledge is constructed with others, they could promote active learning and be a rich source of knowledge, collaboration, and discussion for students (Laurillard, 2002; Salmon, 2013). However, when comparing the quality of students' online discussions to face-to-face discussions, some researchers found that the quality of the latter was higher (Bliuc, Ellis, Goodyear, & Piggott, 2011). During in-class sessions, students may participate in more critical discussion, whereas in online discussions students make postings that generally may lack deep thinking and are more likely to be perceived as a formal requirement (Bliuc et al., 2011). In online forums – that is if the discussion is facilitated in a written format versus audio – may be time-consuming to students to respond to their peers' comments and for the teaching-assistants to grade.

### 2.3.1.4   Benefits of blended learning

There are significant benefits blended courses offer to students, instructors, and educational institutions. Blended learning has the potential to develop and sustain communities of learning and inquiry, potentially after the completion of courses (Napier-Psomas, 2011). Blended courses can facilitate student engagement as learners participate and interact in meaningful discussion and as a result are engaged in the course content (Ziegler, Paulus, & Woodside, 2006). I will expand on student engagement in section *2.3.2.3 Student engagement*. Literature demonstrates higher student satisfaction in blended courses comparable to face-to-face courses (Dziuban, Hartman, Juge, Moskal, & Sorg, 2006; Castle & McGuire, 2010; Farley, Jain, & Thomson, 2011; Owston et al., 2006; Woltering, Herrler, Spitzer, & Spreckelsen, 2009). Researchers indicate that the main reason for greater student satisfaction of blended learning

courses is the time flexibility provided in a blended format (Garnham & Kaleta, 2002). For

example, the majority of students (80%) at the University of Wisconsin (Milwaukee campus)

indicated that they would recommend a blended course to their friends. Students appreciated the

ability to work on their own schedule, in their own pace, and from their preferred location. The

flexibility to work from home was perceived highly positively and time flexibility was the most

popular feature of hybrid courses. These reasons are the most commonly cited by authors.

Blended courses are beneficial to students, especially those who have work and family

responsibilities (Dziuban et al., 2006). Those who benefit the most from blended learning are

lifelong learners[6], full-time students who want flexibility, those who need twenty-first century

skills, and those who study independently (Bates, 2013).

Studies at the University of Wisconsin in Milwaukee, which compared student success

rates in a blended versus traditional class sections, indicate that students learn more in blended

courses. The teaching faculty reported that students wrote better papers, performed better on

exams, produced higher quality projects, were capable of more meaningful discussions on course

material (Garnham & Kaleta, 2002), and achieved higher grades than in fully face-to-face or

online classes (Cavanagh, 2011; Dziuban et al., 2006). Osgerby (2013) conducted a qualitative

case study that investigated students' perceptions of the blended approach in accounting and

financial management courses in the United Kingdom. Osgerby found that students favored the

blended learning approach. She points out that certain issues pertaining to students' expectations,

competence, and engagement emerged out of focus group discussions. For example, some

students indicated that they would have liked videos of lectures and video clips of complex

---

[6] The term lifelong learning may refer to the pursuit of knowledge that is life-wide, voluntary, self-motivated, and is lifelong (Nordin, Embi, & Yunusa, 2010; Shaw, 2010). Refer to Shaw (2010) for a discussion of lifelong learning supported by blended learning.

topics or concepts that could be replayed at any time. Quizzes are noted as important factors in

helping students learn and building students' confidence, and students are undisputed that the

university should accept assignment submissions by email.

A major benefit to learning, from a student perspective, blended learning unlike fully

online courses, allows students to learn and interact in both the traditional in-class format and

online (Lee & Bonk, 2016) as well as experience significantly higher levels of feeling of

community (Brown, 2009). Brown (2009) investigated the effects of introducing face-to-face

meetings in an introductory level business course taught fully online. The data gathered included

discussion forums, grades, and interviews. Half of the students enrolled chose to participate in

the researcher's experiment, and met for three two-hour face-to-face meetings; they worked on

the same activities as those who chose to work online. Brown found that face-to-face meetings

significantly enhanced students' experience. Although there are multiple ways and approaches to

creating an effective community of learning, instructors and departments should be educated by

others' experiences, mistakes, pitfalls, and achievements (Laurillard, 2002; Vrasidas, Zembylas,

& Chamberlain, 2003). In designing goals and outcomes of blended courses it is important to

create an encouraging environment in which students can develop a sense of community

(Napier-Psomas, 2011).

Studies show that faculty tend to support the blended approach. At the University of

Wisconsin all faculty members involved in blended teaching recommended this approach to

others and planned to teach in this model again. These instructors, however, were self-nominated

and were interested in using and learning instructional technology. Instructors' primary reason

resulted because by using the hybrid model student interactivity increased and enhanced student

performance (Aycock, Garnham, & Kaleta, 2002). Based on a four year project done at a

Canadian higher education institution, which examined strategic ways of implementing blended learning designs, the quantity and quality of interaction with students and faculty was reported the most significant positive outcome (Garrison & Vaughan, 2013). After the project's completion, based on a survey distributed to each instructor (out of the 51 blended learning projects), findings show that 89% of faculty believe that student learning was enhanced and 89% thought that course redesign has a long-term impact on the success of the course (Garrison & Vaughan, 2013).

There are benefits to blended learning from an institutional perspective, seeing that replacing face-to-face class time with online learning reduces the need for space in the existing university (Dziuban & Moskal, 2001b). During these economically difficult times blended courses can maximize the use of classroom space, especially since enrollments continue to grow and funding for more classrooms is often limited (Moskal, Dziuban, & Hartman, 2013). Research findings demonstrate that costs related to space, such as construction of new buildings, may be avoided when using blended learning (Graham, 2006). Blended courses can, if properly scheduled, reduce use of classroom time by 50% to 60% (Dziuban et al., 2006). On the institutional level, however, important organizational changes – such as policy and faculty support – as well as collaboration are necessary means of fostering change and enhancing the effectiveness and efficiency of teaching and learning (Garrison & Vaughan, 2013). Research shows that the benefits of blended learning are greater than the expenses of blended learning (Moskal et al., 2013). Moskal and colleagues confront the question whether blended learning can be applied across the institution, the state/province, and the country. The authors ultimately argue that achieving changes in such scale are indeed possible:

With the associated opportunity costs involved in resource reallocation, transformation

and control. However, the benefits far outweigh the costs: higher quality learning,

improved teaching, increased access and opportunity, authentic assessment, maximized

resources, improved student success and satisfaction, improved return on investment,

increased faculty satisfaction, reduced withdrawal rates and a better sense of engagement

(Moskal et al., 2013, p. 21).

Offering courses in three formats of face-to-face, online, and blended, as Bates (2013) suggests,

could be an ideal way of targeting various types of learners as well as addressing other concerns.

While some institutions could probably implement such learning, others can potentially have

cost-related, space-related, and other challenges.


### 2.3.1.5   Challenges of blended learning

The key student challenges that are identified with blended learning, from a faculty

perspective, are students' lack of time management skills, taking responsibility for personal

learning, and difficulty with use of technology (Dziuban & Moskal, 2001a; Garnham & Kaleta,

2002; Vaughan, 2007). The challenging aspect to a blended educational experience is that the

learner needs to accept responsibility for his or her learning (Garrison, 2011). More so, faculty

need to clearly articulate and communicate goals to students (Bates, 2013) and to monitor

student learning processes (e.g., track learner progress and presence in the LMS, implement on-

going peer and instructor online assessments). That way, instructors can be informed on

students' learning processes and barriers in the course (Boelens, De Wever, & Voet, 2017). To

improve learners' success, students should be trained how to self-regulate their learning, there

should be better measures of student readiness, there should be better evaluation of student

achievement, and there should be additional technology training  (Kim & Bonk, 2006). If not

properly structured, formatted and facilitated, blended learning can be a disappointment to students and reflect poorly on the department and institution. At the Institute for Research on Learning Technologies (IRLT) at York University, researchers conducted a study on blended courses in fine and performing arts. The report (Owston & York, 2012) analyzed student perceptions of blended courses and examined instructor and teaching assistants' experiences in teaching and learning in the blended format. A total of five courses were studied and student data were collected from three courses. It was reported that a majority of students did not enjoy the specific format in which the courses were offered – face-to-face lectures and online tutorials. Surprisingly, what becomes apparent is that:

> Students were not particularly satisfied with the model of having online tutorials blended with face-to-face lectures. Fewer than 50% of students responded that they were satisfied with their course or would take another blended course. Most students felt the blended format required more time and effort and they felt disconnected from other students. Their preferred mode of learning was traditional face-to-face lectures and tutorials…only just over a third of the students felt that the blended format helped improve their learning (p. 24).

What can be learned from this report is that careful attention needs to be paid to appropriate format and model of teaching blended learning in the fine and performing arts courses.

There is a noticeable lack of literature on the relationship between student perceptions of blended learning and achievement, which is explored by Owston et al. (2013). This study emphasizes that there is a significant correlation between student achievement and satisfaction in blended courses. The study involved the Faculty of Health, Liberal Arts and Professional Studies and The School of the Arts, Media, Performance, and Design (formerly Faculty of Fine Arts),

and encompassed eleven courses at York University, including courses in business, health, humanities, and fine and performing arts. In the results of this study researchers found that the highest achievers were more satisfied with the blended courses, would want to take such courses again, and prefer the blended format of instruction. The lowest achievers, on the other end, were least satisfied and were less likely to take another blended course.

Significant faculty challenges of teaching in a blended format include time commitment, lack of technical and course redesign support, difficulty with learning new technologies and new teaching skills (Garrison & Vaughan, 2013; Vaughan, 2007), and focus on promotion and tenure versus interest in learning new technologies and spending time on a potentially reward-less changes in curricula and pedagogy (Rovai & Jordan, 2004). Faculty indicate that there is increased time commitment involved in teaching blended courses, which is a significant challenge (Dziuban & Moskal, 2001b). Compared to a large enrolment course offered in a traditional face-to-face format, developing a blended course takes two to three times the amount of time (Johnson, 2002). A professor's ability and mastery of technology, therefore, is of key importance (Rovai & Jordan, 2004). Course quality can, therefore, vary due to several factors which include the technology and professors' proficiency with design and teaching of such courses. Research indicates that a university and faculty development centers and instructional design specialists are necessary and needed to design and facilitate such courses (Bates, 2013; Dziuban et al., 2006). The success of a truly blended learning course, therefore, rests with a successful integration of face-to-face and online technologies, proficient faculty and appealing course design, as well as technical support unique to specific technologies used at the institution (Owston & York, 2012).

Garrison and Vaughan (2013) underline the importance of faculty support, stating that "Faculty must be provided ongoing technology support and be assured that they will not have to learn and manage the technology alone. Faculty must be able to focus on the educational benefits of blended learning designs that would include increased personal interaction with students" (pp. 4-5). More so, teaching and studying visual and performing arts courses requires the use of unique technologies and offer students best quality resources. A significant and central factor in blended integration is the availability of important resources, such as technical support and instructional design support, which should be readily accessible to faculty (Bates, 2013). These technologies should be accessible and easy to navigate and use. These types of changes, which require a great amount of work, effort, and skills should happen at the leadership level and include senior administrators, executives, and faculty (Garrison & Vaughan, 2013; Moskal et al., 2013). Garrison and Vaughan (2013) continue that an important aspect is the application of the blended learning courses and the evaluation of the redesign. Instructors, Garrison and Vaughan promptly argue, should continue to receive support after the implementation stage has been completed. Laurillard (2002) argues that research and development projects (i.e., pilot courses) fail to learn from experience because they spend no attention on implementation of new technologies and therefore the same conclusions are repeated. All programs should evaluate the effectiveness of these projects from the student and instructor perspectives. Faculty, student, and administrative input are all crucial steps to achieving successful results in implementing and sustaining of blended courses. Next I will discuss course design considerations in blended courses.

### 2.3.2 Blended learning and course design considerations

In designing courses in the blended format it is essential that instructors consider types, formats, and uses of instructional strategies, an area in blended learning literature that needs further research (Halverson et al., 2014). McGee and Reis (2012), for example, conducted a qualitative meta-analysis of literature and examined guides, documents and books on best and effective practices, pedagogical strategies, and technologies used in blended course design. The findings of their study point out that the unique characteristics of blended courses, which therefore offer variations of conception and design. When designing courses standardization is needed in a number of aspects and that includes curriculum goals, learning activities, and assessments (Laurillard, 2002). I will expand on the importance of the LMS in student learning and engagement in section *2.3.2.2 Student engagement*.


### 2.3.2.1 The course LMS

The ways in which instructional designers, instructors, and institutions incorporate into learning and use an LMS may affect student engagement and success in the course. This becomes a key concern in designing and facilitating courses that rely on instructional technologies, that is web-enhanced, blended, hybrid, and online courses. An LMS is a secured and technically supported virtual learning environment that allows the sharing of information between instructors and students over the Internet. It allows instructors to facilitate supplemental in-class activities (e.g., a discussion forum), post course material (e.g., a PowerPoint lecture), and to use administrative features (e.g., an announcement forum) (White & Larruson, 2010; Salmon, 2013). Among the more widely used platforms by higher education institutions are Moodle, Desire2Learn, and Blackboard.

### 2.3.2.1.1  Asynchronous and synchronous communication

Educational technologies provide a wide range of possibilities that allow various types of interaction between users. Determining which types of educational activities in the course to design in an asynchronous or a synchronous communication format is a major, yet may be challenging, decision in designing blended courses (Kerres & De Witt, 2003). Synchronous communication is generally defined as communication through text, video, audio, images or some sort of a combination that happens between participants in real time via a network (e.g., video and chat discussion on Skype between a tutor and a student). Asynchronous communication is typically explained as communication between participants that happens at different times (e.g., a graded essay assignment with comments from the instructor uploaded via a dropbox in the LMS that can be accessed by the student at any time) (Laurillard, 2002). Asynchronous communication is especially appreciated and valued by students with full-time jobs or stay-at-home mothers/parents, and they can participate in course-related activities (such as commenting in a discussion forum) at a time that suits them best, such as evenings or weekends (Biggs & Tang, 2011).

### 2.3.2.1.2  Teaching-learning support of blended learning

Time spent on educational activities, especially the tasks facilitated online, should be an important factor in the design process. As previously described, the teaching and learning process in blended courses may increase workload for instructors and students (Garrison & Vaughan, 2013). One way in which an instructor may be able to guide students better in their learning is including recommendations of specific time allocations on the course outline. These time suggestions may help in guiding learners on what they should be studying and for how long.

52

Instructors also need to explain to students their responsibilities and expectations in order to be successful in the blended course (McGee & Reis, 2012), preferably in the beginning of the term. This can be done via posting a handout on the course LMS explaining the different responsibilities and potential time commitments. McGee and Reis (2012) write that "Communication of the blended design, expectation, and process is key for student success… A face-to-face orientation…that reviews the online components can eliminate potential barriers for students" (p. 16). However, it is my belief that on-going (throughout the term of study) reminders, communication, and direction (e.g., more than one meeting face-to-face) is important for learners.

The importance of training and on-going pedagogical and technological support, as explored by Arabasz and Baker (2003), who examined campus support for e-learning courses, is necessary for faculty to develop and teach especially those courses that rely heavily on technology. The researchers' study shows that faculty identified lack of knowledge to design courses with technology and lack of confidence to use technology in teaching as significant technology support challenges. Similarly, providing student support available on the course LMS on a range of educational needs (e.g., research advice, support for students with disabilities) and technical needs (e.g., logging-into an LMS, finding a document) is essential in supporting students in their learning (Laurillard, 2002). At the University of Maryland University College, for example, which is the largest public provider of distance learning in the United States, the course management system provides course delivery assistance, a virtual library, and technical support available 24/7, and an online writing center (Allen, 2008).

### 2.3.2.1.3  Use and integration of external web resources

Another fundamental factor in the design process is using external web sites. Instructors may opt to include web resources relevant to the course and make them available through the course LMS. This could be helpful for learners as it provides them with the guidance and flexibility (i.e., time and space) to access these web sites. Allen and Donahue-Wallace (2008) point out that professors of art history seem to increasingly incorporate and rely on sites outside the post-secondary institution to increase student participation and engagement in the course. However, because the Internet provides a wide range of resources, and using outside web links (e.g., a link to the university library or a museum site) may be useful for learners, it is imperative that the instructor or course team, as well as the library staff, pre-approve and manage specific websites in order to ensure appropriate quality (e.g., a site includes well-researched material), reliability (e.g., a site is maintained by an established organization), accessibility (e.g., all Internet users can access the site), and rights of use of these resources (Laurillard, 2002). For example, in the context of an art history course, if in one of the weeks in the course students are asked to write a paragraph for a written assignment on a specific artwork and bring it to class for a group activity, it may be advisable to provide students with a link to a credible online resource on tips on writing academic or formal essays in the art history discipline. If there are teaching-assistants (TAs) in the course, this resource could be made available to them ahead of time. That way, all members of the teaching team would follow the same instructions and some form of regulation is achieved to teaching this exercise in class.

### 2.3.2.2 Print versus digital readings

The potential of teaching in the blended format gives instructors the option to use digital or paper readings, or some combination of both, and this is another key consideration in the blended design process. Some instructors may be inclined to use e-books or electronically accessed reading resources, a tendency seen throughout higher education in general (see for example, Kaznowska, Rogers, & Usher, 2011; Precel, Eshet-Alkalai, & Alberton, 2009). These resources could then be uploaded on the LMS. Digitizing documents relates to copying and converting a paper copy to an electronic format, such as a PDF, and is subject to copyright. Alternatively to uploading all of the readings in the course onto the LMS, instructors may make certain readings (e.g., a journal article or a book chapter) available to students online (Bath & Bourke, 2010). Digitizing course readings provides the instructors and students ease and flexibility of access. For instance, an instructor may upload a course reading onto the LMS and students may choose to print it, read it online, or access it on a mobile device (assuming any copyright on the reading is respected).

Scholars emphasize central benefits of making readings available online, which from the student perspective, was related to convenience and cost savings, given that they did not need to print off paper copies (Henderson, Selwyn & Aston, 2017; Ji, Michaels, & Waterman, 2014; Kaznowska, et al., 2011; Mizrachi, 2015; Precel, et al., 2009). However, favouring the availability of readings virtually relates less to the educational benefits (i.e., learning more and gaining more insight from a reading) and more to the flexible access of these resources. Kaznowska and colleagues (2011) conducted an online survey of 1,289 undergraduate students enrolled in Canadian degree-granting institutions. More than 80% of surveyed undergraduate students indicated a preference for reading hard copies rather than on-screen. The researchers

emphasized that this finding regarding students' preferences was attributed to the advantage of the convenience of accessing readings online anywhere and anytime. Similarly, Ji and colleagues (2014) determined that even though students may read more and comprehend better in the paper format, cost-related reasons (i.e., a course kit or textbook may cost more than printing expenses, and reading online is cheaper or even free of cost) may influence students' preference to read in the electronic format. Mizrachi (2015), who investigated undergraduate students' format preferences regarding their academic readings, also found that despite technological advances (e.g., such as electronic highlighting or the find-feature), most of the students preferred print over electronic format of their academic texts for learning purposes, especially concerning longer readings. Print format may remain to be the more effective medium for comprehension and internalization of information in academic learning. Some of the main reasons why students preferred print, as found by Mizrachi (2015), included that reading in the paper format lessened eyestrain and fatigue, tactile aspects and advantages, and could sustain concentration easier.

In general, there is a consensus among scholars that students tend to prefer readings in the printed format, yet a combination of both formats (i.e., digital and print) provides them with learning benefits and can be a beneficial resource in their educational experience in a blended course (e.g., Precel, et al., 2009). In courses delivered in the blended format, it may be beneficial to provide students a choice in terms of the format of assigned readings in the course. For example, students may choose between using a printed textbook or an e-book (George-Palilonis & Filak, 2009), or provide students with both paper copies as well as a portion of readings on the LMS.

### 2.3.2.3   Student engagement

Student engagement is a key concern in designing and teaching courses in higher education, and blended courses have the potential to facilitate student engagement (e.g., Manwaring, Larsen, Graham, Henrie, & Halverson, 2017; Ziegler et al., 2006). The concept of student engagement in undergraduate education has research spanning for over thirty years. For example, Alexander Astin (1984) defined engagement (previously termed involvement) as the amount of physical and psychological energy an undergraduate student devotes to his or her academic experience. Chickering and Gamson (1987) proposed *Seven Principles of Good Practice in Undergraduate Education*, which form the foundation for the National Survey of Student Engagement (NSSE) and its annual survey that measures student engagement (Kuh, 2001). The proposed seven principles include: 1) contact between students and faculty; 2) cooperation between students; 3) active learning; 4) prompt feedback; 5) time on task; 6) high expectations; and 7) respect for diverse talents and ways of learning. Chickering and Ehrmann (1996), furthermore, examined how technology (e.g., computers, video) could help advance and implement the proposed principles in the online environment. In more recent studies scholars have used these seven principles to evaluate learning that happens online to evaluate student engagement (e.g., Junco, Heiberger, & Loken, 2011), and how these seven principles can be applied to blended learning (e.g., Martyn, 2003).

In the contemporary context, there are a variety of definitions of the term 'engagement' (e.g., Trowler & Trowler, 2010), and researchers indicate that student engagement is a complex and multi-dimensional construct encompassing psychological and social perspectives (Kahu, 2013). In this research study, the construct of student engagement relies on principles of good practice in undergraduate education (Chickering & Gamson, 1987; Chickering & Ehrmann,

1996) and is conceptualized as the time, energy, and effort students invest in educational

activities (Kuh, 2001). This implies that, while students take responsibility for their learning, the

instructors, administrators, and higher education institutions contribute to maintaining and

promoting student engagement. As a result, this suggests that the instructors, instructional

designers, and institutions have a major role in supporting and facilitating effective student

participation in educational experiences. The concept, therefore, encompasses the process of

student learning with the process of evaluation and support on the institutional and course level.

That is, instructors and administrators partake in the design, innovation, improvement, and

evaluation of learning activities to improve student engagement.

### 2.3.2.3.1   The role of the instructor in student engagement

The instructor's role may impact student learning, engagement, and success in the

teaching and learning process. Contact between students and faculty (in-class and outside of

class time) is the most important factor in student motivation and involvement in education, and

the first principle of good practice (Chickering & Gamson, 1987; Chickering & Ehrmann, 1996)

in online courses. In those courses in which there is limited or no interaction with the instructor

(e.g., students only have face-to-face tutorials or studio), instructor accessibility and availability

are significant features. For example, email can be used to enhance contact between students and

faculty by increasing opportunities to exchange work or allow students to communicate

questions or concerns they fear or are uncomfortable to share during class (Chickering &

Ehrmann, 1996). By corresponding with students through private email messaging, Skyping, and

telephone, can "help to ensure student success and to enhance an online course" (Elias, 2010, p.

8). Ausburn (2004) investigated course design elements most valued by adult learners in blended

learning courses. She found that, when students learn at a distance, they valued guidance and confirmation to help them stay focused and on-task, thus creating a sense of structure and security. The most important course site elements, according to adult students, included course announcements and reminders from the instructor, course information documents (e.g., syllabus), and information about assignments, as well as instructions on how to complete them. McGee and Reis (2012) identify that "varied interactivity and prompt feedback are key to student engagement in blended courses" (p. 13). This is also in line with Chickering and Gamson's (1987) fourth and fifth principles of good practice, which emphasize providing students with frequent feedback and suggestions for improvement, as well as time on task given that students need help with managing their time effectively and with realistic expectations. Frequent contact between students and the instructor as well as quick response from the instructor are key factors in student satisfaction (Polloff & Pratt, 2001).

Scholars agree that interaction among the instructor and students is an important element that affects the learning process (for example, refer to Vygotsky, 1978). Boelens and colleagues (2017), whose study provides a review of literature concerning studies on challenges inherent in blended learning, found that promoting and fostering social interaction in blended courses remains to be a significant challenge in blended learning. Interaction also impacts students' satisfaction. For example, in their study on students' perceptions of online learning. Fedynich, Bradley, and Bradley (2015) surveyed 249 graduate students and they identified that the instructor's role was vitally important in their satisfaction in online learning, and that interaction between students and the instructor had a major impact on their satisfaction. In the context of blended learning, research demonstrates that the blended model promotes student interactivity (Aycock, Garnham, & Kaleta, 2002) and students benefit from interaction (see, for example,

59

Farley et al., 2011). Increasing interactivity (e.g., instructor-to-student, student-to-student, and student-to-instructor) may impact student motivation and satisfaction in the course, and incorporating external to the LMS tools like social media platforms for pedagogical purposes, as discussed in section *2.1.1.1.1 Using social media sites as educational tools* of the review, may speed and ease the use and interaction between classmates and the instructor (Junco et al., 2011; White & Larruson, 2010; Salmon, 2013).

### 2.3.2.3.2   Technology and student engagement

The connection between student engagement and technology have found positive results in the use of computers and online learning in promoting student engagement in higher education (e.g., Nelson Laird & Kuh, 2005; Robinson & Hullinger, 2008). Technology could be a useful tool in motivating students in their learning, and instructors and instructional designers need to pay closer attention to how students learn using technologies and the LMSs. Especially, a central problem that distracts student learning, from the perspective of faculty, is students' use of personal technologies (e.g., laptop, mobile devices) in the classroom. For example, Langan and colleagues (2016) conducted a qualitative study of a mandatory graduate level methodology course (in the Department of Criminology) in Ontario, Canada to gain a better and more in-depth understanding of students' perspective of this issue. They found that students were easily distracted by technologies and students were more frustrated when their classmates caused the distraction.

Expanding on the discussion in section *2.3.2.1 The Course LMS*, there are a number of factors that may contribute to student engagement when using an LMS. Firstly, incorporating visual elements in the design and delivery of courses in e-learning environments can allow

instructors to present course content in an engaging and interesting way, and the usability (e.g., ease of use) of the LMS can help students learn that material (for example, Precel, et al., 2009 ). Visual design and appeal of the course website, with key aspects like the use of color, can impact students' level of interest in accessing information (Kidd, 2005). One of the key features of an LMS is the design and use of suitable navigation features, which is crucial in the design process of courses in the LMS. I agree with Laurillard (2002) when she writes that "The development of learning materials is important, but delivery is paramount" (p. 208), and she emphasizes that "The navigation features affect the usability of the [virtual] environment" (2002, p. 211). Using appropriate navigational aids when teaching information to learners in computer-based environments is vital in their learning process and understanding of information (Sung & Mayer, 2012).

As described earlier, designing courses in the blended format provides faculty with the opportunity to replace a portion of in-class learning with online components. Regardless of the type of blended model instructors may use (e.g., fully online lectures and face-to-face tutorials or alternating every other week between face-to-face lectures and online activities), for those sessions taught and facilitated virtually, instructors may choose from a variety of options to record or capture their presentations. These lecture files may be readily available to students on the course LMS. For instance, a recording of the instructor's two- or three-hour lecture can be made using software like Camtasia Relay (http://www.techsmith.com/camtasiarelay). The software allows the instructor to record, for example, the PowerPoint presentation (e.g., slides and text-based information) as well as his or her voice. These lecture files can subsequently (e.g., shortly after an in-class lecture) be uploaded to an LMS in order to replace the face-to-face session or supplement the traditional in-class lecture. Students have the option to view and listen

to all or select lectures if they missed the lecture or for review purposes. In a blended model, for instance, consisting of online lectures and field trips (e.g., 70% online lectures and 30% field trips/off-campus activities), these pre-recorded audio-video lectures would function as the main teaching method used by the faculty member. Regardless of the type of software the instructor may opt to record the lecture, the presentation – similarly to the course LMS, should be visually appealing (see, for example, Kidd, 2005) and incorporate navigational aids (Sung & Mayer, 2012) to help and motivate student learning. These files should also be easily trackable and downloadable on the LMS. As I will discuss in the subsequent section on multimedia learning *2.3.2.4 The theory of multimedia learning and lecture design*, certain aspects within the presentation, such as, the presenter's recorded voice and combining visual and textual information may influence engagement (Mayer, 2009). As previously discussed, time allocated to listening and viewing the pre-recorded lecture should be taken into consideration in the design process (Salmon, 2013).

In summary, student engagement is a complex construct (Chickering & Gamson, 1987; Chickering & Ehrmann, 1996; Kuh, 2001; Kahu, 2013), and it is a significant consideration in the design and teaching of blended courses. In order to promote student engagement, the role of the instructor in the educational process is a significant factor that must be considered. Blended courses should demonstrate good instructional design, which means look visually appealing, encourage participation and interactivity, incorporate a variety of activities that accommodate various learning styles, combine asynchronous and synchronous learning (Castle & Mcguire, 2010; Laurillard, 2002; McGee & Reis, 2012), and integrate various technologies into the learning process.

Another significant albeit challenging consideration for instructors and instructional

designers in presenting content in the virtual format (e.g., course information and concepts

presented in a PowerPoint available through an LMS) is for learners to participate in appropriate

cognitive processing (Mayer, 2009). Richard Mayer's cognitive theory of multimedia learning

(2009) is frequently cited in research. The theory deals with multimedia learning and computer-

supported learning. Mayer explains that "*Multimedia instruction* refers to presentations involving

words and pictures that are intended to foster learning" (p. ix). This learning from words and

pictures Mayer terms as the cognitive theory of multimedia learning. Multimedia instruction,

according to the author, means presenting material for instruction using verbal form, such as

written or spoken text, and pictorial form which entails using anything from illustrations to

videos (p. 5). There are important cognitive processes that the learner must engage in for

successful multimedia learning to take place, and Mayer describes five key principles central for

multimedia design for reducing extraneous processing. These are: 1) coherence principle; 2)

signaling principle; 3) redundancy principle; 4) spatial contiguity principle; and 5) temporal

contiguity principle.[7] Mayer writes that:

---

[7] *Coherence principle* refers to presenting less material in a multimedia lesson will encourage more learning (p. 106); *Signaling principle* refers to using cues, such as an outline or vocal emphasis on key words, which help direct the learner's attention toward essential information, should be implemented into the scripts of multimedia lessons (p. 109; p.117); *Redundancy principle* is explained as learning from a narrated animation can negatively affect the learner if on-screen text that contains the same words as the narration, "Adding redundant on-screen text to a narrated animation detracts from multimedia learning" (p. 131).  The memory can be overloaded when concurrently seeing the animated video and on-screen text. In some situations, however, Mayer adds this could be useful; *Spatial contiguity* principle refers to how better learning can be achieved when presenting corresponding words and images near each other on the screen or page (p. 149). Additionally, "In computer-based contexts, this means that on-screen words should be presented next to the part of the graphic that they describe" (p. 151); and *Temporal contiguity* principle: Students learn better when corresponding images and words are presented and viewed simultaneously. Simultaneous presentations according to the cognitive theory of multimedia learning, work well with the way in which humans process material (p. 167).

According to the theory of multimedia learning, humans are not information storage machines who receive deliveries of information and store the deliveries in memory. Instead, humans are sense-makers who engage in active cognitive processes during learning such as selecting relevant words and pictures, organizing the selected material into verbal and visual mental models, and integrating the verbal and visual models (p. 158).

The purpose of adding media to courses (e.g., video, animation) is to deliver course content, and students should be encouraged to use multimedia to create projects (Bates, 2013). Essentially, as Mayer argues, this theory and model of instruction has significant potential to enhance human learning. Indeed, university students, because of varying learning styles, prefer multimedia lessons that include pictorial and textual information (Lauc, Kišiček & Bago, 2014). More so, they seem to prefer recorded lectures that include the recording of the instructor's audio of the lecture together with a PowerPoint presentation versus providing students, for example, with presentations that include a combination of text and slides (Debuse, Hede, & Lawley, 2009). However, despite Mayer's view that audio narration may be redundant (redundancy principle), some students may benefit from having audio-, text-, and visual-based presentations in order to comprehend the material being communicated. For instance, learning from resources that combine text, image, and audio may benefit those learners whose English is not their first language (Ling, Yuen, & Chuah, 2012) or students with special needs (for example, refer to Seale, 2014).

Scholars stress that learning and pedagogical techniques as well as course design, or re-design, should be learner-centered and not technology-centered (Kim & Bonk, 2006; Mayer, 2009; McGee & Reis, 2012). Technology-mediated pedagogy should not be only about

technology, but about fostering community and public engagement (Delacruz, 2009). Focusing on incorporating the latest advances in multimedia technology into teaching might potentially lead to failed or disappointing results. Mayer rightfully warns that technology should be adapted to fit the needs of human learners, and asks a question of key importance, "How can we adapt multimedia to enhance human learning?" (p. 13). Additionally, the theory of multimedia learning (Mayer, 2009) – similarly to the third principle of good practice by Chickering and Gamson (1987) and Chickering and Ehrmann (1996) – promotes active learning. Kidd (2005), for instance, investigated perceptions of college students of instructional quality of online and web based courses (89% completed the survey out of the 291 students enrolled in these classes). Kidd found that nearly half of the students who participated in the study found they understood course content better when instruction incorporated multimedia components in online courses.

Within the multimedia presentation designers and instructors should be mindful of a variety of potential features (e.g., visual, textual, tonal) that may influence the learner's engagement and effectiveness of content being presented and communicated to learners. For example, the speaker's voice may have a negative or positive influence on how learners process information and engage with material being delivered via a multimedia lesson (Mayer, 2009). Mayer explains that "A machine-synthesized voice – although perceptually discernable – may not convey as much sense of social presence – that is, it may not strongly convey the idea that someone is speaking directly to you. Thus, voice cues may affect the degree to which a learner feels a social response to the instructional message" (2009, p. 256). The instructor, therefore, should take into consideration his or her voice (e.g., tone, intonations, accent) when recording a multimedia presentation.

Bassili (2008) explored uses and student preferences of communication media for instructional purposes in higher education. According to his study, giving students the option to attend a live lecture and provide a recording of the same lecture online offers learners the opportunity to choose which medium (i.e., an in-class lecture versus an online lecture) is better suited for their learning needs. Using the Media Richness Theory (Daft & Lengel, 1984; Daft, Lengel, & Trevino, 1987), Bassili investigated the factors associated with media choice used to deliver lecture content. In short, the theory refers to the possibility to rank media according to their richness (i.e., the student would choose the medium that possesses top capabilities and that can best communicate the task). For instance, videoconferencing may be a richer medium of communication than teleconferencing as it allows users to show visual cues (e.g., facial gestures). On the same note, communicating online with video is less rich than a face-to-face correspondence. The theory proposes, therefore, that the more ambiguous the task at hand is, users will seek richer forms of media to help them understand information. Bassili found that students favored to attend face-to-face lectures when they expected the learning content to be difficult. Conversely, they chose to watch recordings of lectures online when the anticipated content would be less challenging. The finding that students' opted for the medium (i.e., an in-class live lecture) that was perceived to have a better ability to deliver learning content is consistent with the theory. Face-to-face instruction and discussion is arguably the richest form of communication (Daft & Lengel, 1984).

In this chapter, the literature examining higher education in the visual and performing arts inclusive of teaching of art history as a subject in higher education, and research on blended learning in higher education has been reviewed and summarized. The review provides the foundation and establishes and contextualizes this study. In the next chapter, I will discuss the

research methods used to study the pedagogical and technological choices made, as well as

aspects associated with student engagement in the blended course in art history.

# 3 CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY

In this chapter, I describe and define the methods and research design that were used to carry out this study and answer the research questions. The chapter begins with a description of the research context, and in this section I describe information about the course and participants. Subsequently, a discussion of data collection and research tools and analysis follows.

## 3.1 Research Design

### 3.1.1 Qualitative Research

I used qualitative methods for data collection and analysis in this study. I looked into the ways in which students learn and their experiences in an undergraduate blended visual arts course. Qualitative research is an umbrella term that can include several types of data collection strategies and approaches (Miles & Huberman, 1994; Sullivan & Porter, 1997; Merriam, 1998; Bogdan & Biklen, 2006). The qualitative "researcher enters the world of the people he or she plans to study, gets to know them and earns their trust, and systematically keeps a detailed written record of what is heard and observed" (Bogdan & Biklen, 2006, p. 2); more so, the researcher, according to Creswell (1998), "is an instrument of data collection who gathers words or pictures, analyzes them inductively, focus on the meaning of participants, and describes a process that is expressive and persuasive in language" (p. 14).

Therefore, qualitative methods – namely fieldwork, interviews, and review of the course learning management system – were used to explore and interpret the experiences of participants, which included students, the course instructor, and teaching-assistants (TAs) in a situated context. Qualitative researchers "study a social setting to understand the meaning of participants'

lives in the participants' own terms" (Janesick, 1998, p. 38). The objective in this study, henceforth, was to investigate *what* is going on and *how* things happen versus *why* something is occurring (Creswell, 1998). My research study uses qualitative research methods and is a qualitative case study of one blended undergraduate course in visual arts.

### 3.1.2   Case Study

I used the exploratory case study in order to understand the experiences of selected participants in the blended undergraduate art history course. The term "case study" is a detailed examination and investigation of a setting, a subject, or a particular event (Bogdan & Biklen, 2006; Merriam, 1988; Stake, 1994; Yin 1994). Yin (1994) defines the case study research method as an empirical inquiry that investigates a contemporary phenomenon in a real-life context, "especially when the boundaries between phenomenon and context are not clearly evident" (1983, p. 13). Researchers Cohen, Manion, and Morrison (2000) explain that, "contexts are unique and dynamic, hence case studies investigate and report complex dynamic and unfolding interactions of events, human relationships and other factors in unique instance" (p. 181). Conducting a case study of a blended course allowed me to study the context in-depth and make detailed descriptions of learning in a blended course based on personal experiences of undergraduate students, which is lacking in literature on blended learning and blended learning in visual and performing arts in higher education. Considering that this research is a case study, it consists of a detailed description of the case and the setting, analysis of themes, and interpretation (Creswell, 1998). To carry out this study, qualitative data included interviews with students, TAs, and the instructor, analysis of field notes of tutorial sessions, and a review of the

course and tutorial sites in the course's LMS. Moodle is the LMS that is used to facilitate the online, web-enhanced, and blended courses at the university in which the study took place.

## 3.2    Research Context

In order to investigate the research questions, I conducted a case study of an introductory non-studio visual arts undergraduate course entitled "Art in the City" that was offered in the Fall 2014 term. At this university, this course was part of a major strategic e-learning initiative to promote the implementation of blended learning. The course was offered at a major urban university in Canada where the majority of students commute to campus. The student population at the university is culturally diverse, and many students are the first generation in their family to attend a post-secondary institution.

### 3.2.1    Course information

The first-year course is a mandatory course for students pursuing a Bachelor of Fine Arts degree, and it is offered only in the blended format. Undergraduate students pursuing the fine arts degree must take two courses outside their major. For example, a fine arts student majoring in theatre has to take two courses outside the major from the school's offered series of courses (e.g., one could be an art history course and the second a music course). The "Art in the City" course is one of the options. The course is open to students not majoring in performing arts as well. In other words, students from all majors and disciplines (e.g., biology, business, engineering, economics, and so forth) can take the course. However, visual arts majors cannot enrol in this course. There were about 286 students enrolled in the course (based on the beginning of term enrollment count).

The course consists of three components and they comprise the blended model used to teach the course. These are: 1) fully online lecture podcasts available through Moodle; 2) weekly one-hour face-to-face tutorials on campus; and 3) visits to local art events and institutions in the urban city. According to the course outline (refer to Appendix F), the course focuses on providing an introduction to art issues, practices, and research. It focuses on art practices through a study of art exhibitions, historical sites, and art events. Themes include the role of artist-run centres, museums, public art projects, festivals, and architecture in the urban art scene. The readings assigned in the course were available electronically through the course Moodle site. In one of the weeks, however, a course reading had to be tracked by the students through the university's library online catalogue service. The weekly course schedule with the breakdown of activities is provided in Table 1.

Table 1. *Course Schedule*

| Week | Topics, Activities, and Readings | Tutorial Activities |
|---|---|---|
| Week 1 | Introduction to the course | Meet the Course Director and TA |
| Week 2 | Podcast tour of the cultural institution to familiarize with art's vocabulary and how the museum is organized | Practice in Formal Analysis (essay) |
| Week 3 | -A concise introduction to modern and contemporary art, including an explanation of why they are not necessarily the same thing<br>-Course reading | Discussion of readings and lecture |
| Week 4 | Visit *Nuit Blanche* on Saturday, October 4th, (from 6:51pm to sunrise) and report findings live on Twitter | Discussion of ideas of what to go see during *Nuit Blanche* |
| Week 5 | -The invention and uses of the landscape<br>-Course readings | Discussion of readings and lecture |
| Week 6 | -Museums and the power of presentation<br>2 PowerPoint Lectures: History of the Museum; Conventions of Display<br>-Course readings and YouTube video | Discussion of readings and lecture |
| Week 7 | -Institutional critique, artist-run-centres, commercial galleries, and patronage<br>-Course reading | Discussion of readings and lecture |
| Week 8 | -Portraiture and the Body<br>-Course reading and online videos on a gallery site | Discussion of Galleries to visit, readings and lecture |
| Week 9 | Artist Run Centre and Commercial Gallery Visits | Discussion of gallery visits |
| Week 10 | -The city and its space: An exploration of how people have organized their relationship to space in this region, including indigenous traditions, colonial mapping and current contests over space, such as questions of art and gentrification.<br>-Course reading available on JSTOR | Discussion of reading and lecture. Gallery Questionnaire due in tutorial |
| Week 11 | -The Classical & Gothic Heritages in the city: A PowerPoint presentation and podcast interview with a guest speaker<br>-Course readings | Discussion of readings and lecture |
| Week 12 | -The Global City: 2 PowerPoint lectures: The international art world; migration and cultural diversity<br>-Online videos on a gallery site and on a web site | Review for the final exam |
| Final Exam in the course, scheduled on campus during on a specific day and time | | |

The course evaluation breakdown included three assignments, participation in tutorial, and a final exam. The first assignment, entitled *Formal Analysis*, asked students to visit a major art institution in the city and write an essay about selected works of art. It was due online and students had to upload their drafts into the LMS. The second assignment consisted of a visit to commercial galleries and artist-run-centers in the city, and students had to complete a questionnaire. It was due in paper format in tutorials. For the third assignment, students had to visit an art event in the city on a specific day and time, and to use Twitter to tweet about their experiences. Students' posts on Twitter were graded on the social media site. All of the course assignments were graded by TAs.

### 3.2.2 Participant information and recruitment

After gaining ethics approval from the university's Office of Research Ethics, I sent an email to the course instructor asking whether he would be interested in participating in the research study on blended learning in fine arts. After the instructor agreed, he notified his TAs in regards to this study (i.e., my upcoming attendance in their tutorials). He also posted a note on Moodle in the "Course Announcements" forum asking whether students would be interested in participating in the research study. Because all of the lectures were online and the limited response rate, I attended several of the face-to-face tutorials to recruit students. I circulated a sign-up sheet with several dates and times, and the willing participants were offered to sign-up or email me in order to be contacted and make further arrangements to meet. The participants were undergraduate students who were non-visual arts majors. There were a total of 24 participants that were interviewed. There were seven male and 17 female students participants in this study. A Tim Horton's gift card valued at five dollars was offered and given to each willing

student participant for their involvement in the study. It is common practice to offer monetary incentives to recruit research participants in qualitative studies (see, for example, Head, 2009). Refer to Appendix K for a complete participant list that includes self-reported data that were given by students during the interview process. There were eight TAs from the faculty of visual and performing arts facilitating the in-class tutorials, however, only three TAs agreed to participate in the study and be interviewed.

## 3.3   Data Collection and Research Tools

To carry out this study, I took observation notes, conducted semi-structured interviews with the instructor, TAs, and students in the course, and reviewed the LMS. I also gathered posts made in the social networking site Twitter for one of the course assignments.

The data were collected on campus during arranged dates and times in the 2014-2015 academic school year. I attended a total of 24 tutorial sessions to observe and take field notes.[8] The interviews took place towards the end of the course and term, and the analysis of the Moodle sites and Twitter posts occurred after the course's completion.

### 3.3.1   Semi-structured interviews

I conducted semi-structured interviews with students, TAs, and the course instructor (refer to Appendices A, B, and D). These interviews allowed me to understand how students learn in a blended environment and undergraduate students' perspectives on how their learning

---

[8] I predominantly observed Michelle's and Audrey's tutorials. In total, I observed ten sessions taught by Michelle, eleven sessions taught by Audrey, and one session taught by Arianna, Carrie, and Sarah.

takes place in such a context. Using the semi-structured interview method allowed me to ask participants to elaborate and clarify on the answers given (May, 2011).

Student participants who volunteered to participate in the study were interviewed in small groups, in pairs, or individually, and the amount of participants per interview session depended on availability and attendance (e.g., some students who signed-up to be present at a particular interview session did not attend). Two of the TAs were interviewed together, and one TA was interviewed one-on-one, as a result of availability and practical considerations, as well as time slots participants picked. The course professor was interviewed separately in his office at the university. In the beginning of every interview session, each participant was given an informed consent form to sign (see Appendix C). All of the interviews took place on campus as the term progressed. During the interviews, I made notes as well as used a digital recording device, and subsequently I transcribed the interviews.

The interview questions explored students' perceptions of their learning, which components of the course they found engaging and enhanced their learning, and challenges that they had experienced in the course. The questions investigated the instructor's pedagogical and technological choices in organizing the course, his teaching methods and perspectives on teaching a visual arts course in a blended format, what he believed works well, challenges or disadvantages that surfaced, and so forth. I explored TAs' perceptions and experiences as a TA in this blended course, what were the strengths and limitations of blended learning, and other related issues. Refer to Appendices A, B, and D for sample interview questions with student participants, TAs, and instructor.

The interviews with students and TAs lasted from approximately 40 minutes to one-hour in length. The interview with the instructor lasted about one hour. The interview time was

determined by the number of participants in attendance (i.e., one student or TA versus two or more participants affected the amount of time spent in an interview session), and the length of answers the interviewees discussed and provided.

### 3.3.2  Field notes and observations

I attended some of the face-to-face tutorial sessions to observe the teaching and learning process and record my observations. Field notes were an important means of understanding in a deeper way than understanding from only relying on memory. These observations and notes helped me learn about the students and TAs, as well as various interactions that took place on the site of learning (Glesne, 2011). This allowed me the opportunity to gather information in real-time and experience what took place in the tutorials. These notes documented what I observed in these sessions before, during, and after class time. Special attention was given to the following: 1) types of pedagogical methods used by TAs; 2) the ways in which TAs used technology in the classroom and incorporated it in their teaching; and 3) student participation, interaction, and engagement in tutorials. I used a checklist, described below, in each of the sessions to assist in measuring levels of student engagement in their studies. I noted the day of the week, time, and date of each of the sessions observed. Prior to attending the first tutorial, I reviewed the course syllabus and studied the course objectives, which was an important step prior to the initial observation (Galbraith & Merrill, 2012).

There are a number of ways to measure student engagement in higher education. Researchers point out that levels of engagement can be assessed by watching instructors teach and students react to their teaching. When observing instructors and students in a learning environment researchers may note the format of instruction and atmosphere in the classroom,

which are used as viable methods of evaluating engagement. Likewise, there are variations in the format of the instrument when observing teaching (Yon, Burnap, & Kohut, 2002). The two predominant formats used by peer-observers, however, are narrative or a combination of narrative with a checklist. Peer observation of teaching is practiced in higher education to evaluate effective teaching, and observers typically use a checklist (Hendry, Bell, & Thomson, 2013; Mento & Giampetro-Meyer, 2000). During direct observation of teaching in large lecture halls and smaller classes, a checklist/observation form can be used to track items such as the date, course section, day of the week, use of and type of technology and instructional aids, and other categories (Barber, 2013), as well as help lessen the observer's bias (Nelson, 2000).

Researchers measure student engagement in lectures in a variety of ways (see, for example, Kelly, Haidet, Schneider, Searle, Seidel, & Richards, 2005). Hendry et al. (2013), for instance, explored academic teaching staff observing and learning from colleague's teaching in lecture and tutorial settings. They found from interviews with participants that by watching students, observers noted students' reactions to the instructor's teaching and level of engagement with course material. The study reveals that there are types of behavior that demonstrate student engagement, such as level of noise in the classroom, using mobile or other electronic devices for non-course related activities, and in-class discussion.

Some researchers used leading questions that observers could check/score, or observers should focus on when taking notes during observation sessions of the instructor and the students, in their studies (e.g., Galbraith & Merrill, 2012). Common areas of interest and assessment among observers include the format of the class, content of the subject matter, instructor's demonstrated knowledge or proficiency of subject matter, organization and clarity of the presentation, management of the session, engagement of the students, and effective use of visual

aids (Yon, et al., 2002), which were areas I concentrated on as well during the observation process of tutorials.

### 3.3.2.1    Classroom Observation Checklist

The checklist that I used to observe some of the in-class tutorial sessions was designed based on evaluation categories/questions seen in Peer Observation Guides[9] and Classroom Observation Instruments[10] used in peer review of teaching (refer to Appendix E for the classroom observation that was used). Overall, there were six categories of evaluation: 1) Organization; 2) Presentation; 3) Interaction; 4) Rapport; 5) Instructional Methods and Strategies; and 6) Integration of Technology. To collect the data for the checklist, the checklist had a "Yes", "No", and "N/A" columns to check off (YES=observed; NO=not observed; N/A=not applicable). There was also some space for comments in each of the main categories as well as in the end of the form. During each observation of a tutorial session, some of the things I considered were the organization of the class, the format and pace of the class, the interaction between students-to-students, instructor-to-students (i.e., TA and students), and students-to-instructor (i.e., students and TA), use of instructional methods to engage learners, and how technology was used in the classroom. When taking field notes, I also considered questions, such

---

[9] Peer Observation Guide. University of California, Berkeley. Retrieved March 1, 2014 from http://www-inst.eecs.berkeley.edu/~cs375/fa13/handouts/Peer%20Observation%20Guide.pdf; Peer Observation Guide. University College Dublin, Dublin. Retrieved March 1, 2014 from http://www.ucd.ie/t4cms/Peer%20Observation.pdf; Perlman, B., & McCann, L. I. (1998). *Peer Review of Teaching*. University of Wisconsin, Oshkosh. Retrieved March 1, 2014 from http://www.uwosh.edu/faculty_staff/perlman/peerreview.pdf

[10] Classroom Peer Observation. University of Minnesota, Minneapolis. Retrieved March 1, 2014 from http://www1.umn.edu/ohr/prod/groups/ohr/@pub/@ohr/documents/asset/ohr_46445.pdf; Classroom Observation Form. University of Minnesota, Minneapolis. Retrieved March 1, 2014 from http://www1.umn.edu/ohr/prod/groups/ohr/@pub/@ohr/documents/asset/ohr_46455.pdf; Instructional Observation Checklist. Loyola Marymount University, Los Angeles. Retrieved March 1, 2014 from http://www.lmu.edu/Assets/Centers+$!2b+Institutes/Center+for+Teaching+Excellence/TAMU+Instructional+Observation+Checklist.pdf

as, how were students responding to use of instructional tools used in the tutorial? Did they seem alert? Did they appear engaged? Did they respond to questions? Did the TA use technology (e.g., computer, projector) in the classroom? Did the technology used by the TA help facilitate group work and discussion? After each of the observations, I made notes to record my reflections on what transpired during class.

### 3.3.3   The course LMS

Students were required to log-in to two web sites in Moodle on a weekly basis, one was a course page and another was dedicated to their tutorial page. In the course site, the instructor uploaded and posted all of the course lectures and assignment handouts. There was also a "Course Announcements" forum that was used by the instructor to provide students with course updates throughout the term. In order to submit assignments to their respective TA and receive grades and feedback for their assignments, students had to access their tutorial page. Each of the TAs facilitated their assigned tutorial site. In cases when TAs taught two tutorials, then they facilitated two separate tutorial Moodle pages.

### 3.3.3.1   Course Website Evaluation Rubric

I conducted an analysis on the use of the LMS in the course. To carry out this review/evaluation, a rubric was designed based on the Quality Online Course Initiative Rubric,[11] the Quality Rubric,[12] and the Rubric for Online Instruction.[13] Overall, there were four categories

---

[11] Quality Online Course Initiative (QOCI) Rubric. An initiative sponsored by Illinois Online Network University of Illinois. Retrieved November 25, 2013 from  http://www.ion.uillinois.edu/initiatives/qoci/categories.asp
[12] Course Quality Rubric. Developed by Utah State University. Retrieved November 25, 2013 from https://elearn.usu.edu/courses/online-rubric-form.pdf
[13] Rubric for Online Instruction (2009). An initiative sponsored by California State University, Chico. Retrieved November 25, 2013 from http://www.csuchico.edu/roi/documents/rubricpdf

of evaluation: 1) Course organization and design; 2) Instructional design and delivery; 3) Student support and resources; and 4) Learner engagement and interaction. There was a rating scale:

1) "Developing" (i.e., does not meet the criterion) means that little evidence of this criterion present, but it needs improvement (to be presented more clearly or better developed).

2) "Appropriate" (i.e., meets the criterion) means that evidence of this criterion is clear and is appropriate for this blended course. More could possibly be added.

3) "Outstanding" (i.e., exceeds the criterion) means that evidence of this criterion is clear, appropriate for this blended course, exceeds the expectations of the "appropriate" criterion, and demonstrates best practices in a manner that models its use.

In the review/evaluation, I examined the layout of the website, accessibility, use of diverse media tools, legibility, ease of access and design, and use of and availability of a variety of educational resources and studying tools. Specifically, I looked at the organization, layout design, and delivery, such as, the ease of navigation from window to window, page to page, or link to link and also the pages' functionality (e.g., are the pages functionally consistent and clearly communicate course information?) in the LMS. I also examined the use of multimedia and whether the files used met standards such as quality, visual appeal, restrictions/compatibility of use, and so forth.

In the review/evaluation of the sites in Moodle, I assessed the use of a variety of learning activities that students could use that would help them learn and practice course content (e.g., a practice quiz). I also looked at whether the instructor (in online lectures) or TAs (in face-to-face tutorials) provided a range of teaching aides to help enhance student learning and accommodate different learners and their needs and preferences. I evaluated the use of discussion forums in the LMS and whether they were used by students, and whether the instructor was participating in the

online discussion. Another important category of consideration that was reviewed was whether there was information on student support and helpful resources (e.g., links to the library, technical support, academic advising)

This evaluation and analysis helped me understand whether the LMS offered opportunity/opportunities for student-to-content, student-to-instructor, instructor-to-student, and student-to-student interaction, and whether these tools allowed students to be active participants in the course content. The results of the review/evaluation of the course website also helped reveal the benefits and limitations of blended learning in the course.

### 3.3.4   The social media assignment

All of the data from Twitter's Timeline page under the hashtag, which was provided by instructor, were collected at the end of the course. The information collected from Twitter was copied and saved as PDF and Excel files.

## 3.4   Data Analysis

Qualitative methods, which as described above, included semi-structured interviews with the instructor, TAs, and students, field observations of one-hour face-to-face tutorials on campus, and analysis of the course and tutorial sites in Moodle and posts in the social media site were used to collect, explore, and interpret the findings. The data collected were analysed by themes, and the results of this research study were sorted and organized by the three research questions. All of the files from the interviews, fieldwork, course LMS, and social media assignment were stored on the researcher's computer that was password protected. Diverse types of data were

collected to provide a comprehensive understanding of students' lived experiences in the undergraduate blended art history course.

### 3.4.1    Analysis of interviews

Interview data collected from interviews with students, TAs, and the instructor toward the end of the term were recorded using a digital audio recording device. All of the audios from each interview session were transcribed using MS Word and each of the participants' names were masked. The data were organized by date and time and sorted into separate computer files and folders. A code list with the participants' real names was compiled (e.g., T1 stood for TA one; S1 stood for student one). The participants' names/codes were then replaced with pseudonyms to maintain anonymity.

Subsequently, the information was organized into themes and sub-themes as appropriate. The text was read through carefully to find a single idea that then was sorted into a single theme (e.g., engagement, lack of engagement, teacher presence). Thematic analysis is a process that involves searching the data to find themes and patterns to understand that which is studied (Glesne, 2011). For example, a category was entitled "challenges", and by reviewing all of the transcripts in which students, the instructor, and TAs discussed experiencing challenges in the course, the text was highlighted. Also, I used the 'Review' tool in the Word document to write additional comments (e.g., challenges TAs faced in teaching a blended course; advantages students experienced in a face-to-face and online learning environments), which appeared on the side of the document. Good quotable material was highlighted and coded accordingly as well. Once the data were coded, then a detailed summary of each category was written.

The interviews with the students, instructor, and TAs provided an in-depth understanding of experiences and perceptions as well as key challenges they faced in the blended art history course.

### 3.4.2   Analysis of field notes observations

Information from each of the checklists and the notes I made during each tutorial observation session attended, which also included my reflections on what I observed, were transcribed using MS Word. The data were sorted into separate computer files and folders. The notes in all of the transcripts were read through to locate specific categories that were highlighted and color coded according to common themes of instructor's organization and proficiency in subject matter, instructional methods (e.g., pair/group work) and integration of technology (e.g., use of images), and student interaction. For instance, types of students' reactions to TA's teaching methods (e.g., the students wrote notes on paper or a computer, listened to the TA, were talking to each other) and student participation in in-class activities, such as pair or group work, were helpful to measure level of student engagement (Hendry et al., 2013).

### 3.4.3   Analysis of the LMS

Using the evaluation rubric, I carried out an analysis of Moodle and I also recorded my observations. The course LMS was reviewed and analyzed to understand the functions and uses of the sites. In the review of the LMS, I examined how the instructor designed, organized, and structured the course in the virtual environment by exploring the course and tutorial websites, as well as the course syllabus, lecture podcasts, assignment handouts, and so forth. I looked at which components of the course content were designed to be taught online. I also examined the

kind of interaction that took place between the instructor, TAs, and the students in the blended

course in the virtual space. Given that there were no mandatory discussion forums in the course

and tutorial shells, there were no data collected pertaining to student-to-instructor, student-to-TA,

and student-to-student communication. The forums were generally used by the instructor and

TAs to post course-related updates or announcements.

### 3.4.4    Analysis of the social media assignment

All of the data collected from Twitter were analyzed in an Excel file. In following with

the assignment's guidelines provided by the course instructor on the syllabus and assignment

handout, I divided and sorted users' tweets into three categories in the Excel file: 1) positive

review/general comment (e.g., a student's post of what artwork to see); 2) negative

review/comment (e.g., a student's post of what installation to avoid); and 3) irrelevant comment

(e.g., students' post of food they were eating during the event). I also tracked and gathered tweets

by TAs  (the instructor did not tweet).

The data generated from Twitter provided a richer understanding of student engagement

in the course. It also allowed me to understand role of the instructor in the online learning

process. Additionally, the analysis helped me identify potential educational approaches and

means of promoting student engagement and a community of learners in a blended course.

### 3.5    Summary

This chapter presented the methods used to investigate the three research questions.

Using a qualitative research approach, this study investigated educational practices used and

examines undergraduate students' experiences learning in an undergraduate art history course in

the blended format. Through semi-structured interviews, fieldwork observations, analysis of the course LMS, and analysis of postings in the social media networking site, this qualitative case study explored ways in which students respond to pedagogies and technologies integrated in an introductory undergraduate blended art history course. In the following chapter, the results will be discussed and analysed.

# 4 CHAPTER FOUR: RESULTS AND DISCUSSION

This chapter presents the results of the qualitative analysis guided by the three research questions stated in the preceding chapter. In order to investigate the research questions, interviews with the instructor, TAs and students, field notes, the course website, and course assignments were analysed. The chapter opens with a discussion of the first research question concerning the instructor's pedagogical choices, followed by an examination of the second research question concerning his technological choices in designing and teaching the course. A discussion concerning the third research question in relation to aspects of the course associated with student engagement follows.

## 4.1 Research Question One: Pedagogical Choices

In this section, I discuss the findings concerning the first research question. As stated in Chapter One, the first research question is:

Research Question One: What pedagogical choices does the instructor make when designing and teaching a blended fine arts course and how do students respond to them?

The instructor made three fundamental pedagogical choices in designing and teaching this course. First, he created fully online lectures that were posted into Moodle. Second, he scheduled face-to-face tutorials, which took place on campus essentially every week. Tutorials were taught by TAs who were graduate students in the department, and they followed their own sensibilities and pedagogical approaches to leading these one-hour classes. Lastly, the third major decision

the instructor made was to design assignments which, as part of the course requirements, students had to visit a variety of local arts-institutions and events in the urban city.

In order to analyse the first research question, interview transcripts with the instructor, TAs, and students, field notes, the course website, and assignments were analysed. The following is a discussion of those findings.

### 4.1.1   Brief overview of the instructor's rationale in blended learning course design

Prior to discussing the first significant pedagogical choice (i.e., converting in-class lectures into online lectures), I would like to briefly address the instructor's overall rationale in designing this course. According to data analysis of interview transcripts with the instructor, the course was originally conceived as and delivered in the face-to-face format.[14] For the past several years, inclusive of the year during which this study was completed, the course was taught in the blended format (Raphael, Interview, December 4, 2014). The instructor spoke about the redesign of the face-to-face course into a blended course. As described in length in Chapter Two, the blended model of the course was made up of fully online lectures, weekly one-hour face-to-face tutorials, and off-campus field trips to various art venues in the urban city. The instructor described that when he was thinking about how to design the course about four years ago (from the time of the interview), he was reflecting on and considering what type of course he would want to take as a student, and especially as a non-art major. He explained that he had in mind three fundamental rationales, and they were: 1) introduce students to art institutions in the city so they can make art part of their lives; 2) provide students with a

---

[14] The instructor taught this course three times previously.

vocabulary they can use when talking about art; and 3) introduce students to central issues in art, specifically surrounding art and art institutions (Raphael, Interview, December 4, 2014).

The instructor discussed how having a significant online component in the course was originally proposed by the department, given that blended courses, from the university's point of view, could be quite large (Raphael, Interview, December 4, 2014). As previously discussed in Chapter Two, blended classes benefit institutions of higher learning by, for example, better utilizing existing space and avoiding new construction costs when an institution is growing (Dziuban et al., 2006). Adding online components to a fully face-to-face course, from the institution's point of view, therefore, is advantageous in that class time on campus is decreased (Dziuban & Moskal, 2001b). The course instructor added that he agreed with the department's decision to re-design the face-to-face course to fit a blended model. He acknowledged that he had never taught in a fully online format, and he specified that he was more comfortable keeping a portion of the course face-to-face. There is some support to in literature regarding this finding since faculty are likely to prefer teaching in the blended format, given that instructors and students can benefit from the flexibility and convenience of online courses while maintaining the advantages of face-to-face teaching and learning experience (Cavanagh, 2011; Dziuban et al., 2006; Garnham, & Kaleta, 2002). Additionally, there are better student outcomes. Designing the course to fit the blended format, versus teaching the course completely online, was a vital and intended format choice made by the instructor in the redesign process. While in this course in-class tutorials provided the face-to-face learning experience, students saw the instructor on two occasions – on the first day of classes and in the end of the term for the final exam.

### 4.1.2   Pedagogical Choice #1: fully online lectures

#### 4.1.2.1   Instructor's decision to use MP4 and PowerPoint files

The first significant pedagogical choice the instructor made was to create and design fully online lectures using MP4 files which captured the audio lecture concurrently with images. He also included PowerPoint files with images from each lecture. These video podcasts as well as PowerPoint files were posted by the instructor in Moodle. During the interview the instructor explained the rationale behind using MP4 files for the audio and slide lectures. Raphael stated that lecture capture was not a feasible option for this course for two reasons. First, as a viewer he did not enjoy watching lectures in this format, and second he wanted it to be specifically designed for students in this type of a course. Lecture capture, in general terms, is a recording of the instructor's presentation (using software like Camtasia Relay) which is uploaded and available to students on a course learning management system. He described:

> People said why don't you just do a lecture capture, why don't you just do these kinds of things, and I thought well I don't, I don't like watching lecture capture, I want to try to make something that at least is conceivable a student would feel was made deliberately for this format. (Raphael, Interview, December 4, 2014)

Although using the lecture capture method to record his lectures would have perhaps been an easier approach as well as a widespread method used especially in large undergraduate classes (Evans, 2008), the instructor stipulated that the nature of this course asked for a specific type of design approach in re-making the lectures.

The analysis of the audio lectures revealed that they had different time durations, each lasted about 30 to 90 minutes in length. The analysis of each PowerPoint presentation showed that these files had varying amount of slides (e.g., each file contained 4 to 37 slides per

presentation). Each of the instructor's lecture presentations involved an audio recording of his voice as well as images he was discussing. The use of images in teaching is fundamental to instruction of art history, as discussed in section *2.3.2 Images and art history* education of Chapter Two. Literature provides some bearing to this pedagogical decision in that students favor more lecture recordings in a format in which there is an audio narration together with a PowerPoint presentation (Griffin, Mitchell, & Thomson, 2009). Popova and Edirisingha, for instance, emphasize audio's ability in influencing two levels in education – cognition of material and emotional aspect in learning by conveying a sense of immediacy and connection to the instructor (Popova & Edirisingha, 2010). The instructor's method of presenting information using visual and spoken forms in a simultaneous fashion is also in line with Mayer's (2009) cognitive theory of multimedia learning, which proposes that this type of format of teaching enhances student learning.

### 4.1.2.2   Students' responses

Students discussed the instructor's decision to design and teach with lecture podcasts. They expressed how a major benefit to online lectures was learning at their own pace, which also added to the flexibility in their schedules. Several students described how online lectures enhanced their learning. For instance, one student described, "With the online lectures I found that it was helpful, because also you're listening to it at home, so if, like she said, if he is talking too fast you can pause it and re-run and go back to listen to what you didn't get, if you were like in a real live lecture you can't do that so might miss something" (Yael, Group Interview, November 5, 2014). In summary, students favored online podcasts because it allowed them to write notes in their own pace, and it was easier, if compared to an in class lecture, because they

were able to pause the presentation and write notes at their own speed. Similar findings appeared in other studies that reported students' positive attitudes towards learning through podcasts (e.g., Evans, 2008). For example, Copley (2007) found positive survey results on students' responses to downloading and using podcasts in order to enable note-taking in class in their own pace. Additionally, lecture recordings can positively impact students' studies in that they can replay the podcast anywhere and anytime (i.e., are easily accessible on the course LMS) and can catch up with material from missed classes (Heilesen, 2010). Flexibility, shorter length of online lectures (versus face-to-face lectures), and saving time on commuting (i.e., do not need to attend a lecture in class on campus) were expressed as key benefits of online lectures by both students and TAs in this course. That is, TAs also favored listening and viewing lectures online and they preferred not to attend live lectures on campus.

Despite the advantages of online lectures, some students viewed having fully online lectures as a challenge and detrimental to their learning. For example, regarding the discussion of key benefits of self-pacing during note-taking afforded by podcasts, another student spoke about a negative outcome. She said:

> Even if [the online lecture] was a little shorter it would be even better but the thing about is that [the instructor] goes through a lot and I find that if it's a 20 minute lecture it'll take me 40 minutes because I stop and write his definitions down and then I'll keep listening to it so I think if takes me 40 minutes to get through it, it's usually 20 minutes and that's a reasonable length for me to able to get through in a sitting. (Natalie, Group Interview, November 13, 2014)

Natalie noted that although she enjoyed the length of most of the lectures, the downside was that it took longer to write notes. The student explained that a twenty minute online lecture would

take double that time in notetaking. Another student said, "Sometimes the online stuff like I get sidetracked while watching it and I just takes a lot longer" (Emma, Group Interview, November 3, 2014). Student reported challenges with lecture podcasts emphasizes the importance of the duration of the lecture as a key consideration in the design, production, and delivery of online course components (Salmon, 2013), seeing that taking notes from an online lecture, contrasting with note-taking in a lecture hall, was more time consuming for some students.

Because it is a first-year undergraduate level course, it is by-and-large meant for students entering the university system, even though upper year students could take the course. Students in their first year of study in the university are typically in the process of adapting to this new structure of education and methods of learning such as attending lectures in large lecture halls, participating in tutorial discussions, and so forth. Some of these students are unprepared for the expectations and self-directed type of learning that comes with the online learning experience (e.g., Bates, 2013; Lavender et al., 2010). Some students discussed how online lectures involved specific skills, such as, independent learning, time management, and self-motivation – which first-year students might have lacked entirely. One student said:

> I'm in 2nd year so I found the same thing in 1st year like I always forget to do the lectures or like it was a whole lot harder to teach myself that I had to do lectures every week and I think just because I had 3 last year [blended] classes…so I have experience trying to fit it into my schedule more than I did last year, so I think it's alike a learning thing, in 1st year I definitely didn't keep up the same way that I am this year. (Natalie, Group Interview, November 13, 2014)

Natalie reflected on her experiences as a first-year student and lack of a set of learning skills essential in blended courses and ways to succeed as a blended learner. Literature indicates that

one of the challenges of blended learning from a student perspective is that students need to accept responsibility for their learning (e.g., Garrison, 2011). TAs also spoke about learning challenges and skills required that first year students may face. Michelle said:

> I think a big part of the problem is that there's a lot of first year students, right? and they don't know how to schedule their time or manage themselves and they don't know how to…just to really go through it with them and figure out and teach them how to do the reading at least before they just dropped in [to tutorial]. (Michelle, Group Interview, December 3, 2014)

Michelle suggested that some students who are in their first year of study at the university need more guidance and help in studying and doing course work independently.

Forgetting to listen to lectures and/or or choosing to listen to certain parts of the lectures was discussed by several students. Some students mentioned that they were distracted, forgot, or completely neglected to listen to lectures on a weekly basis. The above-cited student continued to describe how she managed her time and decided what course work to do. Natalie said, "Like I typically only listen to the lectures, if I have extra time in my week, but I'm really extremely busy, but I had to choose one or the other I'd listen to the lecture and then get an understanding of the reading from the tutorial which I know isn't ideal but it's what happens with my schedule" (Natalie, Group Interview, November 13, 2014). Samiya described, "There's like no one pushing me to do it" and continues with "If you're not really like focused, you're not gonna keep on task by yourself, like nobody else is going to make you do it, but it's basically your own fault. So it's your own responsibility" (Samiya, Group Interview, November 3, 2014). Another student said, "The most, the biggest problem was to remember to listen to the lectures so nowadays I write 'listen to this lecture for this class'" (Veronica, Group Interview, November 13, 2014).

Given that online lectures allowed students to pace their learning, they could determine when they would listen to the lecture, for how long, and whether they would complete listening to the full lecture or choose to listen to selective parts. One student confessed that she did not listen to the lectures in their entirety. Sienna said, "Since it is online and we can pause the lectures, sometimes I would just listen to parts of the lecture, or maybe like the beginning, the end, and then just skip a part, yea, I don't really know if that's, I guess it is a challenge because I'm missing out" (Sienna, Group Interview, November 5, 2014). A different student described that listening to the longer lectures in one time was challenging because there was a lot of new information being introduced. His approach, for example, was to divide the lecture into several sessions that he did throughout the week. James said, "The online portion, so it was a bit hard to go from start to finish…I think I kind of went back to it like two or three times. Other than that, they seem to run pretty fast, especially when you're looking at the images as well…it helped…I kind of like spread when I was getting tired and go back to it the next day" (James, Interview, November 4, 2014). This student's view on the advantages of using both auditory and visual forms together supports Mayer's (2009) cognitive theory of multimedia learning. Moreover, during interviews several students explained that online course work fell down on their list of priorities, which, in other words, meant that lecture podcasts in this course were last in their schoolwork plans.

The instructor's choice to provide students with audio recordings of lectures in a digital format was an advantage of blended learning, given that it exempted both faculty, TAs, and students from the long lecture sessions. Raphael's choice to create podcasts as way to teach and communicate content to students appeared to have mixed results in terms of effectiveness in teaching, student learning, and comprehension of course material from the students'

perspectives. First, corresponding with the instructor's intention, many students found that online lectures were beneficial in providing them with flexibility in their schedule and in pacing their learning. Second, some students thought that online lectures required of them a set of skills, such as, independent learning and self-motivation, and as a result they were unable to appropriately regulate their studies (e.g., complete lecture podcasts in a timely manner). This further pointed out that they may have lacked necessary skills to succeed in online learning.

### 4.1.3 Pedagogical Choice #2: face-to-face tutorials on campus

#### 4.1.3.1 Instructor's decision to schedule in class tutorials

Scheduling face-to-face tutorial sessions was the second major pedagogical choice the instructor made. Throughout the term, students had to attend weekly one-hour tutorials on campus. The instructor discussed his reasoning in choosing to have face-to-face tutorials as opposed to face-to-face lectures. He discussed that making tutorials in class was an intentional decision from a pedagogical perspective, seeing that students would benefit more from interaction with their classmates in a small class environment than with him lecturing in a large lecture hall. When asked about the advantages of teaching a blended course Raphael replied that teaching in a blended format (versus fully online) is advantageous from the students' point of view. He described:

> Like almost every professor I know I really like and I think it's important that students
> have the live aspect and have a chance to talk to each other and develop the skills for
> reasoning, disputing with each other, and all those kinds of things that come out of the
> live experience, so that's really important to me that that part gets retained when possible,
> right? And at the same time the way that I'm thinking of the blended, you know other

than the economic reasons that the university has, but the reason that I started to think how I could blend other courses is really thinking about well what is it that I can do more effectively, what can I add to what I'm already doing to do it better. (Raphael, Interview, December 4, 2014)

In short, the instructor explained that students get to collaborate and communicate with one another in tutorials, which he believed was an integral part of the learning experience.

The instructor also emphasized that he strongly disliked doing a traditional three-hour lectures and felt it was a negative element from a lecturer's as well as student's point of view. He said, "I always hated the three hour lecture at [this university]. I find it so…it's just an endurance test to get to the end when you're doing a traditional lecture. I don't understand how anyone expects students to kind of hang in there for that whole time" (Raphael, Interview, December 4, 2014). He felt students would profit more from having face-to-face tutorials rather than face-to-face lectures. In literature, there is some evidence that students prefer in class tutorials and benefit from face-to-face sessions can significantly enhance students' experiences in a blended course (Brown, 2009). He further described:

I really saw after the first integration of the course that it was much more desirable to have the lecture component be online totally because there really isn't a huge advantage in having 350 students sitting in a giant lecture hall. You know, at one specific time. That wasn't, didn't seem the best way to use the live encounter, they're not getting very much out of me, I'm just a disembodied voice one way or another in that situation. (Raphael, Interview, December 4, 2014).

In summary, the instructor implied that in his opinion it was more beneficial to students to attend tutorials as opposed to lectures to fulfill the in class component in this blended course. Some

studies that examined approaches to teaching and designing blended courses help support the instructor's standpoint. For example, Farley et al.'s (2011) study, which compared undergraduate student perceptions of lectures and tutorials, found that students prefer face-to-face instruction and saw interaction in tutorials as valuable to support their learning. Additionally, Smyth and colleagues (2012) found that face-to-face opportunities to learn and work through course related concerns as well provide time to socially interact with peers was considered a valuable part of learning from a students' perspective.

### 4.1.3.2 Teaching-Assistants' methods of instruction and student responses

There were a total of eight TAs in the course and each TA made instructional decisions in their respective tutorial section(s). Following is a discussion of five of the TAs' pedagogical approaches, as revealed by interviews with student participants and three of the TAs interviewed.[15] Because students' responses differ in response to the TAs' varied teaching methods, the discussion is organised by TAs methods of instruction and students responses to them.

The three TAs that agreed to be interviewed were asked about the types of teaching methods used when teaching their tutorials. In general, they responded that in tutorials students were provided with opportunities to discuss material they learned online for that week. As mentioned previously, TAs were fully responsible for making pedagogical decisions and creating lesson plans in regards to leading tutorials. They specified that group work was a major component of tutorial sessions. I have noted that group work (and at times pair work) were, in fact, important activities and key educational strategies employed by the TAs in their tutorials

---

[15] The discussion includes teaching methods of five out of the eight TAs because data analysis did not reveal information regarding those TAs.

(Field Notes, 2014). Refer to Table 2 to see a breakdown of each TA's teaching methods[16] and

Table 3 which presents students' ranking of TA's teaching methods from most to least

beneficial.

Table 2. *Teaching Methods used in Tutorial Sessions by TA's as Revealed by Interviews with Students and TAs*

| Pseudonym | Teaching Approach/Methods |
|---|---|
| Michelle | Class discussions |
| | Group work |
| Daria | Class discussions |
| Audrey | Group presentations |
| | Small group discussion |
| | Group work |
| Jeanne | Pair work |
| | Debate |
| | Group work |
| | Class discussion (e.g., lecture content) |
| Carrie | Small group work |
| | Class discussion |
| | group presentation |
| Sarah | Class discussion |
| | Small group discussion |
| | Students get to vote on what activity to do (e.g., small groups) |

Data presented in Table 3 demonstrate that students rated asking their TAs questions during

tutorials as most beneficial aspect of tutorial instruction. Lack of participation by their peers was

regarded as the least beneficial aspect of tutorials by all who mentioned shortcomings.

---

[16] Note that the table includes information regarding six of the eight TAs. It excludes two of the TAs because there was no information revealed during student interviews regarding this TA's teaching methods.

Interaction with their TAs was most valued by students, and the second most valued element was group work with peers. These two findings are in line with Chickering and Gamson's (1987) principles of good practice in undergraduate education. Namely, the first, second, and third principles – contact between students and instructor, cooperation between students, and active learning. This also supports the importance of a critical community of learners in blended courses, as examined in previous studies (e.g., Brown, 2009; Garrison, 2011).

Table 3. *Most and Least Beneficial Aspects of Tutorials as Revealed by Interviews with Students*

| Most Beneficial Aspects (Frequency of Response) |
| --- |
| *Asking the TA questions (13)* <br> *Discussion of lectures (i.e., clarify information, more in-depth discussion of concepts) (9)* <br> *Group work; debate (9)* <br> *Get to hear peers' opinions (5)* <br> *Discussion of readings (1)* <br> *Grades for participation (1)* |
| *Least Beneficial Aspects (Frequency of Response)* |
| *Lack of participation in tutorial discussion (5)* |

*Note*. Data follow the order from highest to least mentioned by participants.

#### 4.1.3.2.1 Teaching-Assistant One: Michelle

Michelle said that in the beginning of the term she began her tutorials by lecturing, expanding on the weekly lecture topic and supplementing it with a more in-depth discussion. As the semester progressed, however, Michelle spoke about how she was quick to observe that

students were not viewing the assigned online lectures and doing the readings. In answering the question on which type of teaching methods she used, Michelle said:

In the beginning of this semester I tried to, the first couple of courses, I think I supplemented the lecture, I did, I brought a lot more, I almost did a mini lecture, I did more slideshow stuff, and very quickly I realized that that wasn't necessarily helpful, like it wasn't really engaging students and I had two tutorial classes and they're quite different. The first class really liked to have discussion and did well with it, the other class was much more hesitant, and even on this last class today it is still like pulling teeth to get them to talk about things…[I] started doing a lot of group work, so I would get them into groups and assign them a little task to break down, or give them a question to sort of break down and create some discussion points and then use that to have some discussion afterwards, and I found that was working really well, and, I did that quite a bit sort of towards the middle of the semester and then started feeling like I was doing too much of that, I wanted to try and get a balance and still not sure, I don't think I've struck that balance yet, but towards the end of this semester I moved away from putting them in groups together, like usually the groups were between three to five, and I started to give them a bit more time to work in sessions on their own, so I would hand out a set of questions or something to each person and give them five or 10 minutes to come up with a few points and we would either move into a group or into a larger discussion. I found this worked really well to get the discussion going. (Michelle, Group Interview, December 3, 2014)

In summary, Michelle described how she moved away from the lecturing method as the term progressed. She placed students in small groups and assigned questions or a portion of a reading

so that they would discuss and answer it first with their peers. She also noted that towards the end of the term she assigned small exercises for students to work on individually and then work in small groups or discuss as a class. In the majority of the tutorial sessions, I observed that Michelle asked students to work in groups (Field Notes, 2014). Refer to Table 4 which presents a total number of counts of observations from Michelle's two tutorial sections using the classroom observation checklist. Research demonstrates that student-focused in-class activities that ask students to practice skills may be more beneficial to their learning, especially in small group settings (Exeter et al., 2010; Terenzini et al., 2001). Additionally, as the TA specified, there were some differences in the amount of student participation in the two tutorial sections. In her first tutorial section, students more eagerly responded and answered her questions versus those in the second tutorial section.

Table 4. *Classroom Observation Checklist for Michelle's Tutorial One and Two (Based on Frequency of Observed "Yes" Counts)*

| Category | Subcategories | Count 1[a] | Count 2[b] |
|---|---|---|---|
| **Organization** | Begins class on time in an orderly, organized fashion | 5 | 5 |
| | Clearly states the goals/objectives/agenda for the period | 4 | 4 |
| | Class flow is easy to follow (i.e., distinct sections to the lecture or tutorial) | 4 | 5 |
| | Reviews or mentions prior class material | 4 | 3 |
| | Appears well prepared for class | 5 | 5 |
| | Reminds students of tests, assignments | 4 | 2 |
| | Ends class on time etc. | 4 | 5 |
| **Presentation** | Presents information in a clear and understandable manner | 5 | 5 |
| | Speaks clearly and at an appropriate pace (not too fast or slow) | 5 | 5 |
| | Uses concrete examples to explain concepts | 5 | 5 |
| | Responds to changes in student attentiveness | 2 | 2 |
| | The characteristics of the voice, e.g., does tone indicate interest in the subject/in the audience/in their questions | 4 | 5 |
| | Communicates a sense of enthusiasm and excitement | 4 | 4 |
| | Presentation techniques or skills are used (i.e., movement, eye contact) | 5 | 5 |
| | Maintains eye contact with class | 5 | 5 |
| **Instructor-to-Student Interaction** | Asks students questions of various difficulty levels (to the entire class) | 4 | 4 |
| | Students respond/answer the instructor's questions | 4 | 3 |
| | Students participate in class discussion | 5 | 4 |
| | Respects and encourages different points of view and facilitates discussion | 5 | 5 |
| | Able to admit error and/or insufficient knowledge (i.e., suggests options to finding correct information | | |
| **Rapport** | Listens carefully to student comments and questions | 5 | 5 |
| | Responds to distractions effectively (i.e., classroom chatter, cell phone noise) | 1 | |
| | Informally talks with students before and/or after class | 5 | 4 |
| | Provides students opportunities to mention problems/concerns with the class, verbally, in writing, or in office hours | 3 | 3 |
| | Appropriate classroom climate (i.e., students speak freely, relates to students as people, appropriate humor) | 5 | 5 |

*Note*. I attended and observed five tutorials from Michelle's first and second tutorial sections (therefore five is the highest count).

[a]Count in this column applies to count of Michelle's tutorial one.

[b]Count in this column applies to count of Michelle's tutorial two.

The TA in almost all of the sessions I attended posed questions (of various difficulty levels) to the class in order to stimulate discussion of lecture concepts and reading material (see the *Instructor-to-Student Interaction* category in Table 4). Jasmine, one of the students in Michelle's tutorials, described how at times students were not discussing and participating in tutorial. She said, "Sometimes she'll like ask you a question and then like only like 5 people answer in my tutorial…it like depends, right? because sometimes most of the people in class they'll do the reading it's just 'oh there's a lot of things going on, like midterms', like I remember it was midterm week and so like no one did the reading, only a couple of people did the reading" (Jasmine, Group Interview, November 13, 2014). She later added "basically like cricket and just like 'anyone else has any more ideas, like guys c'mon please talk' and everyone's just like 'I don't really know'" (Jasmine, Group Interview, November 13, 2014). Jasmine's recollection is further supported by a number of my observations of Michelle's tutorials in which the TA would ask students questions and students occasionally responded and answered her questions. There was a limited number of students answering and discussing the questions. For example, in one tutorial Michelle asked what students found interesting about a podcast, and after briefly waiting for students to reply, no one responded. Lack of participation in discussion was viewed by students as the least beneficial aspect of tutorials (Refer to Table 3). I found that in Michelle's tutorials, however, students generally participated in class activities and discussion, especially after pair/group work (e.g., Field Notes, November 5, 2014).

A number of students felt that tutorial discussions enhanced their learning because the TA helped them understand the information presented in the online lectures. One student said, "For me, yea, because sometimes if the lecture was, I couldn't really understand it, so I would come into my tutorial, I found my TA was helpful in clarifying stuff and just giving us a better

understanding of what [the professor] talked about" (Yael, Group Interview, November 5, 2014).

Another student described, "I'd say that the lectures is like all the information and then the

tutorials is breaking down and understanding the information so it's like they complement each

other but they provide different, I donno, different things for us, like different education"

(Natalie, Group Interview, November 13, 2014). She further explained that tutorials enhanced

her learning and said:

> Builds your understanding; so I like examples and my TA gives a lot of examples and
>
> she'll relate it to something that we might be doing or something like our culture, like we
>
> related something to like album covers in today's last week and that helped me relate the
>
> concept that I learned in lecture and really like 'oh here's a connection in my everyday
>
> life' so I understood more what that meant so, yea, they complemented each other.
>
> (Natalie, Group Interview, November 13, 2014)

Relating key lecture points to students' current-day lives was a beneficial way to explain and

solidify concepts. This example cited by the student during the interview was also observed in

the tutorial session in which the TA Googled an album cover (of a contemporary celebrity

rapper) and analyzed the image with the students; two students were engaging in the discussion

with the TA and relating course readings and artworks to present-day's Pop culture (Field Notes,

November 5, 2014). This demonstrates that the TA's use of technology in the classroom and

relating course concepts to student's daily life were beneficial ways to engage students in the

material as well as enhance their learning experience. Moreover, the Internet offers educators

ways to enrich their teaching practices (recall section *2.2.2.2 The Internet and higher arts

education*). I will expand on the use and importance of technology in motivating student

engagement in section *4.2.1.2.1 Technology use in tutorials and engagement.*

Data analysis revealed that class discussion of weekly course material and small group activities were Michelle's fundamental educational approaches in teaching her tutorials. As seen in Table 2, discussion of lecture material and group work were the second most beneficial aspects of tutorials according to students. Students' accounts demonstrate that Michelle's methods used to facilitate tutorials benefited and enhanced their learning and understanding of course material. Therefore, the TA's decision to implement active learning strategies and learner-centered activities during tutorials were more effective means of teaching the material in tutorials as opposed to lecturing.

#### 4.1.3.2.2 Teaching-Assistant Two: Daria

Daria specified during the interview that class discussion and group work were the main teaching methods she used in her tutorial sessions. Similarly to Michelle, she had to modify her teaching approach a few weeks into the term. She adjusted it moving away from lecturing and supplementing material to smaller group work and activities. Daria said:

> I had a similar progression [as Michelle]…I initially wanted to add to the content that was in the lectures but then I also quickly realized that a lot of [students] weren't listening to the lectures which made it difficult to kind of try to pull out some harder themes and expand it to other things. Throughout the course I really wanted to try to tie the material to not pop culture but things that might be more relatable to them or to other subjects they might be taking. I tried to be really careful to remind myself that they are not necessarily art history students, that they are general studies students. So I tried to create a larger context around things. I also did the group thing but I did that in response to the fact that a lot of them weren't participating, so I had them go into smaller groups

and I would kind of walk around and it was a way for me to see who was talking and then I quickly realized it was still the same people that were talking in the small groups, like the other people were still kind of silent and it really ended up being one key person in each group that was kind of leading the discussion…I did a lot of mind mapping on the board so kept it really informal and tried to sketch it out and make connections between different points in the lecture and kind of draw it out on the board, which they seemed to like. (Daria, Group Interview, December 3, 2014)

To summarize, because students were not listening to the lecture podcasts, it impacted the tutorial discussion. As a result, the TA decided to place students in small groups. However, she noticed that the same students (i.e., a particular student per group) would participate in smaller groups as in the larger group discussion. In tutorial discussion, like Michelle, she aimed to relate course material to students' daily lives and other subjects they were studying. She also used the board in the classroom to do mind mapping and make connections between key concepts in the lecture, which she felt students seemed to like. Similarly to Michelle, Daria also felt that smaller group work got students to talk and engage with the course material.

Two students discussed Daria's teaching approach during interviews. One of the students felt strongly that tutorial discussions were not in-depth, and were somewhat basic and lacked in critical thinking. He said:

I feel like in these tutorials especially for last week's, this past Monday…they were talking about feminism essentially, like art, and I wanted to talk like a lot because the piece frustrated me to no end but I had to like temper myself because like I didn't want to step on anybody's toes, right? So, because I didn't know how these people would react to my comments, so I had to really be tactful with what I was saying, and that in itself was

really challenging for me because I feel like if we don't have these type of discussions, you kind of miss, we may have missed the point of the lectures or of the reading, because again, in my particular tutorial I often hear a lot of listing of items, oh like formal analyze this piece and 'I had noticed the lines were grey and all this', but like they were missing I guess the why as to like examples, like why is the landscape, how does it function, and why is it so important as opposed to in the tutorials a lot of people were just saying 'a landscape features this, this, and this'" (Harold, Group Interview, November 12, 2014).

This suggests that the student seemed to be frustrated with the lack of enthusiasm and insight in class discussion, and he believed that the TA and his classmates were afraid to engage in an open and critical discussion on art. Harold compared tutorial sessions to face-to-face lectures, and felt that the course instructor, unlike the TA, would have been able to navigate student discussion and/or debate more effectively. He thought that the professor's knowledge and expertise would make the discussion more interesting, thought-provoking, and beneficial to his learning.

When asked about whether the online and face-to-face components were engaging, another student thought that tutorials were more engaging than the online lectures. Travis described that being physically present in class allowed him to engage in discussion. He said, "When you're in class you know, you engage more in discussion and actually even get a deeper understanding of what's being taught" (Travis, Group Interview, November 3, 2014). Travis' view differs from Harold's impressions of Daria's tutorial discussions.

The finding regarding students' contradictory opinions of Daria's teaching approach, therefore, both agrees and disagrees with other studies. Literature shows that in-class peer discussion, compared to online discussions in a forum, demonstrate higher quality and more critical thinking (Bliuc et al., 2011). Furthermore, the finding suggests that some students in the

course, like Harold, were not receiving the level of critical thinking in tutorial discussion they may have required. This can also be perceived that students preferred the professor's contribution, versus that of a TA, in class discussion and his insight on various course topics. In other words, the instructor is a more established and experienced authority on the subject.

### 4.1.3.2.3  Teaching-Assistant Three: Audrey

Audrey had a somewhat different approach to planning her tutorials when compared to the previous two TAs' teaching methods. She was a TA in the course in the previous year, whereas it was Michelle's and Daria's first year teach-assisting. Relying on her teach-assisting experience in the course in the previous year, she planned the tutorials for the semester around topics that would be used in the final examination.[17] Audrey felt that in the previous year she struggled with covering material in one-hour tutorials, and this year she worked from the list of topics aiming to prepare students for the final exam. This method coincided with the instructor's pedagogical intention, given that each week's audio lecture was directly linked to an exam question. In her tutorials, weekly group presentations, which required students to present on topics discussed in the online lecture and readings for the week, were the main teaching methods used. The TA explained:

> I really think let[ting] students do something is good rather than me talking.  Because students are willing to do the presentations and they did really good job and they're so engaged and they are happy to present their own, yea, presentation. And then students tend to listen to them, their fellow students, rather than TA. I found that. So I think presentations are really good. (Audrey, Interview, December 4, 2014)

---

[17] Audrey teach-assisted the course in the preceding year. Hence, this was her second time as a TA in this course.

She asked students to do group presentations that were scheduled throughout the term. This, to an extent, forced them to collaborate (outside of class time) and do the assigned weekly lectures and readings. In addition, the TA also planned group work and pair work during a couple of tutorials (Field Notes, 2014).

Some students enrolled in Audrey's tutorials discussed how in-class group work enhanced their learning because it provided them with a social aspect of learning. Jane, a student in one of Audrey's tutorials, described her learning experience:

> Like even though Audrey puts us into the groups and most of the time we don't actually talk about what we're supposed to be talking about, it's also, there's this social element of like face to face learning in class that I find I miss now that I only have class like 3 days a week. Sitting at home all day doing work is kind of grouse[sic] compared to doing it in class with other people. (Jane, Group Interview, November 6, 2014).

Jane implied that working with peers was a key advantage of attending tutorials. Similarly to her recollection of tutorials, I have noted that in one of the tutorials student discussion, during the later portion of a group activity, did not always stay focused on the assigned task and moved to unrelated things (Field Notes, September 18, 2014). During the same interview session, Harley added:

> I think I pretty much agree with that, I guess it's kind of hard to compare since we never really had a lecture like face to face or "Art in the City", but definitely like the social component and I also really like talking like in group discussions, like we don't get that advantage when you are online, like maybe you do in forums but I like something about small groups and then being able to hear different perspectives. (Harley, Group Interview, November 6, 2014)

This student implied that the face-to-face meetings with peers and TA and the social aspect of interacting with her classmates were beneficial to her learning. Harley also described that she felt like she was forced to pay attention and had to learn in tutorial because she was physically there and had a person in front of her teaching. Several students stated that tutorials enhanced their learning explaining that discussion with the TA and their peers helped them understand content as well as apply the elements learned in the online lecture. This finding corresponds with other studies (e.g., Farley et al., 2011; Smyth, Houghton, Cooney, & Casey, 2012). Furthermore, meetings and interactions with classmates and TA in tutorials provided students with a community of learners (e.g., Brown, 2009; Garrison, 2011; Salmon, 2013), which were revealed to have a positive impact that enriched their learning experience. As discussed in Chapter Two, the goal of a community of learners is to promote active and collaborative learning (Garrison, 2011). Therefore, creating opportunities for students to work together was beneficial to students in Audrey's tutorials.

One student, when comparing learning online from podcasts with learning in class in tutorials, described that online lectures would teach her all of the basic elements of, for example, analyzing an artwork; they, however, would not explain or allow her to apply the newly learned concepts. She said, "I guess I would say the tutorial was more helpful because I believe that if you learn something it's not like it's input into your brain, you have to apply it, so the tutorial helps with that" (Sadie, Interview, November 3, 2014). For example, in one of the tutorials I observed Audrey did a practice image identification exercise with students in which she provided them with a handout and projected images on the screen. Students were asked to identify the images on the screen by numbering them accordingly during a portion of the tutorial. This

activity, explained the TA, was simulating what would be expected of students in the final exam in the course, and therefore acted as preparation for the test (Field Notes, October 23, 2014).

Alternatively, a select number of students from Audrey's tutorials described how tutorial sessions did not enhance their learning. Some students felt that tutorials were more of a review of the online material and in these instances tutorials were less engaging because the material was previously discussed in the audio lectures. A student described how discussion in tutorials was a reiteration of lecture information, and she felt that it defeated the purpose of coming to the tutorials. She said, "You would just come in after you already heard the lecture…and there wouldn't be much point most days to come in" (Sienna, Group Interview, November 5, 2014). This student later added, "It was mostly like, you would go in after you'd listened to a lecture one day, and maybe [the TA] wouldn't have anything to talk about a test, or like an exam coming up, so [the TA] would be like 'OK, well you guys listened to the lecture, talk about it to yourselves' and then that's all what we would do for the class" (Sienna, Group Interview, November 5, 2014). The student found tutorials to be repetitive and that group discussion, which was based on content in lectures, did not enhance her learning. Based on Sienna's learning experience, the tutorial did not build on and expand skills and information presented in the podcasts.

In almost all of the sessions I observed, Audrey posed questions (of various difficulty levels) to the class in order to stimulate discussion of lecture concepts and reading material. Table 5 presents a total number of counts of observations from Audrey's two tutorial sections using the classroom observation checklist. The comparison of the two tutorials suggests that student participation in class discussion was slightly higher in the second tutorial. The TA stated that the level of discussion in both of her tutorial sections fluctuated because it heavily depended

111

on students who (usually) actively participated in discussion. This difference in student participation in the two tutorial sessions was also pointed out by Michelle.[18] Audrey explained, "It depends on who present that week, I mean there are a few people, always talk, like talking. Today in tutorial we missed those few people who try to engage in discussion so I think that was another dynamic, that people are so low in energy that no one wants to do anything" (Audrey, Interview, December 4, 2014). She also added "There are a few engage in discussion others follow too, they wanted to listen to what others students say. But then if there is no leader, discussion leader, then…it's so interesting to see the dynamics every week…always unexpect[ed], yea, I cannot always just expect how this week's tutorial goes, it totally depends on the participants, really" (Audrey, Interview, December 4, 2014). The TA suggested that discussion and student engagement during class (co)depended on those students attending each week. In instances when students who usually participated were absent, then the energy level and participation changed.

Some of Audrey's students expressed that she was successful in promoting participation and that tutorials enhanced their understanding of concepts learned in lectures, and that tutorials offered a social component to their learning. However, other students thought that these classes did not enrich their educational experience.

---

[18] Daria taught one tutorial section, as opposed to Michelle and Audrey.

Table 5. *Classroom Observation Checklist for Audrey's Tutorial One and Two (*Based on Frequency of observed "Yes" counts*)*

| Category | Subcategories | Count 1[a] | Count 2[b] |
|---|---|---|---|
| **Organization** | Begins class on time in an orderly, organized fashion | 3 | 6 |
| | Clearly states the goals/objectives/agenda for the period | | |
| | Class flow is easy to follow (i.e., distinct sections to the lecture or tutorial) | 2 | 3 |
| | Reviews or mentions prior class material | | 2 |
| | Appears well prepared for class | 4 | 7 |
| | Reminds students of tests, assignments | 4 | 7 |
| | Ends class on time etc. | 2 | 6 |
| **Presentation** | Presents information in a clear and understandable manner | 4 | 6 |
| | Speaks clearly and at an appropriate pace (not too fast or slow) | 2 | 7 |
| | Uses concrete examples to explain concepts | 3 | 6 |
| | Responds to changes in student attentiveness | 1 | |
| | The characteristics of the voice, e.g., does tone indicate interest in the subject/in the audience/in their questions | 3 | 5 |
| | Communicates a sense of enthusiasm and excitement | 1 | 1 |
| | Presentation techniques or skills are used (i.e., movement, eye contact) | 4 | 7 |
| | Maintains eye contact with class | 4 | 7 |
| **Instructor-to-Student Interaction** | Asks students questions of various difficulty levels (to the entire class) | 4 | 5 |
| | Students respond/answer the instructor's questions | 4 | 7 |
| | Students participate in class discussion | 4 | 5 |
| | Respects and encourages different points of view and facilitates discussion | 4 | 5 |
| | Able to admit error and/or insufficient knowledge (i.e., suggests options to finding correct information | 2 | 3 |
| **Rapport** | Listens carefully to student comments and questions | 2 | 6 |
| | Responds to distractions effectively (i.e., classroom chatter, cell phone noise) | 1 | 1 |
| | Informally talks with students before and/or after class | 3 | 7 |
| | Provides students opportunities to mention problems/concerns with the class, verbally, in writing, or in office hours | 2 | 4 |
| | Appropriate classroom climate (i.e., students speak freely, relates to students as people, appropriate humor) | 4 | 7 |

*Note*. I attended and observed four tutorials from Audrey's first tutorial (therefore four is the highest count), and I attended and observed seven tutorials from Audrey's second tutorial (therefore seven is the highest count)
[a]Count in this column applies to count of Audrey's tutorial one.
[b]Count in this column applies to count of Audrey's tutorial two.

### 4.1.3.2.4 Teaching-Assistant Four: Jeanne

Jeanne's approach to teaching the tutorials in the course was described by one of the students as beneficial to her learning. That is, the TA gave students a small activity in groups and let them discuss lecture material with peers. She described how the TA would ask students, for instance, to analyze artworks in groups. The student said:

My TA, what we do when we come to class she'll print out the slides from the PowerPoint so the artworks, and then we would get into groups and then we have to talk about what [the professor] had said about it and…like… kind of analyze it ourselves and then we'll go around, and like a discussion on like how we like analyzed it, and I think that's good, especially if you did the lecture before, because then you actually know what he was talking about. And then, if you have any questions from the lecture, you can ask the TA at that time. (Samiya, Group Interview, November 3, 2014)

This student's description implied that the TA's method of asking students to discuss artworks and material from the online lecture in smaller groups prior to discussing and sharing ideas as a class was helpful. Additionally, providing students with paper copy illustrations of the images discussed in the lecture podcasts was advantageous.

Another student from the same tutorial session discussed that to be able to participate in class activities organized by the TA students had to come to class prepared having completed the weekly online components. She said, "Like you have to come to class prepared and already have read the readings and watched the lecture as well to know…to be able to participate in the discussion in class. Otherwise you won't know what you are talking about" (Emma, Group Interview, November 3, 2014). Emma also described how she really liked the face-to-face tutorials because it allowed her to interact with her TA, and she said, "I really like just the face-

to-face feel, like interact with your TA and learn that way" (Emma, Group Interview, November 3, 2014). Jeff described that the TA was helpful in engaging students with course content and explaining material from lectures during tutorials, especially when students were not as motivated. He said, "Jeanne has been really good in terms of with dealing with the weeks when people might not be as invested" (Jeff, Interview, November 15, 2014). These findings reinforce the advantages of learner-centered approaches in that it places more responsibility of learning on students and provides an environment where they can demonstrate their application and understanding of the newly acquired knowledge (Garrison, 2011; Lambert & Fisher, 2013; McGee & Reis, 2012).

Another student felt that the TA engaged students by raising and discussing topics covered in the weekly lecture. She said, "I think the tutorials are more engaging because I actually get the person to person interaction and the TA actually brings up topics that we previously, I mean, before class you have to listen to the lectures and do the readings and stuff, she'll bring topics around the lecture that helps the understanding of the material" (Miranda, Group Interview, November 13, 2014). Miranda later added, however, that the class discussion was not helpful for her to understand the material given that there was lack of participation and students have not done the assigned readings. Students' ability to self-monitor their learning is a significant challenge is also emphasized in literature on blended learning (e.g., Garrison, 2011; McGee & Reis, 2012). Lack of appropriate time-management skills and taking responsibility for their learning are among the major student challenges in blended educational experiences highlighted in literature (Dziuban & Moskal, 2001a; Garnham & Kaleta, 2002; Vaughan, 2007), and also formed significant challenges in this course.

In discussing one of his challenges in the course, which was keeping up with online lectures and readings, one student from Jeanne's tutorial admitted to the fact that from time-to-time he did not keep up with the online components before attending tutorial. Jeff's description further supports Miranda's view regarding lack of student participation in tutorials. He described how sometimes he came to tutorials without doing the assigned online work, which was not the instructor's intended sequence of instruction. On the course outline (see Appendix G and Table 1) the instructor made a brief note on what should be the focus of each tutorial session in most of the short descriptions of weekly topics (e.g., "Discussion of readings and lecture," "Practice in Formal Analysis," or "Discussion of Galleries to visit, readings and lecture"). The student said:

> The tutorial in a way, in some ways for me and some ways for other people have acted as the lecture in that it's the first time we're being introduced to this, and later on we go back and we listen to the lectures and then it's like 'oh this makes complete sense now'.
>
> And so, it's a bit of a back and forth like that. (Jeff, Interview, November 15, 2014)

The student suggested that other classmates may have also attended tutorials without having done the online lecture and reading for the week. He said that tutorials benefited him by doing the reversed approach – first attending the tutorial and discussing the material with his peers and TA, and subsequently he listened to the lecture and did the readings for that week. Interestingly, the student felt, that this helped him understand material better. In this blended course – based on the guidelines listed on the course outline and interviews with the instructor and TAs – students were expected and required to complete the assigned weekly online components prior to and as preparation for their tutorials.

Students' views on Jeanne's teaching approach and their experiences in tutorials varied. Smaller group activities and discussion of content covered in lectures was engaging and

beneficial to their learning. A contradictory finding relates to students completion of the assigned online modules in a timely manner and ahead of tutorials. A surprising revelation was how tutorial discussion was more helpful to some students before listening to the lecture podcasts to understand course material. This, however, influenced students' level of contribution to discussion, given that some students attended tutorials without doing the lecture and reading(s).

#### 4.1.3.2.5 Teaching Assistant Five: Sarah

Two students discussed how Sarah was helpful in dealing with challenges they encountered in the course. For example, one student described how he felt less lost after tutorial discussion. He said, "When we cover material in the tutorial we cover enough material so that I feel less lost I suppose from not listening to the online lectures, so after each tutorial I come out of it a little less, what's the word for it…like I walked out of it having a grasp of the, of what the lectures entailed" (Anthony, Group Interview, November 12, 2014). The student liked how Sarah went through and reviewed material covered in the online lecture. During the same interview session, another student said, "Sarah tries different things so I know the first week she didn't split us into groups and then the second, or another week she did so that we were more familiar with each other and then after that, so I mean Sarah tries different things to get us to be more engaging because I know if she didn't we would just sit there and just stare at her. So that's nice" (Holly, Group Interview, November 12, 2014). Holly communicated that it was beneficial that the TA used different learning methods to help students be engaged in their learning. Samantha described the TA's teaching approach as flexible and adaptable and that it helped her deal with challenges she experienced in the course. She said, "I think one time I suggested that we should just split into mini groups and that way we have the ability to say whatever we want

and express our opinion in smaller groups and usually the TA comes around, asks us about it, and we just explain and she brings up her idea and then like after 20 minutes we come back and we'll talk about it as a whole [class]" (Samantha, Group Interview, November 12, 2014). Samantha further added:

> [Sarah] makes her own PowerPoint, so either she will say the entire PowerPoint first or she will come up to us in the beginning and will be like 'oh do you guys want to do like a group session before we start with the PowerPoint so if you're confused about anything come ask me questions, I can help you' stuff like that, so that's what I really like about her, about her style." (Samantha, Group Interview, November 12, 2014).

This student indicated that being able to openly talk and suggest various types of learning activities to her TA, ask the TA questions, as well as exchange ideas with peers and the TA were helpful to her learning experience.

Respondents' accounts indicated that Sarah's teaching approach helped them with challenges in the course, and tutorials benefited their learning because the TA reviewed material from lecture podcasts, was flexible and modified learning activities to suit learners' needs and requests, and used a variety of teaching methods (e.g., presentation using a PowerPoint, dividing students into smaller groups).

### 4.1.3.3   Summary

Student and TA accounts and observations of tutorials revealed that TAs took different approaches to teaching their respective tutorial sections. Michelle's and Daria's decision to switch from the lecturing method and supplementing more content to learner-centered teaching approaches (i.e., individual and smaller group activities based on weekly course material) created

118

opportunities for collaboration and peer-to-peer as well as student-to-TA interaction. Smaller group work was stated to be a key benefit of tutorials as a whole (refer to Table 3), and a valued pedagogical approach expressed by students from Jeanne's and Michelle's tutorial sections. The preference and value to work with classmates during tutorials was expressed by some students. Working with peers provided students with a social and interactive aspect that enhanced their learning and comprehension of concepts from lectures and readings. The social element was a fundamental advantage of Audrey's tutorials, as reported by students.

Another student reported benefit of Michelle's and Jeanne's teaching approaches was discussion and review of material covered in online podcasts. Students from their tutorials appreciated how the TAs explained and used exercises that built-on content from podcasts. This, however, was found to be a negative aspect in Audrey's class. Namely, some students found tutorials to be repetitive of content already covered in the podcasts. One reason that may explain why those participants found tutorials to be repetitive and less interesting may be related to Audrey's decision, and her main method of instruction, to assign and schedule weekly group presentations based on weekly lecture podcast and readings. This finding suggests that these students came to tutorials prepared (i.e., done the online podcast and reading), anticipated to receive additional content, and preferred to gain new perspective on newly acquired concepts. It also indicates that student presentations in Audrey's tutorials were not cognitively stimulating to some students, and potentially lacked in critical thinking.

There were mixed results regarding the TAs' decision and ability to facilitate class discussion on weekly online content. For example, Daria's approach to encourage discussion was met with mixed outcomes. Although one student perceived tutorial discussion as helpful in understanding of lecture content, another student considered it lacking in critical thinking. The

findings imply that the effectiveness of class discussion depended on the level of student participation, need for more advanced and stimulating examination and engagement with course material during discussion (i.e., discussion facilitated by the TA was basic), and whether discussion was repetitive (i.e., nothing new was covered in class). In particular, attendance of certain students that actively participated and lack of completion of online components prior to tutorials were factors that influenced the level of discussion.

Results indicate that students favored learner-centered activities that were based on lecture and readings content. These exercises were interactive, engaging, and enhanced their comprehension of material. The findings suggest that lecturing could serve as an effective method of instruction for a portion of tutorial time (and to substitute for the absence of an in class lecture). This may be especially beneficial for learners who had completed online activities prior to tutorials, and would prefer to learn additional content in class. For example, using different instructional techniques and alternating between a variety of teaching methods (e.g., review of online lecture, lecturing, and group work) was a major benefit reported by students from Sarah's tutorial. This is in line with Zhou and Chua (2016) and their findings in a research methods course for in-service teachers that students favored lecturing versus the active learning strategies (e.g., group work) in face-to-face tutorials. The authors explained that in subjects with a focus on conceptual and procedural knowledge learners preferred receiving information from an authority like a tutor. In other words, students in their study appreciated lecturing more than group work in tutorials.

In summary, students by-and-large responded favorably to the instructor's decision to have face-to-face tutorials throughout the term. His view that tutorials would be advantageous to students, given that they would let students meet, interact, and study with their peers and TA in a

more intimate setting, was supported by some students. Meeting on campus allowed learners to engage with classmates and the TA in discussion, and the ability to ask their TAs questions was considered to be the most beneficial aspect of tutorials (refer to Table 3). Students stated that in those tutorial sessions that TAs assigned learner-centered activities and explained key concepts from podcasts built on their knowledge they have gained from the online lectures and readings. It also helped them understand the content in lecture podcasts and readings better, and apply newly learned concepts during in class activities. However, factors such as, lack of student preparation and participation, presentation of repetitive information, and discussion that lacked in insight and critical thinking, impacted student satisfaction and view that tutorials were beneficial.

### 4.1.4   Pedagogical Choice #3: field trips and course assignments

#### 4.1.4.1   Instructor's decision to schedule off-campus field trips in the city

The instructor designed assignments that required students to visit and attend art events and venues in the city to see and write about art on display. This constituted Raphael's third significant pedagogical choice in terms of the structure and the blended model of the course. Recall the discussion on the role of museums and cultural institutions in studying of art history in section *2.2.4 Museum-enhanced learning* in Chapter Two. An integral part of visual arts education is creating opportunities for learners to look at and experience art firsthand in museums, galleries (Vietgen, 2009) and other types of arts-oriented organizations (i.e., artist-run-center). An important aspect of teaching art history is teaching students how to look at, interpret, and engage with art (e.g., Donahue-Wallace et al., 2008; Gasper-Hulvat, 2017), and ideally happens on site in front of real works of art.

This component of the course was meant for students to carry out independently and outside of class time. They could have decided to go with classmates or friends, however, this is something students would have needed to coordinate on their own. A note by the instructor on the course outline (refer to Appendix F) highlighted the importance of this course component, and it stated "Visiting art events, institutions and architecture in [the city] is essential to this course; it cannot be completed successfully without regular access to the city throughout the term" (Course Outline). In the course outline, there were a total of three assignments (i.e., *Formal Analysis*, *Gallery Questionnaire*, and *Nuit Blanche Twitter Reporting*), which were described in Chapter Three, and all asked students to visit specific venues in the city.

### 4.1.4.2 Students' responses

Some students discussed that they enjoyed the field trip component of the course. They liked that they had several opportunities throughout the term to go and experience art, and felt that seeing art on site was a positive and exciting learning experience. For example, studies demonstrate similar findings in which students found learning in museums to enhance their learning and understanding of given subjects (e.g., Aquino et al., 2010) and where museum visits, from the instructors' points of view, enriched the educational experience in art history (e.g., the changing meaning of art in varied contexts) (Chiem, 2016; Gasper-Hulvat, 2017).

Several students, however, discussed some of the challenges associated with this component of the course. Some of the students described that they had difficulty in finding and commuting to the different art venues located around the city (primarily in the city's downtown area), as well as costs associated with visiting museum and gallery exhibitions. Because assignment deadlines were directly linked to field trips, attending an exhibit by a specific time

was crucial to completing the assignment. In view of their other family, work, and school responsibilities, it was harder for some students to commute and complete such assessments. For example, Emma described:

> [Raphael] set aside this week to go to artist-run-centers and commercial galleries whereas like before when we had to go to Nuit Blanche and like [the museum] he never set us aside [some extra time] so we were stuck doing the lecture for that week, the readings, and we had to go to the [the museum]…that got like pretty hectic trying to keep up with all [of] our other classes and more with that. (Emma, Group Interview, November 3, 2014)

The student suggested that visiting art venues during the week outside of class time as well as completing the online course components (i.e., the lecture podcast, readings) and attending tutorials was extremely difficult. Because students had demanding schedules, the field trip course component made keeping up with weekly course work, other classes, and other responsibilities a significant challenge. Reducing the amount of classroom time or web-based components may be an effective way to help students fulfill such field trip requirements. Simmins (2008), for instance, stated that instructors should be aware of students' busy lives and hectic schedules, and he urged faculty to be mindful and careful of how they organize their class time and assessments, especially in blended courses in art history. He even suggested to cancel some "scheduled lectures in recognition of the extra work required in the online component of the class" (2008, p. 127). Course components like field trips, therefore, should be carefully planned for within the course schedule.

### 4.1.5 Summary of Research Question One

The first research question explored the types of pedagogical choices the instructor made when designing and teaching a blended course in art history and how students responded to these choices. Data analysis revealed that the instructor made three central pedagogical choices. Regarding the instructor's first key pedagogical choice (i.e., fully online lecture podcasts) students identified two major benefits, which were learning at their own pace and the added flexibility in their schedules. Benefits of educational podcasting are that students are in control of when they access content and the pace of the learning process (e.g., verbal and visual information in the presentation), a finding that is consistent with earlier research (e.g., Walls et al., 2010). Students' responses to studying using the podcasting lecture format to learn course material indicated some support to using podcast-technology and Mayer's (2009) cognitive theory of multimedia learning. That is, the cognitive processing learners engaged in when studying using podcasts offered them flexibility, self-pace, and textual and visual information.

Previous research that examined using podcasts as replacement for lectures by O'Bannon and colleagues (2011), for instance, reported student-encountered barriers to learning through podcasts, such as unfamiliarity with podcasts and not understanding the relevance of podcasts to their learning. In this study, the downside to lecture podcasts, according to students, was that taking notes was more time-consuming than, for instance, in a live lecture, especially in cases in which the podcasts were longer. Good practice dictates that time should be a major consideration for instructional designers and instructors when designing online learning activities (Salmon, 2013). Based on the analysis of lecture podcasts, it appears that the course instructor needed to better consider the aspect of time, and his expectation regarding the amount of time students would spend learning online (i.e., listening to the lecture and taking notes).  I will expand on the

124

importance of time as a significant aspect in the creation of content for online learning in the discussion of the third research question in section *4.3.1.1 Online lectures and student engagement*. Additionally, consistent with other literature (e.g., Lavender et al., 2010), findings in this study revealed that online learning involved a great deal of independence and self-regulation. It was more self-directed and it required a set of skills, such as discipline and time management, which students appeared to have lacked, especially those in their first-year of studies. As a result, two limitations of having fully online lectures in this course were that students neglected to complete the online components (e.g., forgot to listen to lectures; listened to parts of the lectures), and there was low/reduced participation in tutorials.

Interviews with students revealed that the instructor's second significant pedagogical choice – face-to-face tutorial sessions on campus – were generally viewed by students as a positive aspect of the course that benefited their learning. Although the TAs' teaching approaches differed, there were some commonalities to their pedagogical methods. The findings indicated that the discrepancies in student opinions ranged depending on which TA's tutorial and section they attended. Some of the advantages of tutorials that students discussed were the ability to interact with the TA and peers, ask the TA questions, discuss online course components in more depth, and being able to hear peers' opinions. Interaction is a significant aspect in all courses and constitutes a key principle for good practice in undergraduate education (Chickering & Gamson, 1987), especially those courses that are delivered fully online or that have substantial online components (i.e., blended) (Garrison & Vaughan, 2013), such as the course in this study. Furthermore, analysis of interviews with students and TAs as well as field observations showed that a common teaching method used by most of the TAs was small group activities. These activities were viewed by many students as beneficial, and some pointed out that group work

offered a social aspect to learning. A significant finding also reported in other studies (e.g., Farley, et al., 2011; Smyth et al., 2012) was that interaction in tutorials is a highly valued course component by learners, which they viewed to support their learning and provided a social aspect in the educational process. Because tutorial class sizes are smaller than the standard lecture classroom, students felt more comfortable to openly discuss questions or make comments in front of their TA and peers

However, there were mixed responses in regards to the effectiveness of tutorial discussions. Some students believed that they benefited from these discussions and that their TAs helped them understand key concepts and definitions from weekly podcasts and readings. Other students thought that tutorial discussions did not enhance their learning because they were more of a review of online material, or they were not as critical and engaging as they would have preferred. Findings revealed that the level of student participation as well as comprehension of course material were, to some extent, influenced by the instructor's intended sequence of instruction in the course. According to analysis of interviews with the instructor, TAs, and students as well as the course outline, students were intended to complete the weekly online components prior to attending tutorials. They were expected to come prepared to participate in activities and discussion with their TA and classmates based on the weekly lecture and reading. Results indicated an interesting finding in that some students may have followed the reverse sequence, which was to attend tutorials without having done the online lectures and readings. Incorporating flexibility into the blended design is a noted challenge of blended learning, yet, as found in this study, it creates opportunity for learning to be individualized (e.g., learners have control over the learning sequence) (Boelens et al., 2017). Although listening to online lectures after tutorials may have helped students better comprehend content presented in podcasts, this

outcome further supports the above finding regarding lack of participation in tutorials. In other words, students' and TAs' accounts of decline in or weak student participation is further reinforced given that some students came unprepared to class.

Some students responded positively concerning the instructor's third significant pedagogical choice – scheduling mandatory field trips to various art venues in the city outside of class time. These students' attitudes were that viewing artworks in the city enhanced their educational experience of learning about art history. On the other hand, students also identified three central challenges with this part of the course. These were: 1) difficulties in commuting to various venues around the city; 2) attending specific exhibitions by a certain deadline in order to complete assignments; and 3) time demands and constrains (i.e., course-related, school-related, and other responsibilities). The importance of time as a significant consideration and feature of good practice from an instructional design and a pedagogical standpoint (Salmon, 2013; Simmins, 2008) should be taken into account in the design (e.g., planning field trips in the term) and teaching of blended courses. Whether these visits enhanced or detracted from student learning in the course and impacted student outcomes are not questions attempted to answer in this study, however these concerns may be of interest to be investigated in future studies. Next, I will discuss the findings relating to the second research question.

## 4.2　Research Question Two: Technological Choices

In this section, I discuss the findings concerning the second research question stated below:

RQ2: What technological choices does the instructor make when designing and teaching a blended fine arts course and how do students respond to them?

Data analysis revealed that the instructor made three fundamental technological choices in designing and teaching this course. First, he separated the course site from the tutorial sites in Moodle, the course's LMS. The second decision the instructor made was to create lecture podcasts in the MP4 format, and these included podcasts that delivered assignment instructions and an audio-tour lecture that students were asked to listen to on their mobile devices at a museum site. Finally, the third decision the instructor made was to post mandatory course readings in the digital format, which were PDF files and a compulsory aspect of the online component. The podcasts and readings were posted by the instructor in the course site in Moodle.

In order to analyse the second research question, interview transcripts with the instructor, TAs and students, field notes, and the course website were examined. The following is a discussion of those findings.

### 4.2.1 Technological Choice #1: separate course and tutorial sites in the LMS

#### 4.2.1.1 Instructor's decision to separate course and tutorial sites in Moodle

The instructor made a deliberate decision to separate the lecture site from the tutorial sites in Moodle. Upon logging into the LMS, the student had two distinct links available for the course: 1) a main course homepage; and 2) a separate tutorial page (see Figure 2). The links to the tutorial sessions were unavailable in the main course's homepage. Each tutorial leader also had separate links – one for the course page and a separate link for each of the tutorials they were teaching. The course site was designed by the instructor and tutorial sites were designed and facilitated by the tutorial leaders.
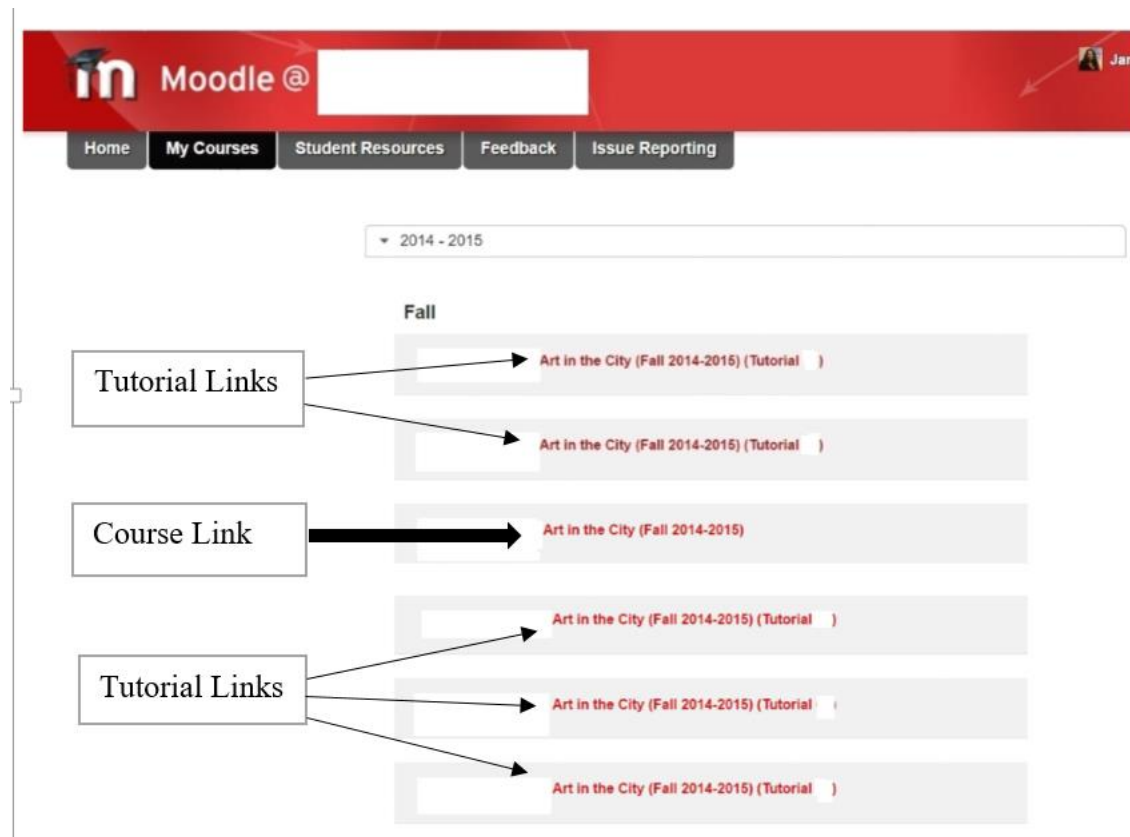


*Figure 2*. Screenshot of the log-in page in Moodle.

The instructor discussed his reasoning to have separate tutorial pages. He explained that detaching the tutorial sites from the course site in Moodle was essential for two reasons: 1) grading purposes – the TAs had to receive student submissions specifically for the tutorials they were teaching; and 2) direct communication with their students/tutorial group(s). In the next section I present an analysis of the course and tutorial sites and discuss students' responses to learning using the two Moodle sites as well as TA's experiences in teaching and facilitating their respective tutorial web pages.

### 4.2.1.2   The course site in Moodle

Using the course website evaluation rubric (see Appendix H) discussed in Chapter Three, I reviewed the course site. In the organization and design category, the score was 10 out of 15 points, which implied that the Moodle site met the minimum criteria appropriate for a blended course. The rating, by-and-large, was based on the review of the main course site, and the tutorial pages were considered as part of the greater whole. Refer to Appendix H to see the course website evaluation rubric and a complete breakdown of each of the evaluation categories.

The method of presentation of course materials on the website is a major, if not critical, element in blended courses. Literature demonstrates that the organization and design of the course in the LMS is an essential factor in blended courses and is key in successfully and clearly communicating content to learners (Ausburn, 2004; Halverson et al., 2014). In the evaluation, I observed that the course site displayed some visual design elements (e.g., colors and sizes of headings) and presented a visual consistency of the various activities, resources, and learning material. For instance, on the top of the course homepage there was an image with the course's title, and a link located beneath entitled "Course Announcements" in small, red font. Another

link entitled, "Course Outline and Handouts," could be seen below in larger red font, followed by a weekly topical breakdown of the course. Each of the sections had a topical title (e.g., "What's going on with contemporary art?") and an image placed underneath (see Figure 3). Visual design and appeal of the course website, with key aspects like the use of color, can impact students' level of interest in accessing information (Kidd, 2005). Several points listed instructions in a numerical order, telling students what they have to do for that particular week. By clicking on the weekly topic, a new window opened in the same page listing an audio link, a PowerPoint link, and a PDF link. The PDF link contained the reading(s) students were assigned to do for that specific week (see Figure 4). As mentioned in the discussion of the first research question, each link of the podcast lecture was an MP4 file of the instructor's audio that included images of the artworks discussed; there was also a separate PowerPoint file/link with all of the images discussed in the audio presentation. During the interview the instructor specified that course content would become available to students (or opened) on the course site a couple of weeks in advance.

*Figure 3*. Screenshot of the course homepage.

Information about the structure of the blended course was provided to students in the course

outline (See Appendix F), but it was not present on the website. According to best practice, a

detailed description of the course components and explanation of blended learning should be

clearly identified and included on the course homepage in a central area (e.g., top of Moodle homepage) to be visible to students instantly (e.g., McGee & Reis, 2012).

The course site demonstrated a logically sequenced organization of course content. Headings and differentiations in text color helped clarify navigation between course components (e.g., "Course Outline and Handouts"; "Week 1: What have I gotten myself into?"). Incorporating visual elements in the design and delivery of courses in e-learning environments can allow instructors to present course content in an engaging and interesting way and help students learn that material (e.g., Kidd, 2005).
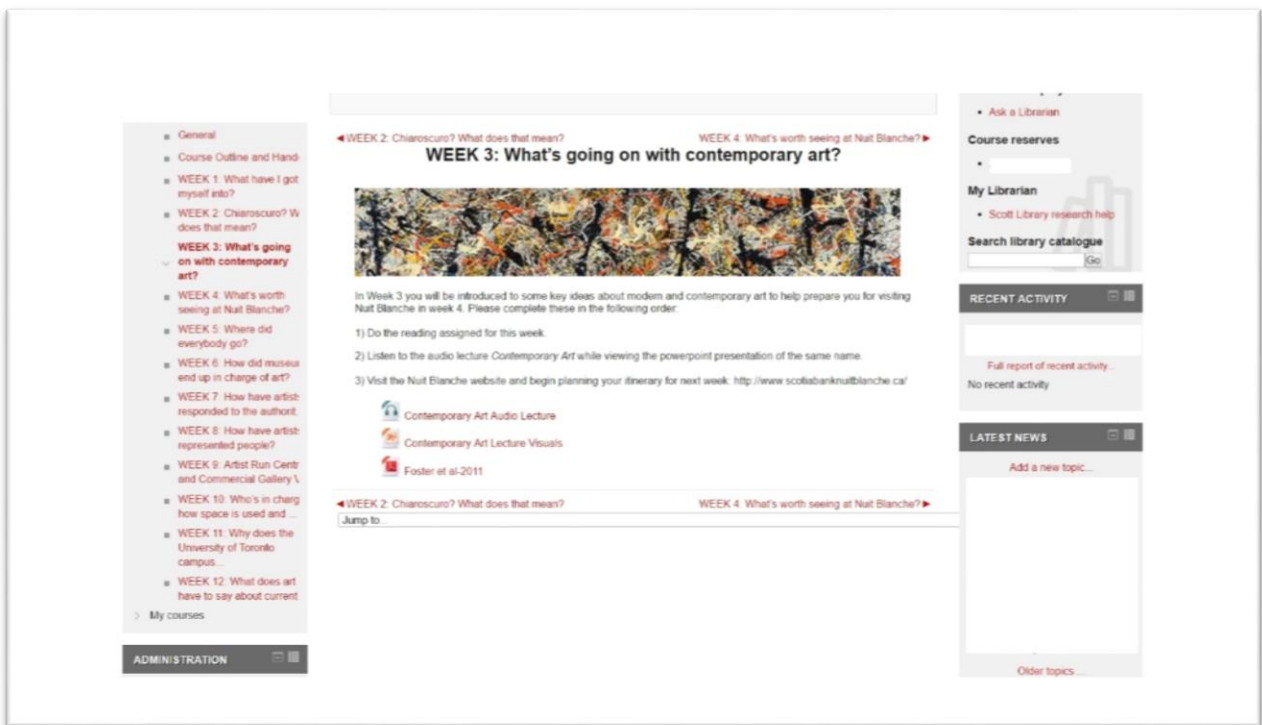


*Figure 4*. Screenshot of Week 3 module entitled "What's going on with contemporary art?"

### 4.2.1.2.1 Students' responses

Students identified and discussed benefits and challenges they encountered with using Moodle. Refer to Table 6 to see a complete breakdown of student responses and their frequency on the most challenging and the most beneficial aspects of using the LMS. A key advantage from students' perspective was the flexibility of access to course resources online. A common favourable aspect of using Moodle was mentioned by a number of students in that appreciated that they could contact and correspond with their TAs through the LMS and indicated that they typically received quick responses. Several students discussed the importance of understanding and knowing how to use Moodle in their studies, identifying it as one of their main challenges in the course and a major learning curb. For example, they noted during the interview discussion whether their TAs have or have not provided them with instructions in tutorials on how to use the LMS. This, respectively, negatively or positively impacted their learning experience in the course.

Table 6. *Student Feedback on Most Challenging and Most Beneficial Aspects Using Moodle*

| Most Challenging Aspects (Frequency of Response) | Most Beneficial Aspects (Frequency of Response) |
|---|---|
| TA did not respond on Moodle (1) | Quick response from TA on Moodle (email/messaging)[a] (6) |
| Virtual/blended learning is 'foreign' i.e., online learning, learning at the computer (3) | TA showed how to use and navigate on Moodle i.e., finding certain resources (2) |
| TA did not show how to use and navigate on Moodle i.e., finding certain resources (2) | TA uploads slides/presentation on Moodle (1) |
| Downloading files to mobile devices (5) | Downloading lecture podcasts on mobile devices (1) |
| Tracking files to download on Moodle each week (i.e., lecture, assignment, link, grades) (2) | The ability to access readings online (1) |
| Logging-into two separate sites i.e., course and tutorial page (2) | The ability to access lectures online (4) |
| Submitting work online for grading, i.e., using Turnitin (3) | |
| Moodle took time to learn, becoming accustomed to using it (1) | |
| Technical issues a) Moodle not working, i.e., cannot log-in (1); and b) Resources not working (2) | |
| Unsure how to contact TA (1) | |

[a]Count includes only responses in regards to using Moodle to email/message the TA, and it excludes other responses in regards to emailing the TA or Instructor

Tracking files to download on Moodle on a weekly basis was considered a challenge and problematic by some students. One student commented that she did not like that all of the course content was on Moodle and that she had to download each file separately each week. She said, "Well most of the time if I can't find something on Moodle I usually try to look through all the different links and sections on it, but yea, eventually just have to go to a friend and they show me what they clicked on, if it was in the tutorial section or lecture section on Moodle" (Danielle, Interview, November 20, 2014). The student had a hard time finding a course component and did not know whether it was on the course or tutorial site. Another student described a similar struggle with growing accustomed to using the LMS. He said:

> This was the first class I ever used Moodle for so it took like the first couple of weeks for me to actually know what I was doing, like know where to find the lecture, so I was down a couple of lectures the first couple of weeks because I didn't know where to find them, but like after using it for like 4, 5 weeks I knew how to do everything (Ethan, Group Interview, November 2, 2014).

Ethan implied that it took him a certain amount of time to learn how to use Moodle and be able to find important files, such as, the course lectures.

Two students discussed inconvenient aspects with using Moodle and said that logging-into and using two sites in the LMS was confusing. One student said, "We have two links on Moodle and it's for the tutorial, one's for tutorial and one's for the lecture, and I was little bit confused which one to refer to the first week and I was just like 'ahm, what'…and sometimes it kind of still messes me up, but like I'll check back between them both" (Harley, Group Interview, November 6, 2014). The second student added, "I go looking for something and I accidently

click on the wrong one…because they're called the same thing, it's just one has 'Tutorial [X]' in brackets" (Jane, Group Interview, November 6, 2014).

Jeff spoke about the challenging aspects of learning online as well as understanding the weekly educational objectives and requirements. He said:

It's hard to keep up with the lectures, like definitely; the online world, the way that I experience I guess the Internet, you know, it's something that I usually associate with like 'I gotta go to this like virtual space and get this done' you know what I mean? I'm very much invested in the physical, I come to school, I go home and I do these assignments which I'm given and then there's this extra step, which as a term goes on, I'm slowly getting a hold of it, but there's this extra step that I have to that you have to program into your head, where it's like I gotta go home, log onto this website, go to this tab and like find out what I have to do, there's many there's a lot of steps you have to go to figure out exactly what task they require of you for the week, and I mean it's sometimes it's pretty self-explanatory, you gotta do the lecture, but sometimes you're on the go and you got other projects that are being like physically  handed to you and you forget about the virtual, because it exists in another space, you know? It exists outside of these walls. (Jeff, Interview, November 11, 2014)

To summarize, Jeff discussed how he had to teach himself how to schedule his learning and how to learn online. He observed that blended courses required a different type of approach to learning than a traditional face-to-face course, such as logging-into a website and learning from home. He realized that there were many steps he had to go through to identify what it was the instructor and TA would have liked him to do for a specific week.

Natalie, a student in her second-year of studies, discussed that there needed to be better explanation of the use and role of the LMS to students in the first class. Although she admitted

137

that it was not one of her challenges, per se, she explained that from her point of view this could have been a considerate problem for first-year students, or students who have never used an LMS in their studies. She said:

> One that came to mind, well it wasn't a challenge for me, but I just noticed that in the first class they introduced that all the information is on Moodle but it wasn't introduced to first year students like this is Moodle, this is how you log on, it's a website, I don't think it was explicitly said that this is a website and you go to this URL and you're using your student number, like that part was just skipped over into here's all the course material. (Natalie, Group Interview, November 13, 2014)

She expressed the need for a more hands-on tutorial in regards to the use and function of Moodle in the course.

The most common student-encountered challenges included understanding how to navigate and use Moodle, regulate their studies, and relying on technology for studying. Moreover, student reported that accessing two sites in the LMS was confusing and inconvenient. Students' accounts revealed a need for a workshop/orientation focusing on Moodle. A way in which students could have been introduced to the role and uses of the LMS in the course would have been to provide them with a workshop in one of the first classes lead by an instructional designer or media learning specialist. Alternatively, the instructor could have delivered an orientation, preferably in the beginning of the term (e.g., a face-to-face lecture on the first day of class), on how to use and navigate the LMS (e.g., how to find different items such as lecture podcasts, readings, the instructor's and TA's contact information, etc.). For example, the instructor could have also encouraged TAs to show important information in Moodle pertaining to specific weekly outcomes, assignments, and deadlines to help remind and re(orient) students

during tutorials. These types of activities may help in reducing potential student barriers (McGee & Reis, 2012) and concerns surrounding the role and uses of the LMS in their studies. The findings further emphasize the importance in providing students with on-going (i.e., hourly, daily, and throughout the term support) for online learning which should be monitored by the teaching team as well as available on the course LMS (Allen, 2008; Laurillard, 2002). On the other hand, the ability and flexibility of accessing readings and lecture podcasts in Moodle was a main advantage described by some students, which is consistent with previous studies (Dziuban et al., 2006; Garnham & Kaleta, 2002; Moskal et al., 2013).

### 4.2.1.3  Tutorial sites in Moodle

Teaching-assistants were permitted by the course instructor and given ample flexibility to design their individual tutorial pages in the LMS. The TAs had two tutorials and thus two Moodle pages to administrate. However, in instances a TA taught one tutorial, in turn, there was one tutorial page to facilitate.[19] The instructor explained that the design of the tutorial pages in Moodle was completely at the TAs' discretion, and he said:

> I'm really careful to make sure that they don't add work there because I feel if assigned
>
> what I feel is the right, fair amount of work for the, in the rest of the course, so I asked
>
> the TA's not to say 'you must read this extra thing' or do anything like that, or give them
>
> extra stuff but just to place things, like if they talked about something in tutorial and they
>
> want, the TA wants to put up an image or some additional reading because of students'
>
> interest or something like that they can do that there. And I really tried to give them as
>
> much freedom as possible to kind of design that however they want. And it's also where

---

[19] Three TAs taught one tutorial session and five TAs taught two sessions each.

they can message, do a group message to tutorial group and stuff like that as well.

(Raphael, Interview, December 4, 2014)

To sum up, the instructor described that while he supported his TAs to design and interact with their tutorial groups through the LMS, he instructed TAs not to add any additional reading material or work to students on the Moodle sites. Moreover, course and website design is generally the responsibility of the course instructor, and typically is not part of the TAs' duties (Teaching Assistant Roles and Responsibilities, 2017).

Using the course website evaluation rubric (refer to Appendix H) discussed in Chapter Three, I reviewed the tutorial sites in Moodle. The review of the tutorial sites revealed that those TAs teaching and facilitating two tutorial sites, the tutorial pages were identical in their organization and structure. The review showed that all of them were inconsistent and did not have a standardized view (see Figures 4 and 5). The homepage area was generally divided into a weekly/topical breakdown which in some of the web pages listed a week number, a week title, and a date (e.g., "Week 5"; "Week 1: Introduction"; "Week 2: Sep 18"). Some TAs used the topical heading once or twice on the page and the link lead to a new page which listed the course handouts and assignments. Such content design and appearance may have appeared confusing to students primarily because there was no uniformity in presentation, and this inconvenience was identified and mentioned in the student interviews as outlined above. Use of appropriate navigational aids when presenting information to learners is vital in their learning process and understanding of information (see, for example, Rouet & Potelle, 2005).
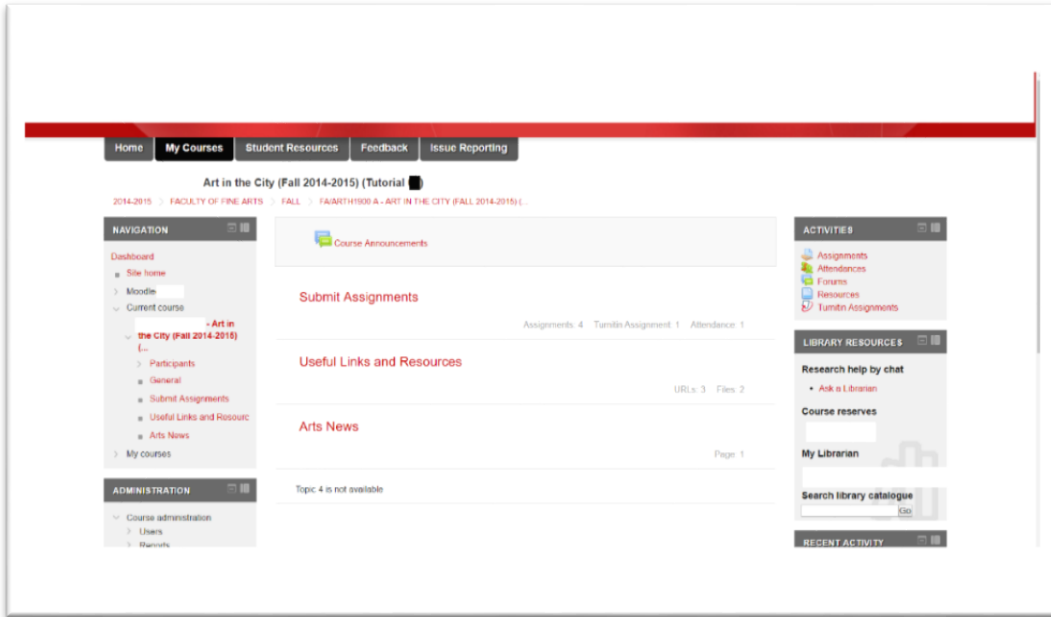
*Figure 5*. Screenshot of a tutorial page in Moodle.
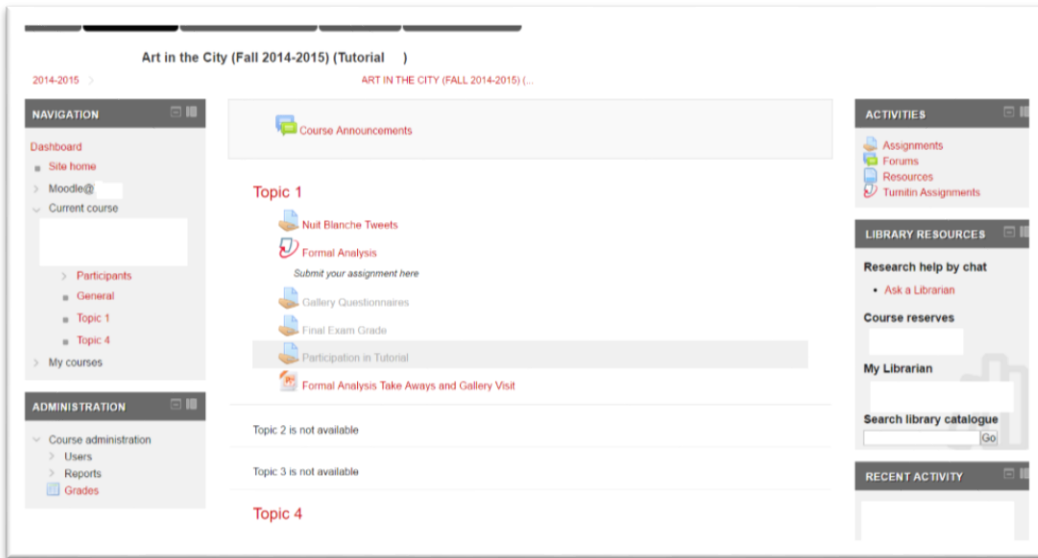


*Figure 6*. Screenshot of a tutorial page in Moodle.

The evaluation also revealed that tutorial sites did not demonstrate visual consistency and coherent navigation. For example, all of the tutorial sites had a page designated for assignment submissions. The organization of this module, however, in some of the pages was very unclear

(see figures 5 and 6). For example, in one tutorial page (see Figure 6), the heading entitled "Topic 1" functioned as an assignment submission and grading area. A clearer title, for instance, would have been "Assignment Dropbox" or "Assignment Dropbox and Grades." The organization and design category showed little evidence of the criteria for the Moodle site organization and layout and many areas needed to be better developed.

In addition, a TA-encountered challenge in teaching the course and using the LMS was designing and using the tutorial Moodle pages. She spoke about how she did not know how to use the built-in features in the LMS, such as, changing the font color and so forth. She said, "So the pages already in my Moodle but then how can I do it, it's too grey, how do I make it into red so students can see. It's just really I don't know what to do" (Audrey, Interview, December 4, 2014). The TA further described:

> The tutorial Moodle page I could have used a bit more than this, I just didn't know. At the beginning I asked [the] professor, what can I do with this? And he said it totally depends on you, you can use it or you don't have to use it so no clear instruction about tutorial page, we were just told that you have to, you make tutorial page, suddenly, no instruction, no workshop, nothing. So at the beginning it was really challenge, how to make, it how to utilize it. I still don't know what can I do with that. (Audrey, Interview, December 4, 2014)

In summary, Audrey implied that there was no clear direction or guidance from the course instructor and it was challenging to understand how to use the tutorial pages in Moodle. She also disclosed that the type of training that was provided (i.e., a workshop on Moodle) was offered three or four weeks after the commencement of the course, and the workshop was not helpful to her because the facilitator was not very knowledgeable. She said:

We had workshop that was least effective meeting I ever had in the university. Nothing

was done, nothing was learned. I learned from my fellow TA's, they knew much better

than the person so. I learned from them. I had one on one tutorial with her too and was

kind of OK because I didn't know, because I couldn't learn anything from this workshop

professor suggested to ask to meet [the facilitator] one on one base and then how to

grade. And then I met and was OK but then again I don't think I learned so much.

(Audrey, Interview, December 4, 2014)

In short, the type of training that was offered to the TAs was limited in its effectiveness and they

had to rely on each other for guidance and assistance in using the LMS

The review of the tutorial sites revealed that some of the TAs used Moodle to post their

PowerPoint presentations, PDF files they presented in tutorials, or links to external sites. For

example, one of the TAs uploaded additional content into her tutorial sites. Recall the discussion

in section 4.*1.3.2.1 Teaching-Assistant One: Michelle* of the first research question, in which I

discussed this TA's instructional approach in tutorials. Michelle discussed how she lectured and

supplemented material in the beginning of the term, which was also evident on the field and in

the evaluation process of her tutorial sites. The TA's tutorial pages demonstrated and confirmed

her point regarding how she posted additional content (e.g., PDF files, links to external websites)

in the beginning of the term. More so, Michelle asked students to post comments in a discussion

forum she created. Students, however, did not use the forum and she felt that if she could assign

marks then there were be more student participation. She said:

I tried to use the Moodle to post things and I used it a bit I created a forum, some people

posted on the forum, nothing really didn't sustain and like I think once again I would

need to make an assignment , I think, as part of the participation marks. Like you have to

post at least one thing a week for your participation mark, but I think it would need to

happen in the beginning of the course and be clear. I did find that the students seemed to

struggle using Moodle, like they weren't all figured it out. (Michelle, Group Interview,

December 3, 2014)

In summary, Michelle assigned more work for students, which they did not complete. The

review of her tutorial pages did show that she did, in fact, approximately in the middle of the

term, discontinue uploading additional resources for students. This adjustment followed the

change in her teaching approach, which was examined previously in the first research question.

However, her initial approach and requirements were contrary to the instructor's objective and

guidelines concerning the ways in which TAs should use the tutorial sites.

The analysis of tutorial sites and TAs' accounts revealed weak organization and design,

as well as unclear expectations and guidelines from the instructor. This corroborates the

importance of an orientation session by the course instructor and appropriate and timely training

of TAs on Moodle by a trained instructional designer or an educational developer. This should be

a requirement to teach-assist a blended course and to successfully facilitate tutorials on the LMS.

This outcome is also supported by analysis of the interview data with the instructor, who

confirmed that one of the main challenges for him as a course director was to provide adequate

preparation for TAs to teach this course.

#### 4.2.1.3.1  Students' responses

Some students' reported that they appreciated supplementary resources provided by their

TAs, which acted as review of course content and tutorial discussion. A significant challenge

students faced, however, was submitting one of the course assignments (i.e., *Formal Analysis*) in

Moodle. Grading student assignments online was also a major disadvantage discussed by TAs as well. As previously described, the instructor deliberately decided when designing this course that the essay assignment had to be submitted and graded online.[20] Students had to upload their submissions electronically through Turnitin on Moodle by the assigned deadline. Turnitin is a web-based service that allows instructors and tutors to check student work for plagiarism (Dahl, 2007).

Students reported barriers they experienced in submitting their work online. One student discussed problems she had experienced in regards to using Turnitin. She said:

But like I couldn't hand in my Turnitin, like the Turnitin assignment, I had to hand it in to her face-to-face which thank the Lord she wasn't online too or else I would be like in deep deep trouble. (Jasmine, Group Interview, November 13, 2014)

The student described how she encountered issues with submitting her assignment virtually, and was relieved that she was able to submit her assignment in-person to her TA. She added, "I just don't like how it's ok for things to be online but like assignments and everything I'm not really, I don't feel comfortable, like anything can happen when you hand in like your assignments or whatever, because it's online, like you never know" (Jasmine, Group Interview, November 13, 2014). The student explained that she would prefer to submit her work to her instructor/TA in class versus electronically. Additionally, another student described:

The only thing I was concerned about was just like when I came to like submit an assignment, because you hand it through Turnitin, but it took me a while like to see it, like 'ok you put it through turn it in, it's going to them'. I thought like maybe after that there was a further step…so, the first time I was kind of concerned, like you just put it

---

[20] The second course assignment (i.e., *Gallery Questionnaire*) had to be submitted in hard copies in tutorials and the third course assessment (i.e., *Twitter Reporting*) was to be graded in the social media by the TAs.

through that cause other classes were different…like it wasn't going through that

Turnitin. (James, Interview, November 4, 2014)

The student implied that he had to track the designated area where to upload his assignment and he was wary of the entire process. Student-reported accounts suggest that they were uncomfortable submitting their assignments online. It appears that some of the students were uneasy with using the said grading and plagiarism software to submit their work for grading.

Two of the TAs discussed their challenges in grading student submissions using Turnitin. Audrey discussed her struggles in and she said:

It turned out that I commented on Turnitin without realizing that those comments are not transferred to Moodle so for students to see the comments they have to log into Turnitin, but then there is no comments on Moodle students are puzzled why there's no comments on my assignment. So then I have to explain length[y] emails and then you have to go to Turnitin to see the whole comments. (Audrey, Interview, December 4, 2014)

According Audrey, using this technology and grading student work online required additional time to respond to students' emails on top of providing comments on assignments. She also added that she was afraid that she was using the grading tool wrong and that students potentially could see each other's grades and so forth. She said, "And what if things are going wrong you know students couldn't see marks or you know someone else saw that, another person's grade, those things could happen, I was really scared" (Audrey, Interview, December 4, 2014). The TA expressed fear in her lack of expertise in using the grading tool and subsequently discussed that better technical support throughout the term would have helped her in understanding how to use necessary educational technology.

Michelle also talked about one of the main disadvantages in using Turnitin. She explained that communicating to students where they can find her comments on the tutorial page was a key issue. She said:

> I had a lot of people that didn't realize that they could follow the links to actually open their essay in Turnitin and see comments, like we wrote comments on the essays and their grades were in there and I think a lot of students still haven't found that. And I had a few that could open it but because there is multiple tabs on the side, they couldn't really find the comments. So you really have to switch around in that system. It would be really good to have a sample of that before the class just to be able to show them this is how you access this and this is what it looks like. (Michelle, Group Interview, December 3, 2014)

This TA's account implies that students needed clearer instructions on how to access and understand their graded assignments in the LMS. Many students, according to Michelle, had difficulties using educational technology and needed better and more thorough guidance. Her observations concerning technical difficulties students' faced associated with using Moodle to submit assignments was supported by field notes observations. For instance, in one of the tutorials I observed how one student approached Michelle, prior to the start of class, and asked her how to submit assignments through Turnitin. The TA proceeded to show him where to find the appropriate link /tab to upload assignment files on Moodle (Field Notes, November 26, 2014).

It appears that some students were apprehensive in submitting their assignments using the Turnitin software. Contrasting to Dahl's (2007) study, which reported broadly positive results in

using Turnitin by students, the finding in this study stresses that students may feel less positive about Turnitin as a result of their lack of technical knowledge and experience using the software. Student- and TA- encountered challenges emphasize that course participants required an orientation, better explanation, and training in submitting and grading assignments electronically as well as using the given plagiarism software. In order to alleviate potential student and TA anxieties with specific educational technology (e.g., Turnitin) used in the course, the instructor could provide detailed step-by-step instructions on how to use the particular technology. The instructor may post a handout with additional directions and tips on the assignment handout (e.g., explain to students how to upload their assignments to Turnitin properly). Additionally, a training session for TAs focusing on how to use the given technology (e.g., how to insert comments in a student's assignment) and how to instruct students to use Turnitin to submit the assignment would have been effective and useful (Buckley & Cowap, 2013).

### 4.2.2   Technological Choice #2: using software to record lectures

The second technological decision the instructor made pertains to the format of the recorded lecture. As described earlier in the discussion of the first research question, the instructor created podcasts that were available to students for downloading in the LMS. In this course, the instructor used podcasts in the following three ways, teaching course content, interviews with guest speakers, and communicating instructions for assignments.

In response to the question on the types of technology and media used in designing this blended course, the instructor described his design and production process. The podcast files are MP4 files, which the instructor explained are better than MP3 files given that they allow users to insert images in chapter breaks and so forth in the file. He said that he used GarageBand software

to record his lectures, which he described was very useful and simple to use in creating various chapters in a podcast file. The instructor specified, however, that technical support was much needed when using technology to design courses and create lectures to help alleviate the pressure in learning to use new software as well as creating course material. Raphael spoke about challenges he was confronted with in creating this course as well as teaching it the first time around. He said, "So getting everything up to that standard in such a short timeline was extremely challenging and then at the same time not having any background in technology was extremely challenging to get on top of that, especially because I wanted to do a good job (Raphael, Interview, December 4, 2014). For example, a study by Arabasz and Baker (2003), which examined campus support for e-learning courses, emphasized the importance of training and on-going pedagogical and technological support necessary for faculty to develop and teach e-learning courses. These researchers' study showed that faculty identified lack of knowledge to design courses with technology and lack of confidence to use technology in teaching as significant technology support challenges. The results of their research corresponds with the finding in this study that pertains to the instructor's challenges in designing and teaching this course. It also reinforces other scholars' convictions that there are increased time-demands on instructors teaching blended courses (Dziuban & Moskal, 2001b), and an instructor's skills with technology is of key importance (Rovai & Jordan, 2004) and can impact course quality. Faculty need more time to prepare podcasts (Hew, 2009; Carvalho, Aguiar, Santos, Oliveira, Marques, & Maciel, 2009), considering that to produce podcasts and acquire production skills require more time (Supanakorn-Davila & Bolliger, 2014). Instructors need prompt and timely support in various stages of course development and implementation (Garrison & Vaughan, 2013).

In the next two subsections I look more closely at the instructor's decision to teach using podcast technology. The first subsection focuses on the audio-tour lecture podcast intended for students to listen to on mobile devices at a specific exhibition site, and the second subsection examines podcasts that provided assignment instructions.

### 4.2.2.1 Instructor's decision to create an audio-tour podcast

In the second week of the semester, the instructor assigned students an audio-tour lecture podcast of a museum exhibition space that students were asked to listen to at a major museum located in the city. The audio-tour lecture, similarly to the rest of the online lectures in the course as described previously, was created in the MP4 format. The instructional objective was for students to listen to the lecture on their mobile devices as they were viewing artworks in the exhibition space; subsequently, they had to write an essay (i.e., *formal analysis*) responding and discussing one of the artworks from the exhibit (refer to Appendix I for the assignment handout).

The instructor spoke about the format of the audio tour lecture and indicated that structuring the course as a blended course – meaning that a portion of course components could be taught off-campus, allowed him the freedom to create unique and valuable educational experiences. In other words, he viewed this opportunity to schedule field trips to various art venues in the city as a benefit of blended learning. Scholars emphasized this advantage that blended courses offer instructors because it provides a range of ways and possibilities to help meet a variety of course, discipline and learner demands (Owston, et al., 2006) as well as different course design (Garrison & Kanuka, 2004). Raphael discussed his objectives in designing the audio tour lecture podcast, which as noted above, he intended for students to

download and listen to on mobile devices as they were at the museum looking at works on display. He said:

> I like the audio tour [lecture]. I like being able to get students in front of an actual artwork, it's one of the things that all sorts of art historians have complained about ever since art history has developed along with slide projection right? And it means that it reduces everything to that kind of two dimensional format of that particular scale. Flat, so getting people in front of actual artworks and then being able to talk to them about them there even if I'm not physically present, I'm only a recording, I really like that. (Raphael, Interview, December 4, 2014)

In summary, the instructor implied that creating opportunities for students studying art history to see art on display in a museum space, in other words taking the standard slide lecture (refer to section *2.3 Teaching art history in higher education*) to a museum site, is highly enriching to their learning process and a very valuable aspect to students in the course. The instructor further explained that asking students to see art in a real space was central in teaching about art. He said, "[This was] my way kind of helping develop and cement the formal vocabulary in talking about art. So it seemed especially important to get someone in front of an artwork and say, see how thick the paint is that's impasto, whatever it is that I wanted to talk about to help them build that vocabulary and describe what's going on formally in works of art" (Raphael, Interview, December 4, 2014). To sum up, there is a vast difference in terms of learning art history in class and in a cultural institution. That is, listening to the professor lecture and viewing images on the screen, as opposed to standing in front of an artwork and seeing specific details in the work of art (e.g., artist's brushstroke on a canvas). From my perspective as a visual artist, art historian and art educator I feel that viewing art in a museum, a gallery, or an artist-run-center environment is

151

imperative and important for students learning art history. Providing students with opportunities to go to see works of art in a gallery, museum space, or an artist's studio is an extremely beneficial way to experience and learn about art. More so, technology changed the way in which art history has been taught (e.g., Donahue-Wallace et al., 2008). Using mobile technologies to teach art history, therefore, allows students to see and interact with art in its original and intended context and has the potential to enrich their educational experience in courses (Marinensi & Matera, 2013).

#### 4.2.2.1.1 Students' responses

The main barrier that students experienced to podcast use on mobile devices relates to technical issues of downloading and listening to the podcast in the intended manner (i.e., on site as viewing artworks in the exhibition space). Some students described that they had technical difficulties with downloading the audio-tour podcast onto their devices. One of the students, in sharing her experiences in the course, talked about this challenge by saying, "For me, when we had to go to the [museum], so we had to listen to [the instructor] talking about the different works of art, but I couldn't load the audio thing on my phone so I didn't get to listen to it, I had to listen to it at home and then go to it, so I found that was a challenge because I couldn't do it while I was there" (Yael, Group Interview, November 5, 2014). Yael described that because she could not download the file onto her mobile device, she was unable to comply with the assignment expectations (i.e., she could not listen to the audio-tour lecture podcast as she viewed the artworks at the museum). Jane described a similar circumstance that she experienced, and she said, "I had trouble with [museum podcast], it took me like twenty minutes to figure out how to get it on my phone from the computer because iTunes is very fickle" (Jane, Group Interview,

November 6, 2014). The student was discussing how she faced some issues with regards to downloading the podcast onto her device. Another student said:

> I was actually going to say the same thing, I think I spent like an hour trying to figure out, how to get it onto my phone because I didn't want to bring my laptop down; I ended up figuring out a way to, like every time I actually listen to it now, I can't stop it from like going to my iTunes. So I always have to delete the iTunes file and you can get it onto your iTunes and it's just like synchs with your phone now…so every time I open and audio file to listen to the lecture it always goes to my iTunes and I don't know how to fix it. (Sienna, Group Interview, November 5, 2014)

The student suggested that it was time-consuming to understand how to download the file from the computer onto the mobile device.

To summarize, several students encountered technical challenges with regards to the instructor's decision to require students to download the audio-tour lecture podcast onto their mobile devices prior to attending the museum to view artworks. They reported that they experienced technical difficulties with downloading the podcast onto their mobile devices, and it was a major barrier in their learning. Such student-encountered challenges with podcasts was also reported by authors (Edirisingha & Salmon, 2007; Hew, 2009; O'Bannon et al., 2011).

A significant benefit to the audio-tour podcast from the student perspective was being able to listen to the audio-tour lecture at the museum. One student reported it to be a positive learning experience, and she said:

> I think when we were talking about formal elements alike a couple of weeks ago we got a guided tour of the [museum] and I was actually able to, from the online download the audio file, or the lecture, and then put it onto my phone and from my phone I was able to

153

put my ear-bids in and listen when I went to the [museum], so rather than taking my laptop and going I loved that I was able to actually like put it onto other devices as well, and so I think that really enhanced my learning, because I was able to actually see the paintings in person and like it had like another dimension than just kind of seeing on the screen, if that makes sense. (Harley, Group Interview, November 6, 2014)

The student described that listening to the audio-tour podcast concurrently as she was viewing the paintings at the museum enhanced her learning. Using her phone for learning purposes, therefore, enabled the student to engage with the lecture and potentially absorb the art in a beneficial way that corresponded with the instructor's intended educational objectives.

A significant benefit that enhanced learning from student perspective to this instructional decision was the ability to listen to the instructor's podcast on site in front of works of art. Using mobile devices to lecture on artworks at the exhibition space has the potential to enhance students' educational experience. The advantages to learning that mobile devices provide learners in the arts was emphasized previously by authors (Dale & Pymm, 2009; Marinensi & Matera, 2013). Students' accounts demonstrated generally positive results and they enjoyed going to museums and galleries in the city.

#### 4.2.2.2   Instructor's decision to podcast assignment instructions

The instructor used podcasts to communicate and explain course information and provide instructions to students for all of the assessments in the course. The instructor uploaded all of the assignment handouts and rubrics onto the course's Moodle page. The analysis of the course site showed that when a user would click on the assignment's handout link, it would open the PDF

file in the same window browser. Paper copies were not provided to students, however, they could have chosen to print hard copies on their own.

### 4.2.2.2.1  Students' responses

A central student challenge pertaining to online learning using podcasts was understanding assignment instructions. Recall the discussion of the first research question of the significant theme that emerged pertaining to student challenges in learning online. These barriers included understanding new and significant concepts and applying newly learned concepts. A number of students stated that understanding assignment expectations was difficult, given that the instructor communicated these requirements through the audio lectures. One student discussed that understanding one of the assignments (i.e., *Formal Analysis*), which went hand-in-hand with the museum audio-tour podcast discussed in the above subsection (*1.1.2.1 Instructor's decision to create an audio-tour podcast*) was difficult. He said:

> There was a very early assignment about the formal analysis…those are heavy concepts
>
> especially since there's so many ins and outs of it, so very very technical details and I
>
> remember not being able to make the heads or tails of the initial audio lecture, not the
>
> audio tour of the [museum] but the audio lecture itself was very, for me, kind of difficult
>
> to comprehend and that's when I think could have really, could have used a professor at
>
> the front of the class bouncing these ideas off of a room of students and adjusting his
>
> presentation style based on the responses, because I feel I would have raised my hand and
>
> said 'wait, I need you to clarify what you mean by separating form from content, and I
>
> need you to clarify what chiaroscuro is, right? There's certain things that are thrown at us

that I may needed a hand to comprehend before the tutorial so that I could have gaged

with the tutorial a little bit better. (Jeff, Interview, November 11, 2014)

The student shared how a major reason why he was dissatisfied with the course was due to

podcasts that covered important content and outlined assignment instructions. This suggests that

understanding core concepts discussed by the instructor in a podcast format – in which the

professor lectured on key theories and course content as well as explained points pertaining to

the assignment – was very challenging. Jeff indicated that online learning was not a suitable

delivery method and he would have preferred the professor to discuss and teach this assignment

in a classroom. He believed that some concepts and course content needed to be explained by the

faculty member in front of students in a lecture hall and prior to attending the tutorial session so

that students could ask the instructor questions. That way, he would have been able to ask

questions on the spot, clarify any unclear or confusing points, and perhaps get a better and

clearer understanding of assignment expectations. For example, a study by Traphagan and

colleagues (2009), which examined students' attitudes on using webcasts in their learning,

showed the opposite outcome. The authors found more positive results in that students

considered these podcasts as effective as attending a lecture.

Another student's perspective was that her TA had a hard time understanding and, in

turn, explaining assignment instructions to students. She described how in one of the tutorial

sessions the TA was explaining the above-mentioned museum assignment. The student said:

Basically understanding what are the expectations in assignments, and understanding

how to create a formal analysis on art those were really confusing for me because at one

point she would describe how to argue and in the second point she would say something

almost contradictory. And I was a bit, a lot confused and that kind of, hindered my mark

in my final analysis. But, yea, because art is such a vast topic and to like define it's worth

and what not is very confusing, so that's challenging. (Sadie, Interview, November 3,

2014)

In short, Sadie, who was not an art-major, found it hard to follow the instructions and did not

perform as well as she had hoped on this assessment. Field observations of tutorial sessions

support the student's description. I observed that the assignments were generally discussed and

explained by TAs, which is a task normally fulfilled by the professor in lecture (i.e., in a face-to-

face course or a blended course that has an in-class lecture component). For example, I noted that

in one of tutorials the TA discussed the formal analysis assignment, and during this discussion

she also explained to students how to write a proper essay outline (Field Notes, October 1, 2014).

In addition, the analysis of Michelle's tutorial pages in Moodle showed some links on writing

about art that she considered students may find helpful.

Students' accounts of the instructor's decision to podcast assignment instructions

demonstrate that it may not be the best-suited medium for communicating assignment

expectations to students. Additionally, it implies that it should not be the only method the

instructor should use. For instance, scheduling a face-to-face lecture, and then supplementing it

with a podcast, could have been more beneficial to students. The finding also suggests that there

is a demand, from the student perspective, to have class time with the instructor, particularly

during periods when learning complex material and understanding assignment expectations. This

supports Bassili's (2008) contention using the Media Richness Theory regarding students'

preferences to attend a face-to-face lecture versus relying on other communication media (e.g.,

watch the lecture online) when they expect and learn content hard to understand. Instructors

teaching blended courses, however, that do not have face-to-face lectures (similarly to the course

in this study) may choose to accommodate students via virtual and/or on campus office hours, or a virtual meeting on Skype.

### 4.2.3  Technological Choice #3: course readings in the digital format

#### 4.2.3.1  Instructor's decision to upload course readings in the digital format into Moodle

The instructor's third key technological decision was to upload digital copies of the course readings for the term into the course site, which were PDF files. This was a substantial part of the course and key online component. According to the course outline and the analysis of the course Moodle page there were one to a maximum of three readings of varying lengths assigned each week.

#### 4.2.3.2  Students' responses

Students discussed the benefits of having digital readings in their studies, such as flexibility of access (e.g., could download the readings to their mobile devices or laptops) and that they were free. One student remarked, "The only thing I like about all the online is that it's free" (Robin, Group Interview, November 3, 2014), and another said, "It's right there, you don't have to go look for [the readings]" (Travis, Group Interview, November 3, 2014). Some students responded that when they considered that assigned readings were too long for a given week, they avoided doing them altogether. They explained that they preferred reading paper copies and disliked reading on the computer. For instance, one student said:

> Another thing that I don't like is that the readings are only online so, I think if we could
>
> have like a course kit that would be more convenient because, me personally, I don't like
>
> reading things online, like I like having it in front of me, so I can highlight it…and I

guess I could print it out but that's a lot of paper that I have to print out myself (Noel,

Group Interview, November 3, 2014)

The student implied that he would have preferred using a paper copy instead of the electronic readings, given that he could highlight important parts in the reading. He explained that printing the documents would have been uneconomical. Two other students stated that reading online was difficult and distracting. For instance, Danielle said, "I prefer to read it out of the book but I know that there's obviously limited access to all these books so I understand why they're online I don't mind the shorter readings online but I just I don't like to read for a long time online" (Danielle, Interview, November 20, 2014). The student discussed that reading the longer readings in the digital format was difficult. Another student said, "I feel I get a lot more distracted when reading stuff like online" (Emma, Group Interview, November 3, 2014). It appears that although having open access to course readings was convenient for students (i.e., did not have to purchase a course kit or a textbook), getting readings done on the computer was a significant challenge. This finding is consistent with findings from previous research on students' preferences of hard copies versus online readings (Ji et al., 2014; Kaznowska et al., 2011). It also supports the view that students tend to favor electronic readings mainly because of their availability, but they prefer print over digital format particularly regarding longer readings (Mizrachi, 2015).

TAs and students reported that many learners neglected completing the readings, which was a key course component. As a result, students did not come prepared to engage with course material in tutorial discussion with their TAs and classmates. One of the TAs spoke about this outcome, and she said:

159

There was one class just after Thanksgiving where we had read a really long essay, a few

of the essays were really long for [a] first-year course, and there was one that was 50

pages long and two other essays to read that week as well in addition to an hour long

podcast; like it was after Thanksgiving and there was no way anyone has read this and no

one has read it. (Michelle, Group Interview, December 3, 2014)

In summary, Michelle suggested that students neglected completing the longer readings, and she

alluded that there was perhaps an unreasonable amount of work assigned for that particular

week. Michelle later on added that teaching a tutorial session was difficult when students failed

to have read the readings for that week. She said, "Like that was another one of my challenges at

the beginning, when you got a class of 25 first year students and none of them had done the

reading how do you have a discussion with this group of people, you have no common ground to

talk around" (Michelle, Group Interview, December 3, 2014). She also stated, "Toward the

middle of the semester I realized they weren't really doing the reading or even listening to the

podcasts" (Michelle, Group Interview, December 3, 2014). The TA explained that because the

majority of students were not completing assigned online course work, this lead to poor tutorial

participation and negatively affected the learning climate in class.

### 4.2.4 Summary of Research Question Two

The second research question examined the types of technological choices the instructor

made when designing and teaching a blended course in art history and how students responded to

these decisions. The instructor's first fundamental technological choice was separating the course

and tutorial sites in Moodle. Students identified that logging-into two sites for course work as

inconvenient and confusing. In general, some students identified the use and role of the LMS in

their learning as a significant challenge and an obstacle. Some of the common difficulties were that students were not used to heavily relying on a web site for learning on a weekly basis, accessing and downloading course content, submitting assignments for grading, and understanding how to find comments and grades for their work in the virtual environment. While the review and analysis of the course site demonstrated a visually appealing and logically sequenced organization of course content, most of the tutorial pages did not display visual consistency and coherent navigation. The analysis of the data also revealed that TAs hired to teach blended courses should receive additional and on-going training and assistance from the course instructor, an instructional designer, or an educational developer on using the LMS, which should be tailored specifically to the needs and requirements of the course. They require better and more readily available technical and pedagogical support provided by their home institutions in order to help them in teaching throughout the term/year. For instance, because the instructor asked the TAs to use Turnitin software to grade one of the assignments, it became a significant challenge faced by both students and TAs. TA-encountered barriers included struggling with understanding how to properly use the technology for marking student submissions, and a central student-encountered barrier was submitting the assignment. Additional technology training for TAs and students (Buckley & Cowap, 2013; Kim & Bonk, 2006) and an orientation on specific software used in the course is essential.

The instructor's second significant technological choice was to create lecture podcasts, which were MP4 files that he uploaded in Moodle. These podcasts were used to teach course content and deliver assignment instructions. The finding that the instructor needed technological support to develop (e.g., how to use software to create lecture podcasts) and teach the course is in line with faculty-encountered challenges underlined in previous studies (Arabasz & Baker, 2003;

Garrison & Vaughan, 2013). In the course there was a pre-recorded audio-tour podcast that students were asked to download to a mobile device and listen to at a museum site simultaneously as they were viewing artworks. The finding that students encountered technical challenges with downloading the audio-tour podcast onto their mobile devices is consistent with literature (e.g., Edirisingha & Salmon, 2007; O'Bannon et al., 2011). Additionally, using mobile devices for educational purposes was beneficial for some students and it enhanced their learning experience. In other words, listening to the instructor's pre-recorded lecture on their phones concurrently while viewing artworks at the museum was beneficial. Students indicated that lecture podcasts, as also discussed in the first research question, offered them with flexibility of time and space that was beneficial to their learning, and the opportunity to view art at the museum enriched their overall learning experience and was an enjoyable aspect in the course.

Regarding the instructor's decision to communicate assignment guidelines in the podcasts, students reported that it was challenging to understand the instructions and requirements for the course assessments in this format. This also negatively affected their satisfaction in the course. Some students' accounts revealed that podcasting may not be the most effective format to communicate assignment instructions and that students need more support in their learning and comprehension (e.g., discussion forum with the instructor on assignment-related questions, synchronous communication/virtual office hours, or a face-to-face lecture). This finding echoes Bassili's (2008) assertion that students may prefer to attend an in class lecture rather than learn using another format of communication and technology (e.g., PowerPoint slides, audio-visual podcast) when learning difficult content. It is, however, contradictory to a previous study by Traphagan and colleagues (2009), who found that students considered podcasts as effective as, or more useful, to an in-class lecture.

162

Concerning the instructor's third major decision to upload course readings in the PDF format in Moodle, students' and TAs' responses revealed that the convenience and free access to readings online on the LMS, and particularly the ability to download onto and read on mobile devices, were key advantages of digital readings. However, some students indicated that they did not read the longer readings and preferred reading paper copies. They specified that reading longer readings online was challenging and distracting. This is consistent with previous studies that examined students' studying habits and preferences of print versus digital readings (Ji et al., 2014; Kaznowska et al., 2011; Mizrachi, 2015). Additionally, TAs and students reported that participation and discussion in tutorials suffered as a result of students' neglecting to read the assigned readings. It may be more effective to provide students with both paper and electronic format choices of the assigned readings (e.g., George-Palilonis & Filak, 2009). That way, students can choose between the two formats and this may improve student motivation to complete assigned work.

## 4.3 Research Question Three: Student Engagement

In this section, I discuss the research findings concerning the third research question stated below:

RQ3: What characteristics/aspects of the course are associated with engagement?

In order to analyse the third research question, interview transcripts with the instructor, TAs and students, field notes, and the course website were analysed. The following is a discussion of those findings.

### 4.3.1 Engaging and disengaging aspects in online and in class instruction

#### 4.3.1.1 Online lectures and student engagement

Data analysis from student interviews revealed information concerning their engagement with online lectures. Following is a discussion of factors that impacted student motivation and engagement when learning with lecture podcasts based on transcript analysis.

Duration of lecture podcasts was a substantial factor that affected student engagement. When asked whether the online components were engaging, one student said:

> With the online part, it depends what's it about because I find some of the lectures are a
> bit dry so it's hard to keep engaged and I won't, especially if it's an hour long and by the
> end it's still not interesting then I kind of loose focus. But then there's some that if they
> are about interesting movement that I find definitely more engaging, so it's topic related
> when it comes to the lectures online. (Danielle, Interview, November 20, 2014)

164

The student stated that it was difficult to stay motivated when listening to the lectures online, and it was particularly challenging with longer podcasts. She indicated that her engagement with lecture podcasts depended to the topic being presented. That is, she was more motivated to learn when the lecture focused on a specific subject matter (e.g., a particular artistic movement like Dutch Baroque).

Several students reported that the length of the lecture – as in, shorter (i.e., 20-30 minutes) versus longer (i.e., 1-hour to 1-hour and 30 minutes) podcasts – was a significant factor in their engagement. They stated that it was easier to stay focused on shorter lectures, and that longer lectures made it difficult to concentrate, absorb information, and stay motivated. This supports Salmon's (2013) advice to take time into consideration as an important aspect in course design and facilitation of content online. It is essential to divide especially lengthy lecture recordings into smaller learning portions. This also echoes Chickering and Gamson's (1987) fifth principle (i.e., emphasizes time on task) for good practice in undergraduate education. Instructors should allocate realistic amount of time per activity and manageable time blocks per task for students to stay focused and engaged in learning. In other words, each online lecture or podcast should present material totaling a reasonable amount of time to motivate student learning and engagement. That is to say, longer podcasts (i.e., exceeding 20 minutes in length) hindered student learning and as a result negatively affected their engagement. Studies show that podcasts longer than 15 minutes may decrease student attention and comprehension (e.g., Carvalho, et al., 2009).

Students discussed other aspects that negatively influenced their engagement when learning online. One student described her experience, and she said: "sometimes even though I can like pause and continue I sometimes lose focus, especially because I'm at home and I'm kind

of relaxed and I do get distracted a lot more and it's hard for me to focus" (Samantha, Group Interview, November 12, 2014). She explained that it was challenging to keep focused when listening to lectures from home as it created an informal, less engaging atmosphere where it was easy to lose focus and get distracted (as opposed to a classroom setting). Technology-generated interruptions was another aspect that made it harder to pay attention to the podcast. For example, Harley said, "Because I find that for me personally, I can, there's more distractions when you're on a computer, like there's social media, there's notifications, there's music playing in the background, like I think it's very easy to get distracted" (Harley, Group Interview, November 6, 2014). She stated that it was challenging to keep on task because of social media and other applications available on the computer. Similarly, other studies demonstrate that students tend to multitask as they are participating in learning activities (e.g., texting, social media, eating) (Manwaring et al., 2017), which can negatively affect their engagement. Winter and colleagues (2009), for instance, in their study of a group of graduate students' e-learning experiences, found that a number of students were distracted by non-learning applications (e.g., personal email, Facebook) when using computers for learning purposes.

A key feature of podcasts that impacted student attention was the speaker's voice. For instance, one student said, "[The Instructor's] voice is weirdly soothing it's hard to pay attention even with the PowerPoints (Jane, Group Interview, November 6, 2014), and another said, "[the instructor] has a really soothing voice and sometimes when you get tired it's just kind of hard to get into it" (Miranda, Group Interview, November 13, 2014). The students stated that the instructor's pre-recorded voice influenced their level of attentiveness, and made it harder to concentrate on the presentation.

Additionally, the instructor included podcasts with guest speakers, who were subject specialists on topics covered in class. In discussing the types of teaching methods used, the instructor described recording interviews with three of his colleagues. He explained:

> I also realized of course right away that working with audio that I could include interviews with people. So I interviewed some of my colleagues in lectures, which I really liked being able to insert that content in, so [when] I talked about Marcel Duchamp I got my colleague [professor's name], who, that's his specialty to give a lecture on the readymade, I got my colleague [professor's name] to talk about some curatorial issues because she's got some background in curating, and I got, I interviewed professor [name] about classical and Gothic heritage in [the city] so helping students understand why they're seeing columns or pointed arches, or things like that around the city and what the sources of those are and why they appear and so I did that as a kind of interview where we kind of, I ask him questions and he would follow up and explain things and suggest buildings students can look at and that sort of thing. (Raphael, December 4, Interview, 2014)

To summarize, the instructor posted podcasts that presented interviews with guest scholars on topics examined in class as part of the course curriculum. For example, in Week 11 of the course there was a podcast interview with a university professor on the topic of Canadian (Gothic) architecture. Regarding the instructor's decision to use guest speakers in podcasts some students thought that the speakers' voices on these podcasts were unengaging. One student said, "Even with like the lectures, some certain speakers, their voice was just so monotone…it was really hard to be interested" (Rihanna, Group Interview, November 5, 2014). Rihanna implied that her motivation to learn and interest level decreased as a result of the speakers' tone and manner of presentation in the podcasts. Literature shows that the role of the speaker's voice is important to

maintain a degree of energy in the recording to sustain the listeners' attention (Carvalho, et al., 2009), and in computer-mediated presentations the prerecorded voice can positively or negatively impact student learning (Mayer, 2009).

Factors that influenced student engagement in online lectures included length of the podcast, interest in a particular topic being presented in the podcast, learning environment (i.e., learning at home versus in a classroom), technology-generated distractions (e.g., social media notifications), and the pre-recorded speakers' voices in the podcasts.

### 4.3.1.2  Lack of teaching presence in online learning

A central theme that emerged out of the discussion during interviews with students was the lack of teaching presence in the course, which impacted their engagement. Teaching presence, as described in Chapter Two, is the third key component of the Community of Inquiry model, and is defined as "the design, facilitation and direction of cognitive and social processes for the purpose of realizing personally meaningful and educationally worthwhile learning outcomes" (Anderson et al., 2001, p. 5). Data analysis revealed that in the blended course under examination in this study, the instructor's interaction with students decreased. This finding contrasts with previous research by Aycock and colleagues (2002) who found that typically there is increased interaction between faculty and students in blended courses.

From the student perspective, a major negative consequence and outcome of the blended course design of this course (i.e., no face-to-face lectures) was the limited interaction with the instructor throughout the term. During interviews, several students discussed that they relied on their TAs when they had questions or encountered challenges in the course. For example, one student said:

With the instructor, he just, he'll like listen to the lectures with his voice and he put all

that together, they're good lectures and everything but it's like he's not even teaching me,

kind of, like he put these together but I feel like he's not really a presence in the course so

I don't feel like I would be able to ask him questions and stuff I would just go to my TA.

I find [the TA's] been really helpful both with questions I've had when I've talked to her

in class or emailed her, and lots of other people like ask her questions about Moodle or

assignments and stuff and she's usually pretty helpful and knows the answers. (Danielle,

Interview, November 20, 2014)

Danielle suggested that the instructor did not have a strong presence in the course and relied on

her TA for help when she had questions. On the same note, another student described, and she

said:

Like [the instructor] makes you think and then there's certain things that's just like I've

never heard of this before, I donno, like…during the when I do my notes, I have

questions and put my questions aside because just like he's not gonna answer all of them

but like sometimes he'll email me back and answer some questions but most of my

questions I go to my TA and I'll ask her. (Jasmine, Group Interview, November 13,

2014)

The student implied that a downside to online learning was that she could not easily ask the

instructor questions, and would have to email him to clarify her concerns. The need to receive

immediate responses to their course-related struggles was a key necessity. Jasmine spoke about

this aspect and she said:

My tutorial teacher whenever she asked any question or anything you get your answers,

you get your questions answered, but like if you have questions about the lecture, it's not

169

that easy to ask a question, you either have to email him or you gotta email the TA or

something like that, so I think it's more engaging, I'm more of a like a hands on person

than like a visual, so that's how I learn. (Jasmine, Group Interview, November 13, 2014)

Jasmine, like Danielle, turned to her TA for help since she could get a response instantaneously

from her TA in class. She implied that having the in-person interaction with the TA was more

engaging, given that she could see the person teaching. Additionally, student accounts of how

they managed their learning challenges indicate that students wanted their questions answered

quickly and they felt that they did not have immediate access to the professor. Their TA was

someone they saw each week and was the person of contact in the course. This lack of

interaction with the instructor was seen by some students as a major inconvenience and

disadvantage, and they felt it reduced their engagement. With regard to good practice, frequent

contact between students and the instructor is of high importance, and it is the most important

factor in student motivation (Chickering & Gamson, 1987; Chickering & Ehrmann, 1996). In

direct correlation to this viewpoint, research indicates that an important factor related to students'

satisfaction in blended courses is interaction between students and their instructor (Fedynich et

al., 2015) and maintaining constant access to the instructor (Martinez-Caro & Campuzano-

Bolarin, 2011).

The instructor was asked whether he thought students were engaged in the online and

face-to-face activities in the course. He said:

I really count on my TA's to give me that information because I really don't see it, I have

no way to see it, that's weird. It is a strange thing, you can tell by the exam results to a

certain extent, you can tell by other things, whether people have been keeping up, but

really mostly I count on touching base with the TAs and finding out how they think

170

things are going, and within a big intro class for non-majors, of course they'll be some

keener students who'll play right in there, they'll be others who try to nail off their credit,

it's always in that kind of way. (Raphael, Interview, December 4, 2014)

Surprisingly, the instructor's response indicates that he fully depended on his TAs to inform him

how students were doing in the course. This implies that the instructor was uncertain regarding

levels of student engagement or lack of engagement in their learning. This also reinforces

students' responses regarding the lack of teaching presence. Considering that all of the lectures

in the course were posted on Moodle and there was no discussion forum on the LMS, further

isolated the instructor from the students. These factors substantially reduced the instructor's

presence in the course.

In following with previous literature where scholars stress the significance of teaching

presence in online and blended courses to provide and sustain effective online learning and need

for instructors to continuously support and mediate student learning (Anderson et al., 2001;

Salmon, 2013), data analysis revealed that the instructor did not fully demonstrate teacher

presence in this blended course. Teaching presence is an essential element in facilitating a strong

community of inquiry in blended courses, and a central indicator of teaching presence is

facilitating and guiding reflection and discourse (Garrison et al., 2000), which according to the

findings in this study were not successfully met. Similarly to the point cited earlier made by

Garrison and colleagues (2000), when they wrote that "The elements of a community of inquiry

can enhance or inhibit the quality of the educational experience and learning outcomes" (p. 92),

the lack of teaching presence in this course hindered the quality of the educational experience of

learners in this course.

To fulfill the teacher's roles and responsibilities more efficiently and meet students' expectations and needs in this course, there needed to be improved means of communication between the instructor and students. For example, the instructor could have connected with students in synchronous communication in a web chat during set hours (e.g., virtual office hours every week to answer student questions and concerns in a chatroom). Faculty's correspondence with students through email and Skype can enhance student learning and success with courses that are online (Elias, 2010) or that have substantial online components like the course in this study. Incorporating external to the LMS tools, like social media sites (e.g., Facebook, Twitter), for communication purposes, has the potential to encourage and support interaction between the instructor and students (e.g., Junco et al., 2011; Salmon, 2013). Online interaction between the instructor and his or her students supports the student-teacher relationship, provides motivation and encouragement to students, and establishes an identity of the teaching body to the students (Brown, 2009).

### 4.3.1.3  Tutorials and student engagement

Student reported aspects concerning their engagement in face-to-face tutorials. These included having a more formal learning atmosphere (as opposed to learning online/at home), having an instructor (i.e., TA) in front of them teaching (e.g., more pressure to pay attention), and having interaction in the tutorials. A major benefit of having in class meetings, according to some students, was the ability to ask questions in real-time and engage with peers and TA. For example, Samantha, in answering the question on whether she found the face-to-face and online course components engaging, said that her tutorial was an engaging component in the blended course. She said:

I actually really like my tutorial because my TA she usually takes a look at the lecture as well and she usually just clarifies certain things that she thinks people are confused about so she'll, if there's a big list of definitions she'll clarify too just specific fives that we need for our exam, and people ask a lot of questions, I as well ask a lot of questions so I actually enjoy both [the online and face-to-face] aspects of it a lot. (Samantha, Group Interview, November 12, 2014)

According to the student's description, her TA's method of identifying and clarifying key concepts and essential definitions from online lectures was a beneficial way to help students understand content and engage them in discussion during tutorials. Another student discussed how she felt most engaged in a tutorial session in which students were asked to discuss the readings and critique artworks. She said, "I feel that the face-to-face is a lot more engaging but, or like simple note taking and what not, where the online lectures I feel like is kind of neutral…you know, do you understand what I mean?  Because I would just need my notes to understand the basic concepts, but it's not engaging" (Sadie, Interview, November 3, 2014). The student suggested that in class learning was more engaging than the online lecture podcast. A different student also described how learning in class with peers was more engaging, and she said:

Well, definitely like you learn stuff on the online lectures, but when you get to the tutorial you go more in depth with it, in depth, I think, because you get like more opinions from other people, not just [the instructor]. Because in my, I remember, we did like a little debate on whether art should be kept in museums or not, and we just went back and forth argued the sides, and I don't know, I just learned more of an understanding than I would have just with the online lecture. (Emma, Group Interview, November 3, 2014).

173

Emma explained that learning with a TA and classmates engaged her more in learning as a result of stimulating in class discussion. Similar results regarding how peer interaction activities increase student engagement were reported by Manwaring et al. (2017).

One student spoke about how she was more engaged in face-to-face learning because there was a person physically there teaching, and in online learning, as previously discussed, there could be various distractions. She said:

> I think I actually personally am more engaged when there's a person there rather than online…if you're in person, in face to face learning, you almost have to devote your attention to the person speaking, right? You want to listen more…I'd say probably more engaged when there's a person there vs. online. (Harley, Group Interview, November 6, 2014)

The student implied that she was more engaged in a face-to-face learning format as opposed to the online format. Harley explained that learning from her TA demanded her attention. In comparing between whether online or face-to-face was more engaging, Jasmine also thought that learning in class was more engaging. She said, "I'd say the tutorial is more engaging because you actually get to see the person, like realistically than like on a computer screen" (Jasmine, Group Interview, November 13, 2014). The students implied that learning online was less engaging than learning from a teacher in a classroom environment. The results indicated that students viewed tutorials to be more engaging than learning online, which supports Farley and colleagues' (2011) finding that undergraduate students have a stronger preference for face-to-face learning. In a research study done by Banerjee (2011), the author found that the majority of students did not think that technology increased engagement in blended courses. Banerjee noted that online technologies may not be enough developed to achieve student goals of understanding course

material, and a key remaining challenge for faculty and institutions of higher learning that prevails is continually evaluating and monitoring how effectively, how much, and where online methods are used. I agree with Banerjee's contention that the face-to-face modality may remain the preferred medium of instruction for some disciplines or certain course components.

Students' and TAs' accounts of student engagement in tutorials demonstrated that engagement in tutorials co-depended on all of the student-participants doing the assigned online course work (i.e., weekly lecture podcast and reading(s)) outside of tutorial time. Some students noted that attending tutorials in which their peers came prepared – as in, have read the readings and listened to the lecture podcast – were particularly engaging. Alternatively, students described that the discussion was not enriching when put into groups or when discussing material as a class because many students had not done the readings or watched the lectures intended for that week. Those tutorials, as a result, were considered uninteresting and unengaging. In one tutorial session I observed, for instance, the TA asked students whether they have listened to the weekly podcast and did the readings. I noted that surprisingly only two students raised their hands to show they have completed the online components and came prepared to tutorial (Field Notes, October 16, 2014). (Recall the discussion in the first research question regarding how many students did not complete the lecture podcasts in section *4.1.1.1 Students' responses*). In direct connection to this outcome, one student said, "Actually the problem that I have with it I think is that I would show up to class prepared where you'd be put into groups and I was prepared but other people weren't and so there's a weird sort of thing where there definitely isn't this sense we all know the material" (Jeff, Interview, November 11, 2014). The same student, however, gave an example that in one tutorial session there was a very good discussion happening when the majority, if not

all of his peers, came prepared to class. He also stated that this exchange of ideas and information between classmates benefited his learning.

The TAs were asked whether they thought students were engaged in the course. As described above, the instructor admitted that whether students were engaged in the course was information he relied on the TAs to provide him with, reasoning that he had no way of seeing that. The TAs discussed students' preparedness and participation in tutorials. They described how the majority of students who were attending tutorials failed to come prepared to discuss the course material, which made it difficult and challenging to lead tutorial discussion. They felt that some students handled the independent work load better than others and it showed in the tutorial discussions and projects. One TA explained that the exceptional students were the ones listening to the online lectures. She said:

> There was a few, the exceptional students were; I don't think that the non-exceptional students, like the top 10% of the class was for sure. But the problem, the problem too that that kind of dictated where you ranked. If you listened to the lectures and you could speak about them in class you were instantly one of the best students, I was like it should be entry state, if you listened to the lecture like that was entry level, no it was like if you did it then immediately you are one of the best students in the class which is kind of problematic. Like you didn't have to say anything that was mind blowing, you just had to say something to show that you read it. (Daria, Group Interview, December 3, 2014)

Daria stated that the top 10 percent of her class that attended tutorials were students who listened to the lectures and perhaps read (a portion of) the readings. She stipulated that students, however, were not expected to have insightful ideas. The minimal expectation has been met given that this small group of students came prepared to engage in discussion on a given topic.

Another TA described that only half the students would attend classes regularly. The declining attendance in some of the tutorial sessions was also observed on the field (e.g., Field Notes, November 26, 2014). Michelle said, "They got more engaged towards the end as attendance dropped; it's the ones that were not interested in participating didn't bother showing up to class anymore. They didn't bother to do things, which is fine" (Michelle, Group Interview, December 3, 2014). She later added about engagement in her tutorials:

> I was really surprised at how rich the engagement was towards the end of this semester…I mean for me it was more about quality over quantity I mean maybe I had less students engaging and talking on a regular basis but through the group work I managed to get even the really quiet students to sometimes say things and talk about their points. Because like I said I would break them into individuals and then go around the class and ask them to list a couple of points and then sometimes have multiple students talking about the same thing and they would add to one another's discussions. And they all brought in good points even if they weren't listening to the podcast or doing the readings, like they were, like I asked them to bring their own ideas into it, so I thought it was really successful in terms of getting them to do a bit of critical thinking and talk about their own ideas and apply it to the course material in whatever way that they could. (Michelle, Group Interview, December 3, 2014)

Michelle suggested that even though there was a small number of students attending tutorials, the students who were present worked well in groups and were engaged in discussion. On a similar note, Audrey said, "Also it depends on who [is] present that week, I mean there are a few people, always talk, like talking. Today in tutorial […] we missed those few people who try to engage in discussion so I think that was another dynamic, that people are so low in energy that no one wants to do anything" (Audrey, Interview, December 4, 2014). The TA explained that the level

of discussion or degree of student engagement changed based on the amount of people who came to class as well as whether the students who normally participated attended. Field note observations from Audrey's tutorials demonstrated that student participation did indeed fluctuate and that generally the same students would take part in discussion during tutorials.

Student accounts regarding tutorials indicated that they viewed learning in class with their peers and a TA more engaging than online learning. Tutorials were beneficial to review and understand lecture content through discussion, and they were particularly engaging when students were asked to work with their peers. However, TAs disclosed that the majority of students who attended tutorials did not complete assigned online activities, which made it challenging to lead discussion. Additionally, many students did not regularly attend tutorials. Low tutorial attendance was also reported by Farley et al. (2011) in their study, who found that a portion of students never prepared for tutorials.

#### 4.3.1.3.1 Technology use in tutorials and engagement

TA-reported data and analysis of field note observations revealed that the integration of technology in tutorials benefited student engagement and learning. Refer to Table 7 for a breakdown of TAs' use of and incorporation of technology in tutorials.

During most of the sessions observed on the field (using the Classroom Observation Checklist, see Appendix E) TAs used the projector, and it was used to engage students and enhance learning in the classroom. For instance, Audrey predominantly relied on PowerPoint presentations, and Michelle used MS Word and PDF programs to show images and text on

Table 7. *TAs' Use and Incorporation of Technology as Observed and Revealed in Interviews*

| Pseudonym | Instructional Methods Used/Integration of Technology | Source Data Collected |
|---|---|---|
| Michelle | PowerPoint<br>PDF slides with text and visuals<br>Internet (i.e., gallery websites, YouTube video, Google to show visual material)<br>PDF files of course readings<br>Moodle (how to submit an assignment using Turnitin by going to the Moodle page)<br>MS Word to project the group activity/assignment Slideshow | Field Notes and Interview |
| Daria | Personal Google Drive[a] | Interview |
| Audrey | PowerPoint text (e.g., notes, questions) and images<br>Internet gallery website, video clip<br>Short video clips (observed once or twice)<br>Shows course and tutorial pages on Moodle to show where students can find assignments, grades<br>Moodle[b] page to show/discuss assignment handout (e.g., PDF file) and rubric, exam handout, where to submit an assignment | Field Notes and Interview |

*Note*. Michelle's and Audrey's tutorials were observed.

[a] Daria explained in the interview that in her classroom the podium computer/equipment did not properly work or was set up. She could not open PowerPoints from Moodle.

[b] It has been observed that Audrey in most of the tutorials showed and referred students to the Moodle page.

screen in some of the tutorials. The TAs[21] accessed the Internet to show images, website links, and course and tutorial Moodle sites. Moodle was shown to students to remind and discuss assignments, handouts, and rubrics, as well as to demonstrate where to submit assignments in the LMS. Comparing the observations of the two TAs' tutorial sessions, Audrey more frequently than Michelle projected the Moodle course and tutorial sites during tutorials.

The TA's decision to project images on the screen appeared to enhance the student learning experience in the classroom. In one of the tutorials, for example, Michelle assigned students to work in small groups. She displayed an artwork on the screen and dimmed the lights in the room to help show the image. I observed that during this short exercise some students were taking notes, a couple of students were chatting about unrelated things, and one student got up and came up close to look at the image being projected (Field Notes, October 1, 2014). This suggests that some students were engaged in the exercise, yet a portion of the class were not fully concentrating during the said group activity.

TAs also asked students to use their technological devices for learning purposes during tutorials which benefited their engagement. One student described one of the ways in which his TA assigned activities that incorporated technology in an engaging and conducive manner. He said:

Like there was one week, I forget what we were studying,  I think it might have been the landscapes, where I had done the readings but there was a large majority of the class that hadn't and she said 'ok, well, why don't we take these topics, I've got copies here, find words, because this is a really wordy document, find terms that you really don't understand' and we wrote them all on the board and she said 'ok, we're gonna split you

---

[21] Namely, the three TAs that were interviewed (i.e., Audrey, Michelle, and Daria)

guys into groups and now you guys, you got computers you guys research this, you guys

research this, you guys research this, and so we went online and we found the documents

and what these concepts were in the reading, and then we all applied it later on what we

thought the reading was talking about, based on the people who had read it and I think

that cycled back, and gave a productive experience for those who hadn't it that week.

(Jeff, Interview, November 11, 2014)

The student suggested that this was a good example of a tutorial session in which his TA divided

the students into small groups and assigned them portions of the reading to research/work on

using technological devices and the web. According to Jeff, this group effort to work through a

reading was a productive and engaging learning experience. This indicates that his TA's decision

to ask students to use technology and integrate the Internet for in-class exercises encouraged

students to collaborate and work together. It appears to have been a productive and enriching

learning experience for the student in the particular tutorial session. This result supports other

studies that demonstrate active learning approaches to be more effective and beneficial to

learners (Exeter et al., 2010; Terenzini et al., 2001) (this was also examined in the first research

question, in section *4.1.3.2 Teaching-Assistants' methods of instruction and student responses*).

It also demonstrates how use of technologies in the classroom promotes non-hierarchical

educational methods and student collaboration and motivation in the visual arts discipline

(Baker, 2009; Donahue-Wallace et al., 2008).

During class I observed that students used technological devices, such as iPads, laptops,

and mobile phones for unrelated activities (e.g., browsing the web and engaging in social media),

and on occasion for related tutorial activities (e.g., looking up an image on the Internet for group

work) during class. In a tutorial session when media was used (e.g., a screening of a video and/or

an audio clip), students appeared engaged. They watched and listened to the clip(s), and did not chat with each other, however, they were rarely seen taking notes. Some students, however, took part in other off-task behaviours (e.g., sketching, sleeping), which implies decreased concentration and participation. Analysis of field notes demonstrated that students in Michelle's and Audrey's tutorials were perceived to be engaged in class. They took notes, looked over prepared notes, listened to the TA and to one another, and participated in discussion. They, at times, took notes (on paper or laptop) and most times did not talk to each other during class.

Overall, it appears that the TAs' decision to use and integrate technology for teaching purposes during tutorials enhanced student learning and benefited their engagement. Student attentiveness during smaller group activities that required them to incorporate technology seemed to promote engagement and motivation to stay-on-task. However, personal use of technological devices made students more inclined to be distracted and less focused, which was also reported by previous studies (Langan et al., 2016; Winter et al., 2009).

### 4.3.2   The effect of using Twitter as a course assessment on student engagement

#### 4.3.2.1   Assignment description and process

The instructor used the social media platform Twitter for one of the course's assignments in the fourth week of the course, which was entitled *Nuit Blanche Twitter Reporting*. As described in Chapter Two, Twitter seems to be one of the most popular and accessible tools (Java et al., 2007) that have become a useful technology and platform for interacting and engaging with learners and faculty in the educational context (Bista, 2015; Chawinga, 2017). Although some instructors have been experimenting with incorporating social media sites into course assignments in undergraduate performing and fine arts courses (e.g., Kearns, 2011), there

is an apparent lack of studies that examine the use of Twitter as the assignment media in introductory art history courses in higher education.

In the beginning of the term, students were asked to message their TAs through Moodle to give them a Twitter 'handle' (i.e., the name of the Twitter user) so that their TA could follow them on Twitter and grade the student's tweets. The instructor asked students to use their Twitter account (or create an account if they did not have one) for the purposes of this assignment to report, or tweet, their experiences and thoughts of an art event entitled *Nuit Blanche*, which took place on a specific day in the city. Surprisingly, the review of the course site revealed that there was no audio lecture podcast explaining the Twitter assignment to students (see Appendix J for the assignment handout). Based on the respective assignment handout, which listed the instructions, the instructor asked students to post two mini reviews on two separate artworks (which would be comprised of two to four tweets providing reasons on why students liked or disliked the work), and two or more tweets recommending artworks or other type of pointers or comments about their experience of the event. This comprised the grading scheme for this assignment. I have noted that two TAs discussed and mentioned key information (e.g., Twitter handle) of the Twitter assignment during their tutorial sessions (Field Notes, 2014). For example, one student discussed how his TA was helpful during the set up process of the Twitter account. He said, "We had to set up a Twitter account, like our name on Twitter, so that way it was just like if we asked her and said 'Did you manage to get it?' and she said 'yea'; so [the TA] was usually helpful in getting back and letting us know…she had our accounts there" (James, Interview, November 4, 2014). A training session on how to use the social media platform is an important step and should have been a component in the learning process in this course. In the training session students and TAs should have been taught how to use the specific tool (e.g., how

to sign up for an account, post/send tweets, use hashtags, follow a Twitter account) (Junco et al., 2011), and instructors should not assume that all students know how to use a given technology (Bista, 2015).

### 4.3.2.2    Instructor's decision to use Twitter

The instructor was asked what types of technologies and media he used to design and teach this blended course, and he discussed his objective in using Twitter as one of the course assessments. Raphael described the first time he assigned this assignment in the previous year(s), which also applies to the process in this year's course. He said:

> I never use social media I mean me myself, but I did use Twitter for one assignment and that was the Nuit Blanche assignment so I had them all go out and report from Nuit Blanche and direct them in the kind of tweets that they do, and the thing that I learned about that, about the technology side of that from doing it was, the first time I did it, I really was just using it as evidence that they were really out there and doing stuff, and I did guide them very much to, they were trying to report and evaluate what they're seeing partly to show me that they're there and thinking critically what they're looking at but also to help and guide other students to find things. (Raphael, Interview, December 4, 2014)

To summarize, he wanted students to tweet critical observations using Twitter on what they were seeing. Additionally, the instructor admitted that he did not use social media in his personal life, whereas some academic scholars use social media for personal uses as well as in teaching and professional ventures (Manca & Ranieri, 2016; Knight & Kaye, 2016).

Using Twitter for one of the course's assignments from the instructor's point of view was advantageous. He said that from a pedagogical standpoint, a positive aspect of teaching in a blended format was how Twitter was an effective medium to allow students to interact and engage with one another as well as get them to look at art. By having students tweet about their experiences allowed him to 'follow' students and validate that they were on site looking at art. The instructor created a specific hashtag for the assignment that students had to include in each of their tweets. When using this social media network users follow each other, are able to tweet or retweet a classmate's posts – repost another user's message, and have the option to add a hashtag to their tweets. Using the hashtag in Twitter allows users to search for all of the tweets under the specific hashtag. Creating a hashtag is an important step in using Twitter for learning purposes as it allows students to easily access and follow class conversations (Chawinga, 2017). One student described this aspect during the interview:

> If you just clicked on the hashtag, like everyone from 'Art in the City' you would be able to see what they are posting…you'd be able to go around and like just say 'oh this is really cool', you'd be like, 'ok, I wanna go there…that sounds cool'. So basically, I think the only reason [the instructor] did it on Twitter is so you could learn more and follow around like other people." (Emma, Group Interview, November 3, 2014)

Emma explained how using the designated hashtag enabled participants to see their classmates' tweets from the event and follow one another during the event. The instructor's goal was to have students help students as they were tweeting recommendations on what to see and where to find it, suggestions on what not to see, and so forth. Twitter and other social networking sites (e.g., Facebook, YouTube, SlideShare) allow users to communicate, share, publish, collaborate,

interact, and respond to user-generated content (e.g., by liking, following, and commenting) on links, images, videos, and these forums become sites of learning (Greenhow & Lewin, 2016).

### 4.3.2.3   Student engagement and Twitter

All of the tweets from the Twitter's Timeline under the specific hashtag were collected and copied into a PDF file and an Excel file. In the Excel file, I divided the data into three categories: 1) positive review/general comment; 2) negative review/comment; and 3) irrelevant comment. The first and second categories included students' posts of recommendations of, for instance, what to see or what to avoid in the art event. The analysis revealed that from a total of 286 students enrolled in the class (based on the beginning of term enrollment count), slightly over 240 students tweeted. This finding indicates that the majority of students participated in the assignment. The highest number of tweets by the same username was 33, and there were about 15 students who only tweeted once. The analysis of the content of the tweets shows that the majority of students who tweeted posted positive reviews of artworks exhibited at the event. However, with consideration to the instructor's guidelines, a number of tweets were found to be irrelevant (e.g., "So many food trucks"; "Starbucks Wi-Fi saved our life's!"). Refer to Table 8 for more examples. In addition to tweeting photos of artworks or performance pieces, some students also posted images of themselves, their friends, food they were eating, and so forth. The outcome in this study suggests that some students did not comprehend, or follow, the expectations of using the microblog for the assignment purposes and used it in a more informal manner. Hsu and Ching (2012) also reported that some students posted social tweets that were not derived from course work.

Table 8. *Analysis of Students' Tweets*

| Theme/Category | Examples of Student Tweets |
|---|---|
| Positive review/comment/ Recommendation | "I highly recommend seeing "[artwork title]" at city hall, as it leaves you with a sense of wonder and mystery" |
| | "Part 2-[artwork title] - is my favourite artwork from nuit Blanche. Each coloured shadows give us different ideas" |
| | "[Artwork title] feels like I'm crossing the rainbow bridge to Valhalla to meet the gods. Very nice piece." |
| | "part2, this piece composed by printed globe beach balls. Lights change color, walk through is a journey to the center of the earth" |
| | "Distortion at its finest! This hall of head sculptures was disturbingly realistic" |
| Negative review/comment/ Recommendation | "Waited in line for "[artwork title]" for 20 minutes, wasn't really worth seeing" |
| | "Lastly, I wasn't fond of the majority of the pieces being shown this year…" |
| | "This could've been one of the worst nuit Blanches…tweeting with 5 hours of sleep in me and some sore legs" |
| | "As I got closer the visual effect wasn't as appealing. Part 2.0." |
| | "Part4 I wouldn't recommend you go out of your way to see it. It's interesting, but doesn't hold you attention for long" |
| Irrelevant review/comment | "So many food trucks" |
| | "Starbucks Wi-Fi saved our life's!" |
| | "Had a great time last night at…it made my birthday exciting." |
| | "I wish the night of the festival was warmer!!" |
| | "Got home at 5:00AM because so many people on buses and subs" |
| | "Wow. Pulled pork steamed buns, coffee, and a Nutella crepe. This is the perfect way to end this great night!" |

In the analysis of student tweets, there were some retweets, likes, and reply tweets at other users' posts, which show that students, to some extent, interacted with one another in the virtual space. Surprisingly, I found that only four out of eight TAs tweeted, and two of the TAs tweeted more than once; the instructor did not tweet. Students may have been more motivated in engaging in synchronous conversation virtually with their instructor, TA, and classmates if the instructor had participated in the Twitter discussion by attending the art event and posting tweets and responding to students' tweets. A study by Dunlap and Lowenthal (2009), for instance, looked at the integration and use of Twitter into their online instructional and design and technology courses. Twitter, they found, provided students and instructors a "just-in-time" method of communication that a traditional learning management system could not, and faculty could respond to student issues quickly. In a course in which students do not get to interact with the instructor in a physical classroom, corresponding with students via Twitter could have enhanced social and teaching presence in the course. Social presence, as described in Chapter Two, is the first key component of the Community of Inquiry Framework, is defined "as the ability of participants in the Community of Inquiry to project their personal characteristics into the community, thereby presenting themselves to the other participants as 'real people.' The primary importance of this element is its function as a support for cognitive presence" (Garrison et al., 2000, p. 89). In other words, the instructor's and TA's participation or tweeting (i.e., synchronous posting and commenting) during the set time frame of the event/assignment, or interacting virtually in an asynchronous way (i.e., responding to student tweets after the event), could have increased the communication and knowledge-exchange between the teaching-team and students. This would have allowed students to ask questions and reply to, or tweet at, the instructor and TAs in real-time, and could have increased student participation and benefited

their engagement (Chawinga, 2017). Furthermore, students would have been able to receive specific assignment support or engage in part of a structured debate or forum with faculty, which they ranked as most important activities when using Twitter (Knight & Kaye, 2016). To reiterate a point made previously on the importance of instructor presence, contact between students and the instructor is a significant factor in student motivation (Chickering & Gamson, 1987), and Twitter can be a valuable tool to engage students in learning as well as enhance social and teaching presence (Bista, 2015; Dunlap & Lowenthal, 2009).

#### 4.3.2.3.1 Advantages of using Twitter in an art history course

From the instructor's perspective, a key positive and an engaging aspect of using Twitter was to be able to share and communicate with users. In following the assignment's guidelines, students posted recommendations and suggestions to one another as they were on site looking at art. Students tweeted recommendations of what art to see and which exhibits or installations to avoid. For example, one student tweeted, "Waited in line for "[artwork title]" for 20 minutes, wasn't really worth seeing" (Twitter Post, Oct. 4, 2014), and "I highly recommend seeing "[artwork title]" at city hall, as it leaves you with a sense of wonder and mystery" (Twitter Post, Oct. 5, 2014). Some students indicated that they enjoyed the Twitter assignment and felt it was an easy way to get marks. Receiving grades as part of the course assessment is a key student-attributed motivational factor for using Twitter reported by Chawinga (2017).

Some students discussed how the assignment allowed them to explore art in the city and it added to their satisfaction in the course. One student said, "I feel like I am satisfied [with the course] because I have learned stuff about art and it's been a successful process in that and also as part of the blended course, it kind of also gives you assignments that you go out into the city,

because it's art in the city so you actually get to go and experience more parts art, like we went to Nuit Blanche" (Danielle, Interview, November 20, 2014). Another student discussed this assignment and said, "In this particular course the online component also had assignments that you must physically go to these galleries, right? So in that aspect it was definitely engaging forcing you to actually explore the city, explore art in [the city], which was a unique experience for me because I never heard of Nuit Blanche until this year" (Harold, Group Interview, November 12, 2014). The students implied that this course assignment was a beneficial way to learn about art that enhanced their learning process. The finding in this study supports previous research on how a microblog like Twitter (Ebner, Lienhardt, Rohs, & Meyer, 2010; Kassens-Noor, 2012) and mobile devices can enrich and expand teaching and learning outside and beyond the classroom (Marinensi & Matera, 2013).

Designing innovative ways of assessing student work by means of social media sites like Twitter was found to be positively viewed by some students and added to their satisfaction in the course. One student said that her favorite part in the course was the Twitter component (Holly, Group Interview, November 12, 2014). Similarly, Bailey and colleagues (2015) found that the Twitter assessment in two introductory courses received positive comments and was the most popular assessment. In their study, they concluded that students preferred innovative assessments (i.e., Twitter posting). Hsu and Ching (2012) also reported positive responses from students towards using Twitter and mobile devices.

#### 4.3.2.3.2 Limitations of using Twitter in an art history course

During the interview the instructor spoke about the possibilities and limitations of using Twitter as a graded assessment in the course. He said:

190

What I noticed in the first night as I was watching these activities start to happen that students were tweeting all kinds of stuff that to me at first seemed really extraneous to what was going on. 'oh I'm having a shawarma getting all stocked up for Nuit Blanche', and I was kind of looking at that thinking why are you telling me this, like I don't care. But as it started to build up I kindda saw this is actually how Twitter works, it's this big aggregation of potentially trivial stuff but that kind of adds up. The thing when I really started to become aware of this, it was kind of cold, rainy night the first time we did it, and so there was a lot of information coming in of people being cold and that kind of …about the weather, and then people started writing back well you can go inside and see this. But what was interesting to me as someone who stayed home and watched it virtually was how much my senses were being engaged because of the trivial things people were reporting. (Raphael, Interview, December 4, 2014)

In short, the instructor indicated that he became aware of the ways in which Twitter was used by students in that they tweeted extraneous comments and unrelated things (e.g., posts about the weather or photos of food participants were eating) along with reviews of artworks and the exhibits. Raphael commented that he did not attend the event and followed students' tweets from home. This suggests that the instructor felt except from tweeting and virtually interacting with students, and he was not present to the same extent he obligated students to be in the assigned task (i.e., going to the sites and tweeting).

The instructor also discussed how he adjusted the assignment throughout the years of teaching this course with consideration to some drawbacks of using Twitter from an educational perspective. He said:

I was thinking of it as kind of a social sculpture or something that was being created by

having hundreds of people out there all kind reporting, map up where they are, suddenly

where they are you know all these kinds of things which you don't normally associate

with this kind of virtual that your senses are going to be engaged in that way. So when I

redid it the next year and made it explicit in the assignment that they were still expected

to you know report critically on what they are seeing obviously within very limited,

limitations of what that medium can do and yea, I asked them to send multiple messages

to kind of build up, yea. Part one, part two, part three, that sort of thing. But I also said

there that you get there a certain number of marks just for anything you tweet, some of

your tweets can be one liners, can be anything you want, just kind of to acknowledge

what Twitter is and recognize that that's kind of supposedly, pointless parts are also part

of it. That was me trying to grapple with that. (Raphael, Interview, December 4, 2014)

The instructor explained that, while students were by-and-large expected to tweet critical

comments and reviews about the art they were seeing, students would still receive marks for

simply tweeting something because of Twitter's limitations.

Two of the TA's discussed their experiences with this assignment in response to the

question whether they thought that students were engaged in the course. The response of one TA

was somewhat contradictory. Although at first Michelle said that most students got a perfect

grade on the assignment, she later added that she was surprised that many students did not do

well on the assignment and she failed them as a response to students not reading and following

the assignment instructions; Daria said that she failed many students as well. The analysis of

student tweets demonstrates that, in fact, there were students who did not follow or understand

the instructor's instructions, and as a result they tweeted irrelevant information, commented on

more than two or less than two artworks, did not provide reasons why they liked or did not like the selected work (i.e., positive/negative review), and did not recommend an artwork for classmates to see. This indicates that clearer instructions and expectations need to be communicated to students (Bista, 2015).

Although Twitter could be a useful tool in engaging students in learning (Junco, et al., 2011) and be a positive learning experience (Bista, 2015), some students discussed challenges associated with using Twitter. One student spoke about his struggle with making Tweets. He said:

> It was way back in the Nuit Blanche, I asked [the TA]…about ah one of the questions ah about the Nuit Blanche…like the tweets we had to make for that, and I was unsure about something and I asked her about it and never responded back (Travis, Group Interview, November 3, 2014).

The student implied that he was unsure about the process of making tweets and the TA was unaccommodating in this situation. The social media site allows users to post short messages that may include text, images, videos, links, and so forth. Twitter users can post text-based, images, and hyperlinks – each post or tweet, however, is restricted to 280 characters, which until 2017 was 140 characters per post.[22] Two students indicated that Twitting in 140 words or less was restrictive and challenging, given that the limited space to articulate thoughts in a written format may be constricting to some students (Bista, 2015; Preston, Jakubiec, Jones, & Earl, 2015). For example, Ethan said, "It was very restrictive sometimes" (Ethan, Group Interview, November 3, 2014). This student also said that he preferred to write an essay versus tweeting mini-reviews, and he added "I'm really good at writing essays. That's where I get all my marks…I'm not used

---

[22] The character limit on Twitter was set to 140 per post at the time the study took place, and the increase in character limit happened in 2017.

to like the 140 word limit or character limit" (Ethan, Group Interview, November 3, 2014).

During the same interview session, another student said, "I had a lot I wanted to say" (Travis,

Group Interview, November 3, 2014). Furthermore, one student tweeted, "ok wow that tweet was

really dumbed down, 140 limit is killing me here tbh" (Twitter Post, October 5, 2014). This

suggests that the limitation on the words or characters per post was a key barrier to some

students. As mentioned above, the instructor was aware of Twitter's capabilities as well as

limitations when designing and using the microblog as the assignment medium. Contrary to

Chawinga's (2017) insinuation that the restricted word count in Twitter is a student benefit that

promotes critical thinking in students, the finding in this study indicates that, though the enforced

word limit in Twitter required students to communicate their thoughts in a limited amount of

space, it was a key drawback in using this social media site.

A second central issue students discussed was not having data on their phones and

looking for places that had Wi-Fi. One of the central drawbacks of using Twitter is that users

may be charged fees for accessing Twitter on their cell phones (Dunlap & Lowenthal, 2009). The

instructor specified in the assignment's guidelines that in the case in which a student did not have

a mobile device with which he or she could tweet his or her findings, then she or he should tweet

by midnight of the following day. A couple of students confessed they tweeted from home in

order to avoid wasting phone data. For instance, Samiya said, "But then the limit, not limit, was

the due date for that assignment was later on, like the next day…like you could go home and just

type it up and figure it out, and then tweet it so (Samiya, Group Interview, November 3, 2014).

This indicates that some students did not tweet instantaneously from the event using their mobile

phones.

The instructor's decision to ask students to use Twitter to write, respond, or tweet, about their experiences as one of the course assessments was an innovative approach to engage students in a discussion on art. The data from the Twitter timeline showed that those students who participated in the assignment were overall engaged in the required activities (i.e., walking around the city, looking at art, and posting tweets). The majority of students who tweeted appeared to have followed the assignment's instructions (i.e., tweeting positive or negative reviews of artworks and recommendations). However, some students faced challenges in using Twitter on mobile devices during the said art event, which included the restricted character count per post/tweet and phone data/Internet access.

### 4.3.3   Student engagement with Moodle

#### 4.3.3.1   Learner engagement and interaction

The analysis of the course and tutorial sites shows that there were limited opportunities provided for students to participate in online activities. In the review of the course site using the Course Website Evaluation Rubric (see Appendix H) the score was six out of 15 in the *Learner engagement and interaction* category. This implies that the Moodle site showed little evidence of the criteria for adequate student-to-student, student-to-instructor, and student-to-content interaction, and that some resources needed to be presented more clearly and/or better developed.

The Moodle course site housed all of the course documents, links, and files meant for independent and self-directed learning, and the course and tutorial sites demonstrated limited opportunities for student-to-student and student-to-instructor interaction. There was no forum for students to post their questions and have a virtual interaction with the instructor in the course site. The only active forum on the course site was the "Course Announcement" forum meant for

the instructor to post critical course updates. Refer to Table 11 for the use of forums (i.e., categories and examples of types of posts made by the instructor and TAs) in the course and tutorial Moodle pages. There was little evidence to show opportunities for students to practice or master content and develop critical thinking and/or problem-solving skills (e.g., practice quizzes). Such learning activities needed to be incorporated into the course by the instructor. The evaluation revealed that there was little evidence of the criteria for effective student engagement in the LMS, and areas needed to be organized and managed better. This finding supports previous researchers' views that faculty require ongoing pedagogical and technological support throughout the various stages of course design, development, and implementation (Arabasz & Baker, 2003). Such support is also necessary for instructors (and institutions) after the implementation stage to gain insight from errors and mistakes made (Laurillard, 2002; Garrison & Vaughan, 2013).

The analysis of the tutorial sites shows that all of the TAs had an Announcement Forum, yet only two TAs took the initiative and created a forum designated and available to students to post questions, comments, and so forth (see Table 11). Recall the discussion in section *4.2.1.3 Tutorial sites in Moodle* where I discussed that TAs had limited guidance from the instructor in how to design their respective tutorial pages.

Table 9. *Use of Forums by the Instructor and TAs in Moodle (Count of Posts)*

| Pseudonym | Category of Forum (Total) and Examples of Types of Posts | Examples of Posts |
|---|---|---|
| Raphael | Course Announcements (8)<br>Welcome message; submission of an essay assignment; study slides | "Dear Art in the City Students: Welcome to Art in the City. I'm [Instructor Name], the Course Director. As you likely know this is a large course that has online lectures and activities, but also live tutorials where you will meet in smaller groups each week with a Teaching Assistant (or TA for short)…" |
| | | "Dear Art in the City Students, The images that you need to study for the slide identification component of the final exam are now up on moodle in the handout section…" |
| Michelle | Course Announcements (6)<br>Thesis statement; task for next week; lost & found<br><br>Class Discussion Forum (4)<br>Welcome; Twitter handles | "Hi everyone, I hope you are excited to head out to Nuit Blanche tonight. Don't forget to include the hashtag...in your assignment tweets. Additionally, if you are still feeling concerned about your thesis statements for the formal analyses, I'd like to recommend this upcoming workshop at the library…" |
| | | "Hi everyone, Just a reminder that I need you to send me a Twitter handle before the Nuit Blanche assignment on October 4. Please make sure you either message me your details through Moodle, or feel free to post it here if you don't mind sharing it publicly…" |
| Daria | Course Announcements (1)<br>Exam notes | "Hi all, A few quick notes to follow up on some questions that were raised on Monday. The exam will be in [location], …I will bring the assignments to the exam for those of you that have yet to pick them up…After discussion with [the professor] here are some further notes on [reading title] that may help with that question…" |
| Audrey | Course Announcements (16)<br>Museum visit; reminder; Twitter handle | "Hello everyone, Just a reminder: you will bring to the tutorial the image or description of the art work for your formal analysis, plus your thesis statement (if possible). And you will have listened to the lecture and done the reading for Week 3. See you tomorrow." |

| Jeanne | Course Announcements (5) Reminder; Twitter handles; gallery visits | "Contact me with any questions, or bring them to tutorial on Tuesday." |
| | | "Hi everyone, I just want to draw your attention the "Resources" section of the Tutorial Moodle page, which has some links you should check out that might help with writing the Formal Analysis…" |
| Arianna | Course Announcements (12) Welcome; week 3 reading; Formal analysis submission | "There was unanimous support in tutorial for an essay outline workshop. We will do that next week in tutorial. I've prepared a PDF with some instructions… I've created a Useful Links and Resources topic on our tutorial Moodle. Right now, you will find links to some writing resources that may be helpful to you for this or other assignments" |
| Carrie | Course Announcements (2) Twitter handles; Video | "Hello Everyone, The link to the [title of] video at the end of this week's lecture doesn't seem to be working for some people. Here is a vimeo link to an excerpt of the video…" |
| Sarah | Course Announcements (9); Forum (0) Welcome; information; formal analysis and Twitter | "To all Art in the City tutorial [X] participants- looking forward to seeing you tomorrow. We meet in [location name] at 9:30 a.m." |
| | | "A few points: All assignments are already on Moodle. Even the exam questions! My email address is [X] You can contact me though Moodle messaging or through e-mail. Remember to send me your Twitter handles by September 26th" |
| Suzanne | Course Announcements (4) Twitter; gallery assignment; essay study questions | "Hi folks, Just a reminder that your twitter handles are due today and need to be messaged to me via Moodle.  For those of you that have not yet sent them to me please do so immediately." |
| | | "Hi folks, On the final day of tutorial we had a little brainstorm session to create some potential answers for the short essay questions. I have received the outcomes of that exercise from two of the groups, (questions 1, 2, 7, and 8), which I have attached to this post…" |

TAs chose to actively use the announcement forum to virtually interact with their

students. For example, Audrey posted assignment and homework reminders and clarifications in

forums on her tutorial sites. In the third week of the term, she posted a message reminding

students to give her their Twitter handle in the upcoming tutorial or send it to her through

Moodle messaging in the course announcements forum.  Michelle was the only TA who attempted to conduct class discussion online, and while Sarah created a forum in Moodle (see Table 11), she did not post in it. Lack of student participation in Michelle's Class Discussion Forum demonstrates an absence of student engagement, given that online discussions were not a mandatory and graded assessment in the course. That is, students are not motivated to participate in ungraded/voluntary tasks (e.g., Chawinga, 2017).

### 4.3.3.2  Student support and resources

The analysis of the course and tutorial sites shows that there were inadequate student support and resources available. In the review of the course site using the Course Website Evaluation Rubric (see Appendix H) the score was five out of 15 points in the student support and resources category. This implies that the Moodle site showed little evidence of the criteria for adequate student support and resources, and that some resources needed to be presented more clearly and/or better developed.

The course site did not contain any information on the definition of a blended course, what it means to be a blended learner, and how to succeed in a blended course. The term 'blended' was not used on the course website or on the course outline. Under the course description heading in the course syllabus it stated that the course provided a mainly web-based introduction to art and that students would need to have constant access to a computer. The description was misleading for the following three reasons: 1) students were not informed about the particularities of blended learning; 2) it was not properly communicated to students how to be a successful learner in a blended course (which was an extremely important measure given that the course was geared to first-year students); and 3) what resources were available to them if

faced by learning or technical challenges. The site should include some online tutorials and

resources for students on how to succeed in a blended course. The instructor should explain to

students their responsibilities as students in a blended course, which is an important step in

eliminating potential barriers and ensuring student success (McGee & Reis, 2012).

The instructor provided limited course-specific resources, academic and technical support,

and institutional/program support and resources on Moodle. Some of the essential elements were

not present on the LMS, and these include the instructor's contact information and availability

information, a code of online conduct (i.e., netiquette expectations with regard to Moodle

discussions, email, and other forms of communication), instructions on how to access course

materials at a distance, technical competencies, and minimum learning skills. The teaching

team's contact information should be listed on the course syllabus (i.e., the instructor's office

telephone number was provided) and on the Moodle site, preferably in the beginning and on top

of the page. The course site should also include the instructor's biographical information and

picture, the instructor's and TAs' names, email addresses, (virtual) office hours, and tutorial

times and locations. The analysis of the course sites revealed that all of that information was

missing in Moodle.

I also observed that the course site did not display and provide links to the university's

academic support. A variety of resources related to the university's academic support (e.g.,

strategies for academic success) as well as links to library academic advising and the writing

centre on campus, and technical support resources (e.g., links to Moodle and other technology

tutorials, contact information for technical assistance) should be posted in a central area on the

course site. The tools available to students on the course page included 'Ask a Librarian' and

'My Librarian', which were online tools meant to assist students in research-oriented tasks. Refer

to the screenshot below (Figure 7) which shows the course homepage. In Moodle, the instructor should offer access to a comprehensive list of resources related to university and program policies, procedures, and regulations (i.e., academic integrity expectations, grading and attending policies, emergencies, etc.), and provide full contact information for department and program. None of this information was available in the LMS to students.
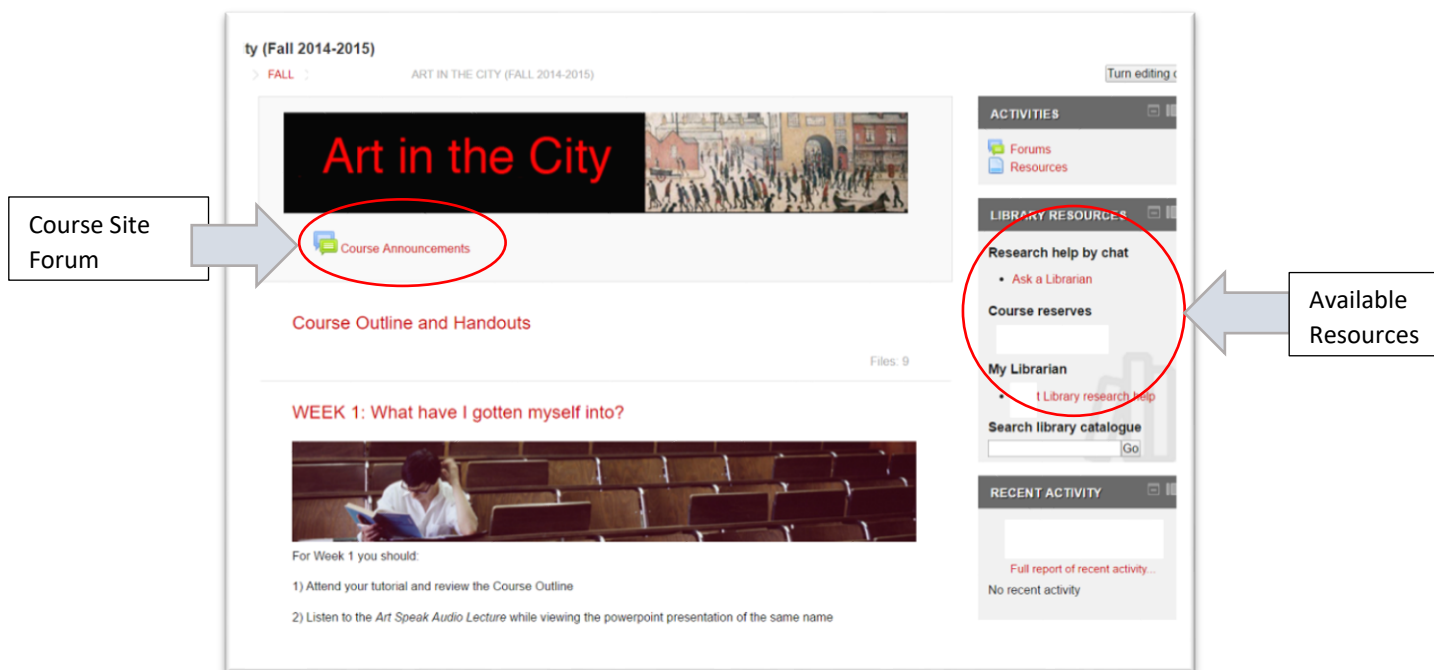


*Figure 7*. Screenshot of the course homepage in Moodle.

The review of tutorial pages in Moodle reveals that several TAs provided some supplemental material for students by including further links to websites, resource links to writing guides, and PowerPoint or PDF slides covered in tutorial sessions (see Figure 8). For instance, as discussed previously, Michelle uploaded PowerPoint or PDF files of (supplemental) information presented in tutorials into her tutorial sites. As the term progressed, however, she explained that she chose to discontinue with this method because she felt it was not helpful to

students in understanding and engaging with the course material. The analysis of the tutorial sites demonstrates that a limited number of TAs attempted to provide students with helpful tools to guide them or assist them in their research and writing. For instance, Michelle posted links to the academic integrity webpage (i.e., an e-learning resource outlining and explaining academic integrity policies and so forth), writing department and centre, ESL centre, and the counselling and disability service available at the university. Jeanne posted a variety of online resources, from websites such as getty.edu and duke.edu, to help students with writing about art history (see Figure 9). These resources, however, could be considered problematic given that the instructor and university may have had no control over the appropriateness and suitability of these links and sites for students. A fundamental step in course development is to pre- screen and approve all selected websites and external links to check their suitability, quality, and accessibility (Laurillard, 2002).
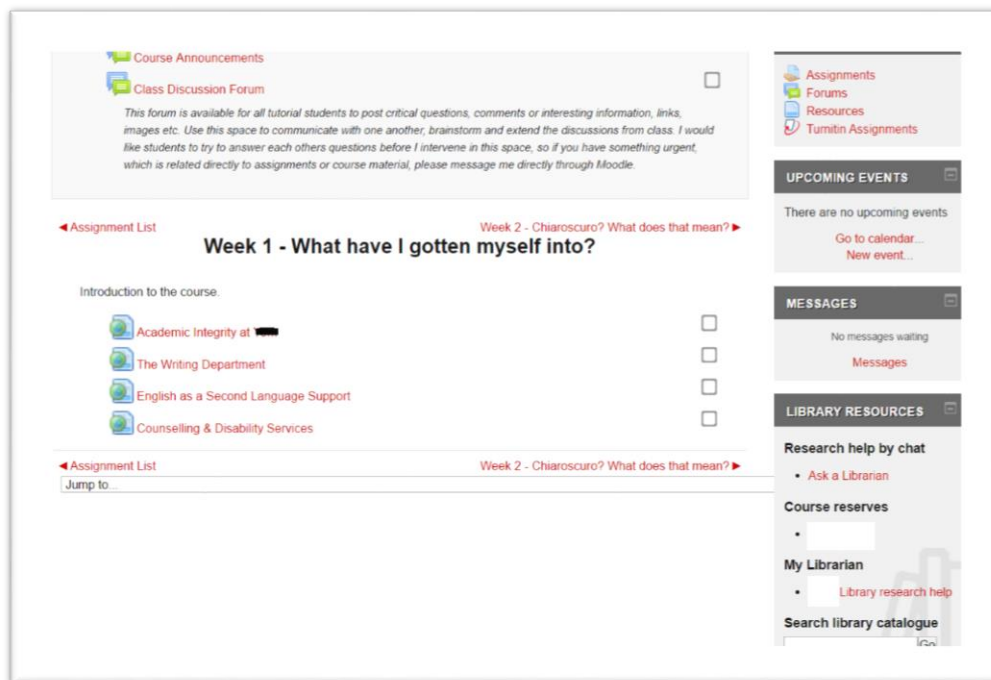


*Figure 8.* Screenshot of Michelle's tutorial site in Moodle.
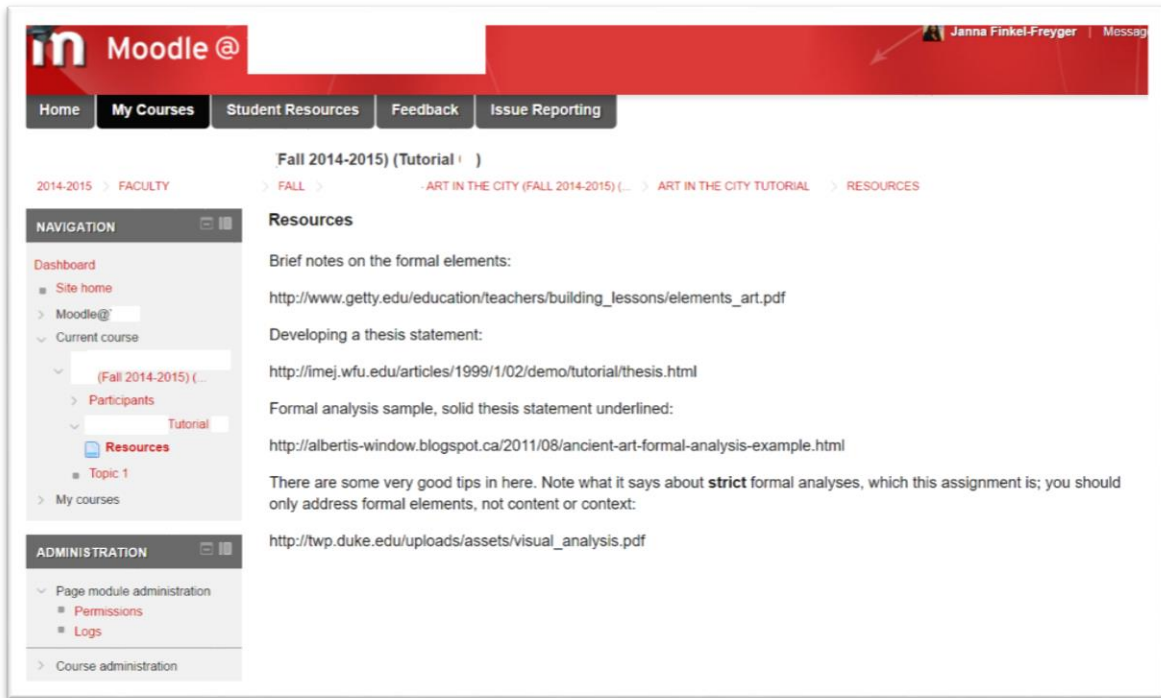
*Figure 9.* Screenshot of Jeanne's tutorial site in Moodle.

The analysis of the course and tutorial sites in Moodle demonstrates that the instructor provided minimal opportunities for interaction online and insufficient student academic and technical support. Additionally, students did not use the available to them online forums. This implies that they were possibly unaware of these functions (e.g., ability to post questions to the TA in a forum) or did not want to participate in ungraded and voluntarily tasks (i.e., post responses to TA's questions). These findings indicate that resources in the LMS need to be more clearly presented and communicated to increase student engagement with Moodle. It also suggests that the instructor required continuous support in the development and design stages of the course, and the teaching team needed ongoing pedagogical and technological support throughout the term.

### 4.3.4  Summary of Research Question Three

Research question three examined aspects of the course that were associated with student engagement. Student engagement in online lecture podcasts was found to be largely dependent on the length of a lecture podcast, voice of the speaker, and content presented. Students preferred shorter lectures because they thought it was easier to stay focused, whereas longer lectures reduced their attentiveness, motivation, and ability to learn. That is to say, longer podcasts (i.e., exceeding 20 minutes in length) decreased student attention, which is also emphasized by Carvalho and colleagues (2009) and are not recommended.

The pre-recorded voice of the speaker (i.e., the instructor and guest speakers) in podcasts was found to be a significant factor that impacted student attentiveness. For instance, students pointed out that a soothing speaker's voice was considered less engaging. Students' views concerning the instructor's decision to include podcasts with guest speakers was that speakers' voices in the recordings had a negative effect on their engagement.

A factor that negatively influenced some students' level of engagement when learning online was studying from home, which from a student perspective was a less formal learning environment. Additionally, studying on a computer made learners to be more susceptible to technology-produced distractions (e.g., accessing social media sites when studying), a finding also reported by Winter and colleagues (2009).

The lack of teaching presence impacted student engagement in the course. The student-to-teacher and teacher-to-student interaction were drastically decreased as a result of course design (e.g., fully online lectures and absence of a discussion forum). TAs' responsibilities, therefore, increased considering that students relied on their TAs for guidance and help to resolve a variety of course-related issues. The reduced contact between the instructor and

students was seen as a key disadvantage from the students' point of view. For example, some students said that they would have liked to be able to ask questions in real time and have them quickly answered by the instructor. Instructor-provided support to students on course-related issues helps students through difficult stages in their learning and keeps them motivated to continue working (Chickering & Gamson, 1987). Literature emphasizes that the most significant course site elements for learners in blended courses are reminders and announcements from the instructor (Ausburn, 2004) and prompt feedback (Chickering & Gamson, 1987; McGee & Reis, 2012). The evaluation of Moodle reveals that the sites demonstrated limited opportunities for instructor-to-student and student-to-instructor interaction, which minimized effective teaching presence. The course and tutorial sites also showed little evidence of the criteria for adequate student support and resources, and there were limited opportunities provided for students to participate in online activities. It was alarming to find that the instructor was unaware to what degree students were engaged in the course.

Students found tutorials to be engaging and provided them a more interactive and formal educational environment. They reported that learning in class was more engaging than online, given that they could receive instant responses to their questions and interact with peers and TA. This shows that students place high importance on receiving timely and prompt responses from a teacher to help them with their learning concerns. This supports previous studies that emphasized the importance of face-to-face learning as a key strength of blended learning and major benefit from student perspective (Brown, 2009) in helping them understand and learn course content. TAs and students reported that engagement in tutorial discussion essentially depended on student preparedness prior to attending tutorials. Students valued those tutorial sessions in which their classmates arrived prepared (i.e., listened and watched the assigned weekly podcast and read the

205

reading), and in class discussion enhanced their understanding and learning of course material. Those tutorials to which students came unprepared, on the other hand, were not as engaging or enriching. The interview results demonstrate how the majority of students did not prepare for tutorials. Similar results were reported by Farley and colleagues (2011), who found that a small percentage of students prepared for tutorials.

TAs' choice to use technology (e.g., projector to show images of artworks, course or tutorial Moodle pages, a text outline of an in-class group activity) in their teaching appeared to engage and enhance student learning. Student use of various technological devices, such as iPads, laptops, and mobile phones, that was observed on the field were noted to be for both related and unrelated to the course activities. This indicated mixed levels of engagement. More so, students' personal use of technologies in the classroom lead to self-inflicted distractions, which can be distracting to other people in the class (Langan et al., 2016).

The instructor's decision to use Twitter for one of the course assignments was viewed positively by some students and added to their satisfaction in the course. Data analysis of student tweets revealed that students were engaged in the intended instructor's assignment objectives. Using an innovative and alternative means to assess student work appeared to be a creative method to engage students in thinking and writing about art (i.e., student posting their short reviews on art on Twitter). Students' positive outlook regarding using Twitter as an assignment assessment in the course was also reported in previous studies (Bailey et al., 2015; Hsu & Ching, 2012). Two central student-reported challenges in using Twitter emerged in the analysis. These included the restrictions on the word count per tweet/post, and tweeting on mobile devices which required access to data or Wi-Fi on their phones. These possible disadvantages in using Twitter in higher education has been highlighted by other scholars as well (Bista, 2015; Dunlap &

Lowenthal, 2009). From the instructor perspective, a key drawback in using the social media site for pedagogical purposes was student postings that were unrelated to the assignment objective, an outcome in using Twitter also found by Hsu and Ching (2012) in their study.

This chapter presented an analysis of the findings that relate to the instructor's pedagogical and technological choices in designing and teaching the blended course in visual arts, the ways in which students responded to these decisions, and aspects of the course that engaged and motivated student in the learning process. Subsequently, in the following and final chapter of the dissertation I will summarize key conclusions drawn from the results, discuss limitations of this study, and lastly will make recommendations for future research on blended learning.

# 5 CHAPTER FIVE: SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This chapter summarizes conclusions based on the research questions and data collected, recommendations for future research are expressed, and following is a discussion of limitations of this study.

The purpose of this study was to discover and understand types of pedagogical choices, strategies, and educational technologies used to foster engagement and to generally benefit undergraduate students in blended fine arts courses in higher education. The review of the literature described that studies on blended learning (e.g., Boelens et al., 2017; Brown, 2009; Graham, 2013; Garrison & Vaughan, 2013) point out the need for research that would help deepen our understanding on blended pedagogical strategies and approaches in higher education that enhance student retention and help students succeed in blended courses, especially in under-investigated disciplines like the visual and performing arts. The literature review revealed that there is a noticeable lack of scholarship on blended learning methodologies and practices that focus on visual and performing arts in undergraduate and graduate education.

Existing research on blended learning shows that student perceptions of blended learning and learning experiences are an under-researched area in current literature. The focus of this dissertation, therefore, was aiming to expand the understanding on the current state of blended teaching practices in post-secondary education in visual and performing arts and add to the overall body of scholarship on blended learning in higher education.

The study aimed to answer the following three research questions:

1) What pedagogical choices does the instructor make when designing and teaching a blended fine arts course and how do students respond to them?
2) What technological choices does the instructor make when designing and teaching a blended fine arts course and how do students respond to them?
3) What characteristics/aspects of the course are associated with engagement?

The study was qualitative in design seeking out to discover students' perceptions to pedagogical and technological choices, as well as aspects of course design and implementation that may have affected their engagement in the course. The analysis of the data in this case study revealed that the instructor's pedagogical and technological decisions with regards to online and in-class course components affected face-to-face tutorial meetings and impacted student engagement and experience in the course. Engagement or lack of engagement with the course was affected by interaction with peers and TAs, and it was significantly influenced by the lack of interaction with the instructor in the virtual and classroom environment.

The method of addressing the research questions was by collecting and analyzing data from interview transcripts with the instructor, TAs, and students, my field notes of tutorial sessions, and the course and tutorial websites in Moodle, the course's LMS. The research study investigated an introductory non-studio undergraduate course in visual arts. The participants were sought out by first contacting the course instructor, who posted a message in the "Announcement Forum" in the course site seeking volunteers. Additionally, I recruited student-volunteers by attending tutorials. Students were randomly selected based on responding to me by

email and expressing interest in participating. There were a total of 24 students, three TAs, and the course instructor who were interviewed using semi-structured questions.

In the following section, I summarize conclusions based on the research questions and findings, and subsequently I express recommendations.

## 5.1    Conclusions and Recommendations

### 5.1.1    Research Question One: Pedagogical Choices

The first research question explored the types of pedagogical choices the instructor made when designing and teaching a blended course in art history and how students responded to these choices. In order to examine this research question, interview transcripts with the instructor, TAs and students, field notes, and the course website were analysed.

Regarding the instructor's first pedagogical decision (i.e., to create lecture podcasts that were audio-visual MP4 files), students reported major benefits were learning at their own pace and the flexibility it provided in their schedules. This finding is consistent with previous research by Walls and colleagues (2010), who also found that students benefited from being able to control and pace the learning process. This finding is also in line with other research on blended learning (Kim & Bonk, 2006; Moskal et al., 2013). A significant challenge reported by students was that note-taking took longer when compared to a face-to-face lecture. The importance of time as an important factor in the design, teaching, and studying of online lectures was revealed to be of key essence, and supports Salmon's (2013) view that time should be a major consideration for instructional designers and instructors when designing online learning activities.

The findings from interviews show that some students avoided completing online lectures. As previously emphasized by authors (e.g., Lavender et al., 2010), online learning involves self-regulation and self-motivation, which are skills that some students lacked. This finding supports views expressed by other scholars (Bates, 2013; Boelens et al., 2017; Lavender et al., 2010) that undergraduate students may be unprepared or that they do not possess discipline and time management skills needed in courses with substantial online components. Another, yet less probable, reasoning as to why some students did not complete assigned tasks may be because they thought these were optional. These results suggest that student learning and progression in the course need to be regularly monitored, for instance, by way of (practice or graded) quizzes, that orient towards completion of course components, such as online lecture podcasts. These could be completed at the end of a certain amount of podcasts, a topic or topics, or at the end of a module. Previous research (Boelens et al., 2017) also supports the notion that monitoring student learning process in the LMS is significant in blended learning courses (e.g., provide regular online assessments) and should be used to track learners' progress and presence. That way, instructors may be more informed about the students' learning process and challenging parts of the course, and may intervene if necessary.

The instructor's second pedagogical decision to schedule weekly one-hour tutorials on campus were viewed positively by some students. As discussed in Chapter Four, interviews with students and TAs revealed that TAs used different teaching approaches. This, as a result, influenced student opinions regarding their respective tutorial section. Based on interview data and field observations, most of the TAs used small group work activities as a main pedagogical method. Similarly to earlier studies (Farley, et al., 2011; Smyth, et al., 2012), students' most valued aspect of tutorial meetings was interaction with the TA and their classmates. They viewed

it to support their learning and to provide a social aspect in the educational process. This also

supports studies that examined the role and importance of providing learners with in class time in

courses delivered fully online or courses with substantial online components (Brown, 2009;

Garrison & Vaughan, 2013). The instructor's decision to have weekly tutorials in the course

throughout duration of the course allowed students to meet and interact with their peers and TA,

and is in line with principles of good practice in undergraduate education (Chickering &

Gamson, 1987). Promoting social interaction in blended learning courses is an important aspect

emphasized in recent literature (e.g., Boelens et al., 2017).

Findings show that student attitudes concerning the effectiveness of tutorial discussion

ranged. Discussion was considered beneficial because it helped students understand material and

difficult concepts covered in lecture podcasts and readings. A downside of tutorial discussion

was that it was a review of podcasts, lacked in critical insight, as well as had weak level of

student participation. This may suggest that TAs needed more direction in planning their tutorials

more effectively. For example, in the beginning of the term the instructor could have planned a

meeting with all of the TAs in which he addressed the types of methods and pedagogical

approaches he would have preferred them to use. He could have also provided them with an

outline detailing outcomes per each weekly topic. Additionally, the result that discussion in

tutorials may have lacked in insight or critical analysis may be related to the TAs' insufficient

pedagogical and subject matter expertise as well as their ability (or inability) to facilitate

engaging discussion on complex topics.

The lacking student participation in discussion was found to be related to student level of

preparation (i.e., a student listened to the weekly podcast and completed the assigned reading)

prior to attending tutorials. The finding, together with the finding regarding the first pedagogical

decision, implies that, although the instructor's intended sequence of instruction was to have

students complete the online lecture (and reading) prior to tutorials, some students either did not

complete the online activities (i.e., listened to the podcast after tutorials) or did not fulfil this

course requirement overall. Given that this blended course is geared towards first-year students,

this alludes to the probability that some university students, especially those in the first years of

their studies, lack in necessary skills (e.g., self-regulation, independence) to regulate their

learning. Another explanation to this finding may be that students benefited more by attending

class and learning from their TAs and with peers versus on their own from a computer. This may

also indicate that some students preferred face-to-face and instructor-to-student instruction rather

than the self-directed learning approach of online learning. These learners may benefit from in

class learning and the added comfort of being part of a community of learners. An alternative

explanation for this finding may be that the instructor did not clearly articulate the order in which

he intended students to experience the material. Students may have been confused or unsure

about the sequence of instruction.

Field trips to various art venues in the city, which constituted the instructor's third

pedagogical decision in designing and teaching the course, was considered a positive and

enriching aspect of the course by some students. This is consistent with other authors' standpoint

that students learning art history should be exposed to original works of art to help them engage

in critical dialogue and learning on art (e.g., Chiem, 2016). The possibility to schedule off-

campus learning activities is also a fundamental benefit of blended learning (Dziuban et al.,

2006). Given that these field trips were directly linked to course assignments, key student

reported barriers to fulfilling this course component included costs associated to enter these

cultural sites as well as difficulties in commuting to particular cultural establishments by specific

dates (i.e., have demanding and busy schedules due to school- and family-related commitments). These findings show that while students have positive views and value off-campus field trips to view artworks, these outside of class time activities placed additional time demands on learners. This may also suggest that time spent on field trips reduced time from other meaningful and compulsory tasks (e.g., lecture podcasts) in the course.

### 5.1.1.1 Recommendations

Based on the findings pertaining to research question one discussed in Chapter Four and summarized above, the following are recommendations for future iterations of the course or similar courses.

The findings regarding student-encountered challenges when learning online, namely that it was time-consuming to take notes from podcasts, it may be concluded that students would benefit from shorter podcasts. It is recommended that the length of podcasts should not exceed 20 minutes.

The conclusion drawn from the finding that students did not listen to assigned weekly podcasts as well as readings is that it is imperative to monitor and regulate the process of student learning in blended courses with substantial online components (e.g., all of the course lecture podcasts are available to students online). This can be achieved by frequently and regularly carrying out online assessments (e.g., quizzes), which can help students properly distribute their study time into portions and it will inform the instructor regarding student participation and progress in the course as well as their content-related challenges (Boelens et al., 2017).

Building on the recommendation that student learning process should be regularly monitored through the LMS, it may help with the other significant challenge in the course – the

lacking student preparation and participation in tutorials. Online assessments in the course throughout the term may help TAs to facilitate more engaging and effective tutorial discussion, seeing that more students would arrive prepared to class. This may also benefit students considering that more of their classmates would be informed prior to tutorials about course content, which may lead to more stimulating discussion and group work. In addition, it is suggested to schedule an initial meeting with the instructor and all of the TAs in the beginning of the course. During this meeting, the instructor can explain the course structure and features, and he may also provide supplementary direction for TAs. This would be especially helpful for those TAs who do not have prior teaching and teach-assisting experience at in blended courses at the post-secondary level. Communicating clear pedagogical guidelines to TAs hired to teach-assist in similar blended courses from the course director may be advantageous to students, seeing that they will be receiving a more standardized educational approach across the different tutorial sections.

These findings show that while students have positive views and value off-campus field trips to view artworks, these outside of class activities placed additional time demands on learners. This may also suggest that time spent on field trips reduced time from other meaningful and compulsory tasks (e.g., lecture podcasts) in the course. Based on the finding that visits to cultural institutions in the city for assignment-related objectives were time-constraining and may have taken away time from assigned online course work, it is recommended that time to complete off-campus activities in blended courses should be factored into the course design. For instance, it may be optional to attend the face-to-face tutorials in the weeks students are asked to visit off-campus galleries or museums, or another option may be for TAs and the instructor to

215

offer office hours instead of tutorials. That way, students who require extra help can attend tutorials or see the instructor and the TA during office hours.

### 5.1.2   Research Question Two: Technological Choices

The second research question investigated the types of technological choices the instructor made when designing and teaching a blended fine arts course and how students responded to them. In order to investigate this research question, interview transcripts with the instructor, TA's and students, field notes, and the course website were examined.

The finding that students benefited from the ability to access course material in Moodle anytime and from any location is a significant advantage of blended learning that is consistent with other studies (Moskal et al., 2013; Vaughan, 2007). Regarding the instructor's first technological decision to separate the main course site from the tutorial sites in Moodle, students found it to be inconvenient and confusing. Some students also emphasized that the use and role of Moodle in their learning was a significant challenge. As discussed in Chapter Four, findings indicate that students were not accustomed to depend on websites and access the LMS in their studies on an ongoing weekly basis (e.g., to download course content, submit an assignment into a dropbox on Moodle). For example, there were student and TA encountered barriers in using specific software like Turnitin in the course. That is, students experienced challenges in understanding how to submit assignments and TAs struggled with how to use the technology to grade submissions. This finding contrasts with Dahl's (2007) results in which he reported mainly positive student attitudes in using Turnitin. As Dahl emphasizes, reasons as to why certain students may feel unsure or have less positive feelings towards using Turnitin may be explained as a result of lack of their knowledge about plagiarism. In my study, it is possible that some

students may have had a more positive experience in using Turnitin if they had an orientation session lead by a TA or the instructor on how to submit the assignment in Moodle. This also suggests that TAs need and would benefit from training that is specifically tailored and contextualized directly to how they would use the software in the given course (Buckley & Cowap, 2013). Another central finding was the weak design of tutorial sites in Moodle. Together with the finding on difficulties using Turnitin, indicates that TAs require additional technical support and training on how to use technologies specific to the course. This also builds on the findings discussed above in research question one that is essential to provide TAs pedagogical and technological support in blended fine arts courses.

The instructor's second technological decision was to record and create MP4 audio-visual files of his lectures, which he uploaded to the LMS. As discussed in Chapter Four, the three main ways in which the instructor used podcast technology in teaching was to deliver course content, present an audio-tour of artworks at a museum, and communicate assignment instructions. Students could access and download these podcasts from Moodle at any time as soon as they became available/open. From the instructor's perspective, he needed technological support to develop and teach the course, and it is in line with previous studies (e.g., Arabasz & Baker, 2003; Garrison & Vaughan, 2013). This finding also supports studies by Hew (2009) and Carvalho and colleagues (2009) in that instructors need more time to prepare podcasts. This finding is also consistent with earlier views that there are increased time-demands on faculty teaching blended courses (Dziuban & Moskal, 2001b). From the student perspective, a significant challenge was downloading one of the podcasts (i.e., audio-lecture tour, recall discussion in Chapter Four) onto their mobile devices, which is an obstacle discussed by other authors (Edirisingha & Salmon, 2007; O'Bannon et al., 2011). A key benefit expressed by students in using mobile devices, on

the other hand, was the ability to view art at a museum and concurrently listen to the instructor's prerecorded lecture, which enhanced their learning about art history.

Student views regarding podcasting assignment instructions indicated that comprehending the instructor's expectations and guidelines was a central barrier in their learning. This finding may indicate that the instructor's decision to use podcasts to explain course assignments was insufficient and students required more support. Alternatively, another explanation to this finding is that some students prefer to learn from an instructor in class rather than by way of technology (e.g., a podcast, a PowerPoint). This supports Bassili's (2008) hypothesis that students may prefer to attend an in class lecture session when learning difficult content. This finding diverges from results reported by Traphagan and colleagues (2009) seeing that in the results of their study many participants found lecture webcasts as good as attending class. This implies that there are students who would prefer to have an option for a face-to-face lecture, especially on occasions when new and challenging information is communicated and when their grades are concerned.

The instructor's third technological decision was to upload course readings in the digital format to Moodle. Similarly to the above findings regarding flexibility and availability of access to podcasts, both students and TAs found it beneficial and convenient to access readings online. The ability to read them on mobile devices was a central benefit. A significant finding was that although having readings in the digital format was a convenient method to access readings, findings (recall Chapter Four) show that students disregarded completing this mandatory online component. They did not read the longer readings, which they found to be challenging and distracting to do on the (computer or phone) screen. The finding that students prefer to use paper

copies rather than digital readings supports findings reported in other studies (Ji et al., 2014;

Kaznowska et al., 2011; Mizrachi, 2015).

### 5.1.2.1   Recommendations

Given the findings pertaining to research question two examined in Chapter Four and

summarized above, the following are recommendations for future similar courses.

It is recommended to provide on-going support to the instructor and TAs in the beginning

of the term (preferably prior to the commencement of the course) and throughout the term.

Additionally, it is advised to create templates of tutorial pages and manuals with instructions on

how to use the sites effectively that may assist TAs in facilitating course components online.

Podcasting assignment instructions should not be the only format of instruction, given

that students found it difficult to understand assignment guidelines. In the future, it may be

beneficial to offer students office hours on campus and virtually. During those times, they can

meet with the instructor to discuss the assignment and specific road blocks as well as ask him

questions in real time.

Because readings in art history are typically rich with images, digital visual material may

not be the most suitable format and should not be the primary medium of course readings. That

said, course kits rarely include color copies of artworks, yet, students may have the option to

search the images online to track color images or reference instructor provided resources at the

library reserve desk. Instructors teaching art history courses may be able to use image databases

(e.g., Artstor, http://www.artstor.org)[23] available through their respective educational institution. Results indicate that some students did not read the readings online and reading online was found to be distracting and challenging. This suggests that students may have a preference for paper copies, however, they seemed to enjoy the availability of readings online. It is recommended to provide students with options of both the paper and electronic formats of mandatory course readings (George-Palilonis & Filak, 2009).

### 5.1.3  Research Question Three: Student Engagement

The third research question examined the types of aspects of the course were associated with student engagement. In order to investigate this research question, interview transcripts with the instructor, TAs and students, field notes, and the course website were analysed.

A significant finding pertaining to student engagement and lecture podcasts indicates that student motivation declined or it was challenging to sustain engagement in longer podcasts. It may be concluded that the length of each podcast (i.e., podcasts longer than 20 minutes) influenced the level of student attentiveness and ability to stay focused on task, which is also stressed by Carvalho and colleagues (2009) in their study. There were mixed results regarding those podcasts that featured guest speakers, and the speaker's voice in podcasts was revealed to be a key influencing factor on student level of engagement. For instance, they identified that a soothing voice was less engaging, and it is suggested that the speaker maintains a certain level of energy to engage listeners (Carvalho et al., 2009).

---

[23] Artstor is a non-profit organization, and the Artstor Digital Library hosts high-quality digital images for education and research disciplines (Artstor).

Another aspect that was found to affect engagement when learning online was the less formal learning environment (e.g., learning from home versus in a classroom) and technology-instigated distractions (e.g., logging-into social media sites). In their study, Winter et al. (2009) also reported that students found it difficult to manage learning and non-learning activities and not be distracted in an online environment. There was a significant relationship found between lack of teaching presence and student engagement. As an outcome of the blended model used (i.e., fully online lectures and face-to-face tutorials with TAs), there was a decreased level of instructor presence, and the analysis of the course site revealed limited opportunities for interaction between the instructor and students and little evidence for effective student engagement. This finding reinforces the view that good course design with ample and varied opportunities for interaction between the instructor and students to support student engagement is of key essence in blended courses.

An unexpected finding relating to course design, as revealed by the analysis of the course and tutorials sites in Moodle, was that there was inadequate resources available to students. The instructor missed to implement important criteria (e.g., what it means to be a student in a blended course) into the course site, and essential elements were not present in Moodle that potentially created barriers for students (McGee & Reis, 2012). For example, the teaching team's email contact information was not available on the sites and was not listed on the course syllabus, and links to the university's academic and technical support were not provided. These findings, in combination with the findings for research question one above, indicate that the instructor did not communicate clear expectations regarding learning and study-load in the course, and providing readily available support to students could have increased their engagement with online study materials. Potentially, this could have improved student motivation and level of

221

participation in tutorials. The findings, together with the findings for research question two above (i.e., technical support when developing podcasts and poor design of tutorial sites in Moodle), support the conclusion that faculty may require technological support in creating and facilitating blended courses.

It was not surprising to find that students found in class tutorials to be more engaging than online learning. They primarily appreciated receiving instant responses from TAs to course related concerns and interaction with classmates and the TA were also motivating factors. This finding, supports the view that interaction and timely and continuing support to students in their learning, as highlighted by Chickering & Gamson (1987) in their writings on good practice in undergraduate education, is imperative to encourage and sustain student engagement. However, engagement in tutorial discussion fluctuated and was codependent on student preparedness (i.e., completion of online components). A similar observation was made by Farley and colleagues (2011), in their study they found that only a small percentage of students prepared for in class tutorials and demonstrated a high level of study commitment. Another factor that influenced student attention, as I observed in tutorials, was student use of technologies during class. Analysis of field observations indicated mixed levels of engagement and participation.

The findings pertaining to student engagement and the instructor's decision to use Twitter for a course assignment resulted in high levels of participation (i.e., students tweeting on particular artworks; making suggestions of which works/exhibits to visit or to avoid), as discussed in Chapter Four. This indicates that innovative and alternative ways to assess student work (versus, for example, an essay assignment) engaged students in writing about art. This finding supports Bailey and colleagues' (2015) views that Twitter, if used creatively and properly, could be a valuable tool in higher education that can allow students to apply skills and

222

knowledge and engage them in the educational process with their peers in various contexts by way of mobile technologies (Hsu & Ching, 2012).

### 5.1.3.1 Recommendations

In light of the findings to research question three discussed in Chapter Four and summarized in this chapter, the following are recommendations for future similar courses.

Faculty who teach by way of podcasts should not create podcasts that exceed 20 minutes in length. Shorter podcasts have the ability to sustain student attentiveness and allow them to better stay focused on material presented (e.g., Carvalho et al., 2009). This also builds on the recommendation made above in research question one – that shorter podcasts may alleviate the amount of time students spend to take notes. Results indicate that the speaker's voice in podcasts influenced student engagement. This suggests that instructors need to factor in the quality of their recorded voice and the voices of those podcasts that feature guest speakers. Similarly to an observation made by Carvalho and colleagues (2009), it is suggested that the speaker maintain a degree of enthusiasm and energy to engage students and keep their attention.

The finding that there was a lack of teaching presence suggests that establishing and promoting effective teaching presence in the course may lead to increased level of engagement in the online components of the course. This can be achieved in a variety of ways, such as, facilitating one or more discussion forums in the LMS or use of a social media site (e.g., Twitter, Facebook) through which students may interact and connect with the instructor. Such advantages of Twitter were explored in a study by Dunlap & Lowenthal (2009). Additionally, results regarding the instructor's need for technological support imply that faculty require course-

specific support and need course design assistance, especially in fostering ways to better accommodate and support student learning needs in the online environment.

The conclusion that student attentiveness in tutorials was influenced by their use of technologies during class for personal purposes highlights the need to promote a more educational focus on integration of mobile phones or laptops into the learning process. For instance, students may be asked to search the Internet (e.g., look up a definition of a term) for diverse learning activities or log-into the LMS during class for a practice or a group activity (e.g., discuss a part of the reading in class in a small group, then upload a certain number of key points into a designated discussion forum). This may help increase the level of engagement in a given task, decrease technology-instigated distractions during class, and stimulate social interaction and collaboration with peers.

Blended learning generates cognitive processing in terms of a specific binary – multimedia learning versus face-to-face classes. The analysis of the findings in this study, from the students', TAs', and the course instructor's voices, reveals a myriad of dialectical binaries that were present in this first-year visual studies blended course. The first and second binaries pertain to face-to-face versus online learning. That is, studying in the physical classroom space on campus and involved other students and a TA, as opposed to a virtual and a pre-assembled learning experience (i.e., a lecture podcast), which took place, for example, at a student's home or at the library, via a computer or mobile device. This generated particular findings, for instance, students who dealt with specific TAs viewed that tutorial discussion did not enhance their learning experience. Additionally, the learning from podcasts, for some students, resulted in a disseminated educational process (i.e., a student would listen to a lecture podcast in segments on multiple occasions). The third binary pertains to the textual versus visual presentation and

224

consumption of course content. For example, students were asked to read the assigned weekly

course readings and listen to and watch lecture podcasts, which integrated a textual- and visual-

based methods of content presentation and communication. The fourth binary concerns

asynchronous versus synchronous modes of learning and communication. By and large, students

interacted with the course content on the LMS in an asynchronous manner. As discussed

previously, this was a major advantage from the students' perspective, given that this course

structure allowed them to learn at their own pace and provided learners with flexibility of

learning. However, during the learning process – that is, as students listened and viewed the

lecture podcast, they would have preferred the ability to ask the instructor questions or to raise

points of concern in real time, or in a synchronous fashion. The fifth binary relates to learning in

a tutorial (i.e., TA-led instruction) versus studying in a lecture (i.e., instructor-led instruction).

The student's educational experience was composed of two complimentary learning processes,

one provided by TAs to their respective tutorial group(s), and the other one facilitated by the

instructor to the entire course cohort. Additionally, the various choices around these binaries

yielded specific findings. For example, students registered in certain TAs' tutorial section(s),

expressed views that they were getting review of lecture podcasts. The sixth binary relates to

creation versus consumption activities. For instance, for the Twitter assignment, the instructor

asked students to tweet their artwork reviews using the designated hashtag. Students made

textual-based tweets, and some students also tweeted image-based tweets, such as photos of

artworks and exhibits, of themselves, and so forth. Lastly, the seventh and eighth binaries pertain

to content-centered versus learner-centered approaches, and collaborative/community of learners

versus individualized learning. That is, students engaged with course content in an independent

and self-directed way, which gave learners a decision-making space and freedom of choice in the

online learning experience. More so, this choice resulted in challenges to stay motivated and focused on task, as well as inability to ask questions and receive immediate feedback from the instructor. In the classroom, however, students were able to interact with and learn from their peers, as well as get their questions answered in real-time from the TAs.

## 5.2 Limitations of the study

There are several limitations to the current study that should be considered when interpreting the results. These include the sample size of the study, recruiting student and TA participants, and lack of access to student grades.

The sample size of this study was limited to one university course offered once in a given term. Therefore, the total number of students enrolled in this particular blended course formed the sample size. It would be worthwhile to examine other courses in visual and performing arts, thus reaching a larger sample size of students. Additionally, because student-participants were not asked to self-identify other types of information, such as age, ethnicity, or previous experience with blended learning, it was not possible to explore other factors that may have influenced their opinions.

In view of the fact that participants were asked to participate in the study voluntary, a fairly small sample of students agreed to be interviewed. A considerable challenge was to obtain a sufficient amount of willing students to take part in the study, especially given that several student-volunteers who signed up for interviews did not attend. On the same note, it would have been preferable to interview more, or all, of the TAs in the course to get a broader perspective on their teaching approaches and perceptions teach-assisting this course.

Another shortcoming that surfaced during data collection was that I was unable to attend all of the scheduled tutorials and tutorial sections throughout the semester given that several sessions were taught at overlapping times. The classroom observations of the tutorials, therefore, were limited to a selected number of sections. My perspective of the educational processes in tutorials in this course was, therefore, limited to a given number of tutorials.

Another limitation relates to the inaccessibility to student grades, which may have expanded the findings of this study. The course instructor denied granting access to grades, and that may have allowed for better insight into how low-achieving and high-achieving students learn in blended courses. The lack of access to student grades, therefore, may have limited this study.

A research design limitation was that the results are limited to self-reported perceptions of students and teaching-assistants. Student-participants reported during interviews on their experiences learning in this blended course. These accounts, although unintentionally, may be biased and not accurate depictions of situations in the face-to-face tutorials, descriptions of field trips, and learning online. On the same note, TAs' responses are subjective to their experiences and thoughts on teaching and learning in tutorials. Information in regards to the amount of modules completed (e.g., number of lecture podcasts, readings) by students is missing from this study.

## 5.3  Areas for Future Research

This study aimed to explore the types of pedagogical strategies and methods as well as ways that learning technologies and other technological tools are used to engage undergraduate

students in a blended non-studio visual arts course. The results of this study and literature suggest that additional research studies on the design and implementation of blended learning in visual and performing arts courses would further and broaden the field.

As part of curriculum development, course design, and teaching process of blended arts courses, it is necessary for educators, instructional designers, and administrators to work together and continue to reassess and broaden the understanding of educational and technical considerations used to generate and teach these courses. The particular areas that would benefit further in future research are the educational methods and media tools that subject-matter experts implement in designing and creating blended courses in art history and other disciplines in visual and performing arts, and how these courses are delivered need to be studied and improved. After investigating these areas of interest, research is needed in the following areas:

1. Explore blended courses in visual and performing arts that use other blending models (e.g., a portion of lectures are scheduled face-to-face)

2. Investigate blended courses at the undergraduate and graduate level in a wide variety of disciplines and geographic locations

3. Explore which pedagogical and technological choices and strategies are effective in engaging undergraduate students in courses with fully online lectures or with substantial online components

4. Conduct a follow-up study that explores faculty and TA support to design more effective courses

5. Explore types of technologies used to create, design and teach in blended courses with studio and performance components

6. Investigate ways in which social networking sites are implemented into the curriculum in blended courses and evaluate their influence on student engagement, perceptions, and significance in learning

## 5.4    Conclusion

This chapter summarized conclusions that were derived from this study. As demonstrated in the literature review and results of this study, blended learning is a developing and evolving model of education that offers flexibility of design, instruction, and of learning. Recommendations to instructors, higher education administrators, and instructional designers and educational developers were expressed in order to better the implementation and experience of blended learning. Lastly, suggestions for areas of future research were proposed.

As researchers and practitioners continue to experiment and struggle with the implementation of blended learning in higher education (Boelens, et al., 2017; Moskal et al., 2013), it is imperative to understand which particular online, face-to-face, and off-campus activities are effective in promoting student engagement and support students in blended courses. Additionally, because technologies offer arts educators many options further emphasizes the need to carefully evaluate which technologies are most suited for the instructors' pedagogical needs and how the technologies can be best used in the specific discipline that be of most benefit to students (Allen, 2008). The study also demonstrates the vast possibilities of design that blended learning affords instructors teaching courses in the creative disciplines and ways that technology and social networking sites can promote student participation. By examining student perceptions of the instructor's pedagogical and technological decisions in the blended art history course, the results of this study indicate that even though students prefer the flexibility that the

blended course offers, access to and interaction with the instructor is a highly important aspect to sustain student engagement and motivation.

# REFERENCES

Allen, E. J. (2008). Tradition and Innovation: Using New Technology in Online Art History Surveys. *Teaching Art with New Technologies*. In K. Donahue-Wallace, L. La Follette, & A. Pappas (Eds.), *Teaching Art with New Technologies* (pp. 98-108). Cambridge: Cambridge Scholars Publishing.

Allen, E. J., & Donahue-Wallace, K. (2008). Two Reflections on Art History E-Learning. In K. Donahue-Wallace, L. La Follette, & A. Pappas (Eds.), *Teaching Art with New Technologies* (pp. 130-137). Cambridge: Cambridge Scholars Publishing.

Allen, I. E., & Seaman, J. (2011). *Going the distance: Online education in the United States 2011*. Wellesley, MA: Babson Survey Research Group.

Allen, I. E., Seaman, J., & Garrett, R. (2007). *Blending In: The Extent and Promise of Blended Education in the United States*. Retrieved from the Sloan Consortium website: http://sloanconsortium.org/publications/survey/blended06

Allen, I. E., Seaman, J., Poulin, R., & Straut, T. T. (2016). *Online Report Card Tracking Online Education in the United States*. Babson Survey Research Group and Quahog Research Group, LLC. Retrieved from https://onlinelearningsurvey.com/reports/onlinereportcard.pdf

Anderson, J. D. (2012). Dance, Technology, and the Web Culture of Students. *Journal of Dance Education*, 1*2*(1), 21-24.

Anderson, T., Rourke, L., Garrison, R., & Archer, W. (2001). Assessing teacher presence in a computer conferencing context. *Journal of Asynchronous Learning Networks*, *5*(2), 1-17.

Arabasz, P., & Baker, M. B. (2003). Evolving campus support models for e-learning courses. *Educause Center for Applied Research Bulletin.* Retrieved from Educause Center for

applied Research website

http://www.educause.edu/ir/library/pdf/ecar_so/ers/ERS0303/EKF0303.pdf

Artstor. (2018). *Mission*. Retrieved from http://www.artstor.org

Astin, A. (1999). Student Involvement: A Development Theory for Higher Education. *Journal of College Student Development*, *40*(5). 518-529.

Aquino, A. E., Kelly, A. M., & Bayne, G. U. (2010). Sharing Our Teachers: The Required Graduate Class at the American Museum of Natural History for Lehman College (CUNY). *The New Educator*, *6*, 225–246.

Audacity About. (2018). Retrieved from https://www.audacityteam.org/

Ausburn, L. J. (2004). Course Design Elements Most Valued by Adult Learners in Blended Online Education Environments: An American Perspective. *Educational Media International*, *41*(4), 327-337.

Aycock, A., Garnham, C, & Kaleta, R. (2002). Lessons learned from the hybrid course project. *Teaching with Technology Today*, *8*(6). Retrieved from University of Wisconsin-Milwaukee Learning Technology Center website: http://www.uwsa.edu/ttt/articles/garnham2.htm

Bailey, S., Hendricks, S., & Applewhite, S. (2015). Student Perspectives of Assessment Strategies in Online Courses. *Journal of Interactive Online Learning*, *13*(3), 112-125.

Baker, S. (2009). Art School 2.0: Art Schools in the Information Age or Reciprocal Relations and the Art of the Possible. In B. Buckley & J. Conomos (Eds.), *Rethinking the Contemporary Art School* (pp. 27-44). Halifax, NS: The Press of the Nova Scotia College of Art and Design.

Barber, K. A. (2013). *Improving Student Learning in Large Lecture Classes at a State University*

*Via the Use of Electronic Response Systems and Two Different Questioning Strategies* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (3564825).

Bassili, J. N. (2008). Media Richness and Social Norms in the Choice to Attend Lectures or to Watch them Online. *Journal of Educational Multimedia and Hypermedia*, *17*(4), 453-475.

Bates, T. (2013, February). *Designing university teaching for the 21st century.* Presentation session presented at York University, Toronto.

Bath, D. & Bourke, J. (2010). *Getting Started with Blended Learning. GIHE Griffith Institute for Higher Education. Griffith University*, Australia. Retrieved from https://www.griffith.edu.au/__data/assets/pdf_file/0004/267178/Getting_started_with_blended_learning_guide.pdf

Bell, M. (2002). *Peer Observation of Teaching in Australia*. Retrieved from Centre for Educational Development and Interactive Resources, University of Wollongong website: http://www.heacademy.ac.uk/assets/documents/resources/Peer_observation_of_teaching_in_Australia.pdf.

Biggs, J., & Tang, C. (2011). Teaching for Quality Learning at University What the Student Does. (4th ed.). *The Society for Research into Higher Education*. New York, NY: McGraw-Hill Education.

Bissell, P. M. (1998, September). Tune in to Technology. *Music Educators Journal*, *85*(2), 36-41.

Bista, K. (2015, April). Is Twitter an effective pedagogical tool in higher education? Perspectives

of education graduate students. *Journal of the Scholarship of Teaching and Learning*, *15*(2), 83-102.

Bliuc, A. M., Ellis, R. A., Goodyear, P., & Piggott, L. (2011). A blended learning approach to teaching foreign policy: Student experiences of learning through face-to-face and online discussion and their relationship to academic performance. *Computers & Education*, *56(3)*, 856–864.

Boelens, R., De Wever, B., & Voet, M. (2017). Four key challenges to the design of blended learning: A systematic literature review. *Educational Research Review*, *22*, 1-18.

Bogdan R.C. & Biklen, S. K. (2006). *Qualitative research for education: an introduction to theories and methods* (5th ed.). New York, NY: Pearson.

Boughton, D. (2004). Assessing art learning in changing contexts. In E. Eisner & M. Day (Eds.), *Handbook of research and policy in art education* (pp. 585-605). New Jersey: Lawrence Erlbaum Associates.

Bowman, J. (2014). *Online Learning in Music: Foundations, Frameworks, and Practices*. New York, NY: Oxford University Press.

Bracey, L. (2004). Voicing connections: an interpretive study of university dancers' experiences. *Research in Dance Education*, *5*(1), 7-24.

Brown, C. C. (2009). *Building communities: The effects of offering face to face meetings to students studying at a distance* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (NR51685).

Buckely, B., & Conomos, J. (Eds.). (2009). *Rethinking the Contemporary Art School, The Artist, the PhD, and the Academy*. Halifax, NS: The Press of Nova Scotia College.

Buckley, E., & Cowap, L. (2013). An evaluation of the use of Turnitin for electronic submission

and marking and as a formative feedback tool from an educator's perspective. *British Journal of Educational Technology*, *44*(4), 562–570.

Buffington, M. L. (2008). What is Web 2.0 and How Can it Further Art Education? *Art Education*, *61*(3), 36-41.

Butterworth, J. (2004). Teaching choreography in higher education: a process continuum model. *Research in Dance Education*, *5*(1), 45-67.

Carvalho, A. A., Aguiar, C., Santos, H., Oliveira, L., Marques, A., & Maciel, R. (2009). Podcasts in Higher Education: Students' and Lecturers' Perspectives. In A. Tatnall & A. Jones (Eds.), *Education and Technology for a Better World*. *IFIP Advances in Information and Communication Technology*, (pp. 417–426). Berlin: Springer.

Cassidy, G. N. (2002). Distance education applicability to foundation studio art courses. *Dissertation Abstracts International*, *A63/01*.

Castle, S. R., & McGuire, C. J. (2010). An analysis of student self-assessment of online, blended, and face-to-face learning environments: Implications for sustainable education delivery. *International Education Studies, 3*(3), 36–40.

Cavanagh, T. B. (2011). The blended learning toolkit: Improving student performance and retention. *Educause Review*, *34*(4). Retrieved from https://er.educause.edu/articles/2011/12/the-blended-learning-toolkit-improving-student-performance-and-retention

Chawinga, W. D. (2017). Taking social media to a university classroom: teaching and learning using Twitter and blogs. *International Journal of Educational Technology in Higher Education*, *14*(3).

Cheng, H.-C., Liao, W.-W., & Wei, S.-Y. (2011). A Web 2.0 Imitation (Copy a Painting)

Learning Project of Art Education via e-Learning in Taiwan.  In *13th International Conference on Advanced Communication Technology* (pp. 1574-1578). Seoul, South Korea: IEEE. Retrieved from http://www.icact.org/program/papers.asp?yy=2011

Chickering, A. W. & Ehrmann, S. C. (1996). Implementing the Seven Principles: Technology as Lever. *American Association for Higher Education*, *49*(2), 3-6. Retrieved from https://www.aahea.org/articles/sevenprinciples.htm

Chickering A. W., & Gamson Z. F. (1987). Seven Principles For Good Practice in Undergraduate Education. *American Association for Higher Education*, 3-7. Retrieved from https://www.aahea.org/articles/sevenprinciples1987.htm

Chiem, K. (2016). Mediating the West/Non-West Divide: What is the Significance of Art to Humanity?. *Art History Pedagogy and Practice*, *1*(1).

Classroom Observation Form. University of Minnesota, Minneapolis. Retrieved from from http://www1.umn.edu/ohr/prod/groups/ohr/@pub/@ohr/documents/asset/ ohr_46455.pdf

Classroom Peer Observation. University of Minnesota, Minneapolis. Retrieved March 1, 2014 from http://www1.umn.edu/ohr/prod/groups/ohr/@pub/@ohr/documents/asset/ ohr_46445.pdf

Cohen, L., Manion, L., & Morrison, K. (2000). *Research Methods in Education* (5th ed.). New York: Routledge.

Coogan, J. (2009). Evolutionary Forces: Advancing Art and Design Education.  In B. Buckley & J. Conomos (Eds.), *Rethinking the Contemporary Art School* (pp. 121-135). Halifax, NS: The Press of the Nova Scotia College of Art and Design.

Copley, J. (2007, November). Audio and video podcasts of lectures for campus-based students:

production and evaluation of student use. *Innovations in Education and Teaching International*, *44*(4), 387–399.

Course Quality Rubric. Developed by Utah State University. Retrieved November 25, 2013 from https://elearn.usu.edu/courses/online-rubric-form.pdf

Collopy, R. M., & Arnold, J. M. (2009). To blend or not to blend: Online and blended learning environments in undergraduate teacher education. *Issues in Teacher Education*, *18*(2), 85–101.

Covill, A. E. (2011). College Students' Perceptions of the Traditional Lecture Method. *College Student Journal*, *45*(1), 92-101.

Creswell, J. W. (1998). *Qualitative Inquiry and Research Design: Choosing among five traditions*. Thousand Oaks, CA: Sage Publications.

Daft, R. L., & Lengel, R. H. (1984). Information richness: A new approach to managerial behavior and organization design. In B. M. Staw & L. L. Cummings (Eds.) *Research in Organizational Behavior* (pp. 191-233). Greenwich: JAI Press.

Daft, R. L., & Lengel, R. H. & Trevino, L. K. (1987). Message equivocality, media selection, and manager performance: Implications for information support systems. *MIS Quarterly, 11,* 355-366.

Dahl, S. (2007). Turnitin® The student perspective on using plagiarism detection software. *Active learning in higher education*, *8*(2), 173-191.

Dale, C. & Pymm, J. M. (2009). Podagogy: The iPod as a learning technology. Active Learning in Higher Education, *10*(1), 84-96.

Dammers, R. J. (2009). Utilizing Internet-Based Videoconferencing for Instrumental Music Lessons. *Update*, *28*(1), 17-24.

Dania, A., Hatziharistos, D., Koutsouba, M., & Tyrovola, V. (2011). The use of technology

    in movement and dance education: Recent practices and future perspectives. *Procedia –*

    *Social and Behavioral Sciences*, *15*, 3355-3361. Retrieved from

    http://www.sciencedirect.com/science/article/pii/S1877042811008457

Debuse, J. C. W., Hede, A., & Lawley, M. (2009). Learning efficacy of simultaneous audio

    and on-screen text in online lectures. *Australasian Journal of Educational Technology*,

    *25*(5), 748-762.

Delacruz, E. M. (2009, February). From Bricks and mortar to the public sphere in cyberspace:

    creating a culture of caring on the digital global commons. *International journal of*

    *Education and the Arts*, *10*(5), 1-21.

Delcker, J., Honal, A., & Ifenthaler, D. (2016). *Mobile Device Usage in Higher Education*. Paper

    presented at the 13th International Conference on Cognition and Exploratory Learning in

    Digital Age (CELDA) (pp. 59-66). Mannheim, Germany.

Distance Learners (2017). Retrieved from the Royal Academy of Dance website

    https://www.radcanada.org/study/higher-education/study-with-us/distance-learners

Donahue-Wallace, K. & Chanda, J. (2005). A case study in integrating the best practices of face-

    to-face art history and online teaching. *Interactive Multimedia Electronic Journal of*

    *Computer-Enhanced Learning*. Retrieved from

    http://imej.wfu.edu/articles/2005/1/01/printver.asp

Donahue-Wallace K., La Follette L., Pappas A. (2008). *Teaching Art History with New*

    *Technologies: Reflections and Case Studies*. Cambridge: Cambridge Scholars

    Publishing.

Doughty, S., Francksen, K., Huxley, M. & Leach, M. (2008). Technological enhancements in the

teaching and learning of reflective and creative practice in dance. *Research in Dance Education*, *9*(2), 129-146.

Dunlap, J. C., Lowenthal, P. R. (2009). Tweeting the night away: Using Twitter to enhance social presence. *Journal of Information Systems Education*, *20*(2), 129-135.

Dziuban, C., Hartman, J., Juge, F., Moskal, P., & Sorg, S. (2006). Blended learning enters the mainstream. In C. J. Bonk & C.R. Graham (Eds.), *The handbook of blended learning: Global perspectives, local designs* (pp. 195-206). San Francisco, CA: Pfeiffer.

Dziuban, C., & Moskal, P. (2001a). Distributed learning impact evaluation. *Research Initiative for Teaching Effectiveness.* Retrieved from http://cdl.ucf.edu/research/rite/dl-impact-evaluation.

Dziuban, C., & Moskal, P. (2001b). Evaluating distributed learning at metropolitan universities. *Metropolitan Universities, 12*(1), 41-49.

Ebner, M., Lienhardt, C., Rohs, M., Meyer, I. (2010) Microblogs in Higher Education – A chance to facilitate informal and process-oriented learning? *Computers & Education*, *55*, 92-100.

Edirisingha, P. & Salmon, G. (2007). *Pedagogical Models for Podcasts in Higher Education. Beyond Distance Research Alliance Conference*. Paper presented at the 2007 Beyond Distance Research Alliance, University of Leicester, UK. Retrieved from https://lra.le.ac.uk/bitstream/2381/405/3/EDEN%202007%20EdirisinghaSalmon%20Podcasting%20in%20HE%20paper.pdf

Elias, T. (2010). Universal Instructional Design Principles for Moodle. *The International Review of Research in Open and Distributed Learning*, *12*(2), 143-156..

Evans, C. (2008). The effectiveness of m-learning in the form of podcast revision

lectures in higher education. *Computers & Education*, *50*, 491–498.

Exeter, D. J., Ameratunga, S., Ratima, M., Morton, S., Dickson, M., Hsu, D. & Jackson, R.
(2010). Student engagement in very large classes: the teachers' perspective. *Studies in Higher Education*, *35*(7), 761–775.

Farley, A., Jain, A., & Thomson, D. (2011). Blended learning in finance: Comparing
student perceptions of lectures, tutorials and online learning environments across
different year levels. *Economic Papers*, *30*(1), 99–108.

Fedynich, L., Bradley, K. S., Bradley, J. (2015). Graduate students' perceptions of online
learning. *Research in Higher Education Journal*, *27*, 1-13.

Fleck, J. (2012). Blended learning and learning communities: Opportunities and challenges.
*The Journal of Management Development*, *31*(4), 398–411.

Freedman, K. (1997, July). Visual Art/Virtual Art: Teaching Technology for Meaning. *Art
Education*, *50*(4), 6-12.

Freire, P. (1974). *Pedagogy of the Oppressed*. (Trans. Myra Bergman Ramos.). New York, NY:
The Seabury Press.

Galbraith, C. S. & Merrill, G. B. (2012). Predicting Student Achievement in University-Level
Business and Economics Classes: Peer Observation of Classroom Instruction and Student
Ratings of Teaching Effectiveness. *College Teaching*, *60*, 48-55.

Garland, I. & Naugle, L. (1997). A university dance course in cyberspace: the telelearning
experience. *Journal of Distance Education*, *12*, 257-269.

Garnham, C., & Kaleta, R. (2002). Introduction to hybrid courses. *Teaching with Technology
Today*, *8*(6). Retrieved from http://www.uwsa.edu/ttt/articles/garnham.htm

Garrison, D. R. (2011). *E-Learning in 21st Century: A Framework for Research and Practice*.

New York, NY: Routledge.

Garrison, D. R. & Anderson, T. (1999). Avoiding the industrialization of research universities: Big and little distance education. *American Journal of Distance Education*, *13*(2), 48-63.

Garrison, D. R., Anderson, T. & Archer, W. (2000). Critical inquiry in a text-based environment: Computer conferencing in higher education. *The Internet and Higher Education*, *2*(2/3), 87-105.

Garrison, D. R., & Kanuka, H. (2004). Blended Learning: Uncovering its transformative potential in higher education. *Internet and Higher Education, 7*, 95-105.

Garrison, D. R., & Vaughan, N. D. (2013). Institutional change and leadership associated with blended learning innovation: Two case studies. *The Internet and Higher Education*, *18*(2), 24-28.

Gasper-Hulvat, M. (2017). Active Learning in Art History: A Review of Formal Literature. *Art History Pedagogy & Practice*, *2*(1), 1-32.

George-Palilonis, J, & Filak, V. (2009). Blended Learning in the Visual Communications Classroom: Student Reflections on a Multimedia Course. *Electronic Journal of e-Learning*, *7*(3), 247-256.

Glesne, C. (2011). *Becoming qualitative researchers: An introduction* (4th ed.). Boston, MA: Pearson Education.

Graham, C. R. (2006). Blended learning systems: Definition, current trends, and future directions. In C. J. Bonk & C.R. Graham (Eds.), *The handbook of blended learning: Global perspectives, local designs* (pp. 3-21). San Francisco: Pfeiffer.

Graham, C. R., Allen, S., & Ure, D. (2005). Benefits and challenges of blended learning environments. In M. Khosrow-Pour (Ed.), *Encyclopedia of Information Science and*

*Technology* (pp. 253–259). Hershey, PA: Idea Group Inc.

Greenhow, C., & Lewin, C. (2016). Social media and education: reconceptualizing the
boundaries of formal and informal learning. *Learning, Media and Technology*, *41*(1), 6-
30.

Griffin, D. K., Mitchell, D., & Thompson, S. J. (2009). Podcasting by synchronising PowerPoint
and voice: What are the pedagogical benefits? *Computers & Education*, *53*, 532–539.

Groulx, T. J., & Hernly, P. (2010). Online master's degrees in music education: The growing
pains of a tool to reach a larger community. *Update*, *28*(2), 60–70.

Guernsey, L. (1997, February). Video technology transforms the teaching of art history. *The
Chronicle of Higher Education 43*(23), A20-A22.

Halverson, L. R., Graham, C. R., Spring, K. J., Drysdale, J. S., & Henrie, C. R. (2014). A
thematic analysis of the most highly cited scholarship in the first decade of blended
learning research. *Internet and Higher Education*, *20*, 20-34.

Hansen, E. J., & Stephens, J.A. (2000). The ethics of learner-centered education: Dynamics that
impeded progress. *Change*, *32*, 40-47.

Harwood, E. (2007). Artists in the Academy: Curriculum and Instruction. In L. Bresler (Ed.)
*International Handbook of Research in Arts Education* (pp. 313-329). Dordrecht, The
Netherlands: Springer.

Head, E. (2009, October). The ethics and implications of paying participants in qualitative
research. *International Journal of Social Research Methodology*, *12*(4), 335–344

Heilesen, S. B. (2010). What is the academic efficacy of podcasting? *Computers & Education*,
*55*, 1063–1068.

Heise, D., & Grandgenett N. F. (1996). Perspectives on the use of Internet in art classrooms.

*Art Education*, *49*, 12-18.

Henderson, M., Selwyn, N., & Aston, R. (2017). What works and why? Student perceptions of
'useful' digital technology in university teaching and learning. *Studies in Higher
Education*, *42*(8), 1567-1579.

Hendry, G. D., Bell, A., & Thomson, K. (2013). Learning by observing a peer's teaching
situation. *International Journal for Academic Development*, 1-13.

Hew, K. F. (June, 2009). Use of Audio Podcast in K-12 and Higher Education: A Review of
Research Topics and Methodologies. *Educational Technology Research and
Development*, *57*(3), 333-357.

Holdt, R. L. (2013). *Considering Technology Integrated Dance Curriculum in Post-Secondary
Education* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses
database. (1537706).

Hsu, Y-C. & Ching, Y-H. (2012). Mobile Microblogging: Using Twitter and Mobile Devices in
an Online Course to Promote Learning in Authentic Contexts. *The International Review
of Research in Open and Distributed Learning*, *13*(4), 211-227.
Retrieved from http://www.irrodl.org/index.php/irrodl/article/view/1222/2313

Instructional Observation Checklist. Loyola Marymount University, Los Angeles. Retrieved
March 1, 2014 from http://www.lmu.edu/Assets/Centers+$!2b+Institutes/Center+for
+Teaching +Excellence/TAMU+Instructional+Observation+Checklist.pdf

Janesick, V. J. (1998). The Dance of Qualitative Research Design: metaphor, methodolatry, and
meaning. In N. K. Denzin & Y.S. Lincoln (Eds.), *Strategies of Qualitative Inquiry* (pp.
35-55). Thousand Oaks, CA: Sage.

Java, S. F., Finin, T., Song, X., Tseng, B. (2007). Why We Twitter: Understanding

Microblogging Usage and Communities. *Proceedings of the 9th WebKDD and 1st SNA-KDD 2007 workshop on Web mining and social network analysis*, 56-65, San Jose, California. Retrieved from https://ebiquity.umbc.edu/_file_directory_/papers/369.pdf

Ji, S. W., Michaels, S., & Waterman, D. (2014). Print vs. electronic readings in college courses: Cost-efficiency and perceived learning. *Internet and Higher Education*, *21*, 17–24.

Johnson, J. (2002). Reflections on teaching a large enrollment course using a hybrid format. *Teaching with Technology Today*, *8*(6). Retrieved from http://www.uwsa.edu/ttt/articles/jjohnson.htm

Junco, R., Heiberger, G., & Loken, E. (2011). The effect of Twitter on college student engagement and grades. Journal of Computer Assisted Learning, *27*, 119–132.

Kahu, E. R. (2013). Framing student engagement in higher education. *Studies in Higher Education*, *38*(5), 758–773.

Kali, Y., Sagy, O., Kuflik, T., Mogilevsky, O., & Maayan-Fanar, E. (2015). Harnessing Technology for Promoting Undergraduate Art Education: A Novel Model that Streamlines Learning Between Classroom, Museum, and Home. *IEEE Transactions on Learning Technologies*, *8*(1), 5-17.

Kassens-Noor, E. (2012). Twitter as a teaching practice to enhance active and informal learning in higher education: The case of sustainable tweets. *Active Learning in Higher Education*, *13*(1), 9-21.

Kawka, M., Larkin, K., & Danaher, P. A. (2011, November). Emergent Learning and Interactive Media Artworks: Parameters of Interaction for Novice Groups. *The International Review of Research in Open and Distance Learning*, *12*(7), 41-55.

Kaznowska, E., Rogers, J., & Usher, A. (2011). *The State of E-Learning in Canadian*

*Universities, 2011: If Students Are Digital Natives, Why Don't They Like E-Learning?*

Toronto: Higher Education Strategy Associates.

Kearns, L. W. (2011). I Live Here: A Multimedia Performance and Educational Project. *Journal of Dance Education, 11*, 149–151.

Keifer-Boyd, K. (2005). Intersections of technology with art education. [Special Issue]. *Visual Arts Research*, *31*(1), 1-3.

Keller, J. (2010). At the Academy of Art, Even Sculpture is Taught Online. *The Chronicle of Higher Education.* Retrieved from https://chronicle.com/article/At-the-Academy-of-Art-Even/125112/

Kelly, P. A., Haidet, P., Schneider, V., Searle, N., Seidel, C. L., & Richards, B. F. (2005). A Comparison of In-Class Learner Engagement Across Lecture, Problem-Based Learning, and Team Learning Using the STROBE Classroom Observation Tool. *Teaching and Learning in Medicine: An International Journal*, *17*(2), 112-118.

Kerr, A. (2011). *Teaching and Learning in Large Classes at Ontario Universities: An Exploratory Study.* Toronto: Higher Education Quality Council of Ontario

Kerres, M., & De Witt, C. (2003). A Didactical Framework for the Design of Blended Learning Arrangements *Journal of Educational Media, 28*(2–3), 101-113.

Kerstetter, K. (2009). Educational Applications of Podcasting in the Music Classroom. *Music Educators Journal*, *95*(4), 23-26.

Kidd, T. (2005). Key Aspects Affecting Students' Perception Regarding the Instructional Quality of Online and Web Based Courses. *International Journal of Instructional Technology & Distance Learning*, *2*(10). Retrieved from http://itdl.org/journal/oct_05/article05.htm

Kim, K. -J., & Bonk, C. J. (2006). The future of online teaching and learning in higher

education: The survey says. *Educause Quarterly*, *29*(4), 22–30. Retrieved from http://www.educause.edu/ero/archive/eq

Knight, C. G., & Kaye, L. K. (2016). 'To tweet or not to tweet?' A comparison of academics' and students' usage of Twitter in academic contexts. *Innovations in Education and Teaching International*, *53*(2), 145–155.

Koole, M., McQuilkin, J. L., & Ally, M. (2010). Mobile learning in distance education: Utility or futility? *Journal of Distance Education*, *24*(2), 59-82.

Kuh, G. D. (2001). Assessing What Really Matters to Student Learning: Inside the National Survey of Student Engagement. *Change*, *33*(3), 10-17, 66.

La Follette, L. (2017). Bloom's Taxonomy for Art History. Blending A Skills-Based Approach into The Traditional Introductory Survey. *Art History Pedagogy & Practice*, *2*(1), Retrieved from http://academicworks.cuny.edu/ahpp/vol2/iss1/3

Lai, A. (2002, July). From Classrooms to Chatrooms: Virtualizing Art Education. *Art Education*, *55*(4), 33-39.

Lambert, J. L., & Fisher, J. L. (2013). Community of Inquiry Framework: Establishing Community in an Online Course. *Journal of Interactive Online Learning*, *12*(1), 1-16.

Langan, D., Schott, N., Wykes, T., Szeto, J., Kolpin, S., Lopez, C., & Smith, N. (2016) Students' use of personal technologies in the university classroom: analysing the perceptions of the digital generation. *Technology, Pedagogy and Education*, *25*(1), 101-117.

Lanier, V. (1966). Newer media and teaching art. *Art Education*, *19*(4), 4-8.

Lauc, T., Kišiček, S., & Bago, P. (2014). Multimedia Resources in an Online Course: Access and Usage with Access and Usage with Respect to Sensory Modality. *Croatian Journal of Education*, *16*(3), 155-173.

Laurillard, D. (2002). *Rethinking university teaching: a framework for the effective use of learning technologies* (2nd ed.). New York: Routledge.

Lauterbach, A. (2009). The Thing Seen: Reimagining Arts Education for Now. In S. H. Madoff (Ed.), *Art School: Propositions for the 21$^{st}$ century* (pp. 85-97). Cambridge, MA: MIT.

Lavender, R., Nguyen-Rodriguez, S. T., & Spruijt-Metz, D. (2010). Teaching the whole student: Perceived academic control in college art instruction. *Studies in Art Education, 51*(3), 198-218.

Lee J., & Bonk, C. J. (2016, January). Social network analysis of peer relationships and online interactions in a blended class using blogs. *The Internet and Higher Education*, *28*, 35-44.

Ling, S. W., Yuen, M. C., & Chuah, K. M. (2012). Optimizing Multimedia Learning Objects for Learning in a Procedural-based Course. In *International Conference on Management and Education Innovation IPEDR* (Vol. 37, pp. 56-60), Singapore, Malaysia: IACSIT Press.

Lu, L. (2013). 3D virtual worlds as art media and exhibition arenas: Students' responses and challenges in contemporary art education. *Studies in Art Education*, *54*(3), 232-245.

Maeroff, G. I. (2003). *Classroom of One: How Online Learning is Changing our Schools and Colleges.* New York, NY: Palgrave Macmillan.

Manca, S., & Ranieri, M. (2016). "Yes for sharing, no for teaching!": Social Media in academic practices. *Internet and Higher Education*, *29*, 63-74.

Mangan, K. (2011, November). Art Programs Build Models for online instruction. *The Chronicle Of Higher Education*. N/A.

Manley, M. E. (1995). Cartoon Choreography: Children's Use of "Life Forms, Transcending

247

Boundaries". In *Proceedings of the third dance and technology conference* (pp. 36-40).

Columbus, OH: Fullhouse Publishing.

Manovich, L. (2011). What is visualization? *Visual Studies*, *26*(1), 36-49.

Retrieved from

https://www.sfu.ca/cmns/courses/2011/325/Readings/What_is_Visualization.pdf

Manwaring, K. C., Larsen, R., Graham, C. R., Henrie, C. R., & Halverson, L. R. (2017).

Investigating student engagement in blended learning settings using experience sampling

and structural equation modeling. *The Internet and Higher Education*, *35*, 21–33.

Marinensi, G., & Matera, C. (2013, May). Creating e-learning History of Art courses in Higher

Education. *Journal of e-Learning and Knowledge Society*, *9*(2), 77-87.

Martinez-Caro, E., & Campuzano-Bolarin, F. (2011). Factors affecting students' satisfaction

in engineering disciplines: Traditional vs. blended approaches. *European Journal of

Engineering Education*, *36*(5), 473–483.

Martyn, M. (2003). The hybrid online model: good practice. *Educause Quarterly*, *1*, 18-23.

May, T. (2011). *Social Research: Issues, methods and process* (3rd ed.). Philadelphia, PA: Open

University Press.

Mayer, R. E. (2009). *Multimedia learning* (2nd ed.). New York, NY: Cambridge University

Press.

McGee, P., & Reis, A. (2012). Blended Course Design: A synthesis of best practices. *Journal of

Asynchronous Learning Networks, 16*(4), 7-22.

Milbrandt, M. K., Miraglia, K. M., & Zimmerman, E. (2018, January). An Analysis of Current

Research in Studies in Art Education and the International Journal of Education Through

Art. *Studies in Art Education*, *59*(1), 39-54.

Mizrachi, D. (2015). Undergraduates' Academic Reading Format Preferences and Behaviors. *The Journal of Academic Librarianship*, *41*, 301–311.

Morbey, M. L., Sabeti, F. M., & Sengara, M. (2016). *Posting, Pedagogy, and Purpose – A Multi-Year Study of Facebook in Higher Education*. American Educational Research Association Annual Conference, Washington, DC.

Means, B., Toyama, Y., Murphy, R., Bakia, M., & Jones, K. (2010). *Evaluation of evidence-Based practices in online learning: A meta-analysis and review of online learning studies*. U.S. Department of Education, DC: Washington. Retrieved from http://www2.ed.gov/rschstat/eval/tech/evidence-based-practices/finalreport.pdf

Mento, A. J., & Giampetro-Meyer, A. (2000). Peer Observation of Teaching as a True Developmental Opportunity. *College Teaching*, *48*(1), pp. 28-31.

Merriam, S. B. (1988). *The case study research in education*. San Francisco, CA: Jossey-Bass.

Miles M., & Huberman M. (1994). *Qualitative data analysis*. Beverly Hills, CA: Sage.

Moore, N., & Gilmartin, M. (2010). Teaching for better learning: A blended learning pilot project with first-year geography undergraduates. *Journal of Geography in Higher Education, 34*(3), 327–344.

Moskal P., Dziuban, C., & Hartman, J. (2013, July). Blended learning: a dangerous idea? *The Internet and Higher Education*, *18*(2), 15-23.

Napier-Psomas, W. N. (2011, May). *Preparing Learning Communities to Thrive Beyond Blended Classrooms: A Longitudinal Case Study* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (3475721).

Naugle, L. M. (2002, May). Distributed Choreography: A Video-Conferencing Environment. *A Journal of Performance and Art*, *24*(2), 56-62.

Naugle, L.M. (1998, Spring). Technique/Technology/Technique. *Dance Research Journal*, *30*(1), 13-15.

Nelson, R. S. (2000). The Slide Lecture, or the Work of Art "History" in the Age of Mechanical Reproduction. *Critical Inquiry*, *26*(3), 414-434.

Nelson, T. R. (2000). *Analysis of a Peer Observation Program for Graduate Teaching Assistants to Enhance Instructional Development* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (9971147).

Nelson Laird, T. F., & Kuh, G. D. (2005). Student Experiences With Information Technology And Their Relationship To Other Aspects Of Student Engagement. *Research in Higher Education*, *46*(2), 211-233.

Nordin, N., Embi., M. A., & Yunusa, M. (2010). Mobile Learning Framework for Lifelong Learning. In *Procedia Social and Behavioral Sciences International Conference on Learner Diversity* (Vol. 7, pp. 130-138). Malaysia: Elsevier Ltd.

O'Bannon, B. W., Lubke, J. K., Beard, J. L., & Britt, V. G. (2011). Using podcasts to replace lecture: effects on student achievement. *Computers & Education*, *57*, 1885–1892.

Oliver, M., & Trigwell, K. (2005). Can 'blended learning' be redeemed? *E-learning*, *2*(1), 17−26.

Open Learning. (2017). Retrieved from the Thompson Rivers University website: https://www.tru.ca/distance/programs/arts/bachelor-of-fine-art.html.

Osgerby, J. (2013). Students' Perceptions of the Introduction of a Blended Learning Environment: An Exploratory Case Study. *Accounting Education: an international journal*, *22*(1), 85-99.

Owston, R., York, D., & Murtha, S. (2013). Student perceptions and achievement in a university

blended learning strategic initiative. *Internet and Higher Education*.

Retrieved from http://aifprojects.yorku.ca/files/2013/01/blended-learning-article-Smurtha.pdf

Owston, R., & York, D. (2012). Evaluation of Blended Learning Courses in the Faculty of Fine Arts – Fall/Winter Session 2011-2012. Technical Report No. 2012-4. Institute for Research on Learning Technologies: Toronto. Retrieved from: http://irlt.yorku.ca/reports/TechReport2012-4.pdf

Owston, R., Garrison, D.R., & Cook, K. (2006). Blended Learning at Canadian Universities. In C. Bonk and C. R. Graham (Eds.), *The Handbook of Blended Learning: Global Perspectives, Local Designs* (pp. 338-350). San Francisco, CA: Pfeiffer.

Parrish, M. (2016). Toward transformation: Digital tools for online dance pedagogy. *Arts Education Policy Review*, *117*(3), 168-182.

Parrish, M. (2007). Technology in Dance Education. In L. Bresler (Ed.), *International Handbook of Research in Arts Education* (pp. 1381-1397). Dordrecht, The Netherlands: Springer.

Peer Observation Guide. University of California, Berkeley. Retrieved March 1, 2014 from http://wwwinst.eecs.berkeley.edu/~cs375/fa13/handouts/Peer%20Observation%20Guide.pdf

Peer Observation Guide. University College Dublin, Dublin. Retrieved March 1, 2014 from http://www.ucd.ie/t4cms/Peer%20Observation.pdf

Perlman, B., & McCann, L. I. (1998). *Peer Review of Teachin*g. University of Wisconsin. Retrieved March 1, 2014 from http://www.uwosh.edu/faculty_staff/perlman/peerreview.pdf

Polloff, R. M., & Pratt, K. (2009). *Assessing the online learner*. San Francisco, CA: Jossey-Bass.

Oshkosh. Retrieved from http://www.uwosh.edu/faculty_staff/perlman/ peerreview.pdf

Popova, A., & Edirisingha, P. (2010). How can podcasts support engaging students in learning activities?. *Procedia - Social and Behavioral Sciences*, *2*(2), 5034–5038.

Precel, K., Eshet-Alkalai, Y., & Alberton, Y. (2009). Pedagogical and Design Aspects of a Blended Learning Course. *International Review of Research in Open and Distance Learning 10*(2). Retrieved from http://www.irrodl.org/index.php/irrodl/article/view/618/1221.

Preston, J. P., Jakubiec, B. A. E., Jones, J., & Earl, R. (2015). Twitter in a Bachelor of Education Course: Student Experiences. *LEARNing Landscapes*, *8*(2), 301- 317**.**

Pujol, E. (2009). On the Ground: Practical Observations for Regenerating Art Education. In S. H. Madoff (Ed.), *Art School: Propositions for the 21$^{st}$ century* (pp. 1-13). Cambridge, MA: MIT.

Quality Online Course Initiative (QOCI) Rubric. An initiative sponsored by Illinois Online Network University of Illinois. Retrieved from November 25, 2013 http://www.ion.uillinois.edu/initiatives/qoci/categories.asp

Robinson, C. C., & Hullinger, H. (2008). New Benchmarks in Higher Education: Student Engagement in Online Learning. *Journal of Education for Business*, *84*(2), 101-109.

Rovai, A. P., & Jordan, H. M. (2004). Blended Learning and Sense of Community: A Comparative Analysis with Traditional and Fully Online Graduate Courses. *International Review of Research in Open and Distance Learning*, *5*(2), 1-13.

Rouet, J. F., & Potelle, H. (2005). Navigational principles in multimedia learning. In R. E. Mayer (Ed.), *The Cambridge Handbook of Multimedia Learning* (pp. 297-312). Cambridge: Cambridge University Press.

Rubric for Online Instruction (2009). An initiative sponsored by California State University,

    Chico. Retrieved November 25, 2013 from

    http://www.csuchico.edu/roi/documents/rubricpdf

Ryman, R. (1995). The computer-assisted compilation of a dictionary-database of classical ballet

    terminology. *Proceedings of the third dance and technology conference* (pp. 47-54).

    Columbus, OH: Fullhouse Publishing.

Salman, M., Kominek, A., Melvin, E., Sabie, S., & Sabie, D. (2017). Delivery of Design Studios

    for On-Line Platforms and its Impact on Teaching and Learning Outcomes. In

    *Proceedings of the joint 8th IFEE 2017 and 3rd TSDIC2017 Sharjah, United Arab*

    *Emirates, April 18 – 20, 2017*. Sharjah, United Arab Emirates.

Salmon, G. (2013). *E-tivities: The key to active online learning* (2nd ed.). New York, NY:

    Routledge.

Schoueman, S. (1999). Instructional design for distance music education (doctoral dissertation).

    Retrieved from ProQuest Dissertations and Theses database (UMI No. 0801137).

Schrum, S. A. (Ed.). (1999). *Theatre in cyberspace: issues of teaching, acting and directing*.

    New York, NY: P. Lang.

Seale, J. K. (2014). *E-learning and disability in higher education:  Accessibility research and*

    *practice*. (2nd ed.). New York, NY: Routledge.

Seddon, F., & Biasutti M. (2009). Participant approaches to and reflections on learning to play a

    12-bar blues in an asynchronous e-learning environment. *International Journal of Music*

    *Education*. *Society for Music Education*, *27*(3), 189–203.

Semchuk, S. & Tien, L. (2004, November). Telling Story! Voice in Photography: An online

visual art critical studies program evaluation. *International Review of Research in Open and Distance Learning*, *5*(3), 1-10.

Shaw, J. G. (2010). *A Study of Students' Perceptions of Blended Learning Environments at a State-Supported Postsecondary Institution*. (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database (UMI No. 3417779).

Simmins, G. (2008). Motivating participation in online art history courses: issues and ideas. In K. Donahue-Wallace, L. La Follette, & A. Pappas (Eds.), *Teaching Art with New Technologies* (pp. 119-129). Cambridge: Cambridge Scholars Publishing.

Smyth, S., Houghton, C., Cooney, A., & Casey, D. (2012). Students' experiences of blended learning across a range of postgraduate programmes. *Nurse Education Today*, *32*, 464–468.

Speight, C., Reynolds, R., & Walker, K. (2009). "Bridging formal and informal learning using mobile digital museum trails," in *Proceedings 3rd WLE Mobile Learning Symp.: Mobile Learning Cultures Across Edu., Work Leisure, Mar*.,. Retrieved from http://arts.brighton.ac.uk/__data/assets/pdf_file/0009/38367/wle_reynolds-speight-walker-2009.pdf

Stankiewicz, M. A. (2004, August). Notions of Technology and Visual Literacy. *Studies in Art Education*, *46*(1), 88-91.

Stake, R. E. (1994). Case Studies. In N. K. Denzin & Y.S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 236-246). Thousand Oaks, CA: Sage.

Sterling, J. (2002). *Reinventing music theory pedagogy: the development and use of a CAI program to guide students in the analysis of musical form* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (3055630).

Stockrocki, M. (2007). Art Education Avatars in Cyberspace: Research in computer-based technology and visual arts education. In L. Bresler (Ed.) *International Handbook of Research in Arts Education* (pp.1361-1379). Dordrecht, The Netherlands: Springer.

Sullivan, P., & Porter, J. E. (1997). *Opening spaces: Writing technologies and critical research practices*. Greenwich, CT: Ables.

Sung, E., & Mayer, R. (2012). Affective impact of navigational and signaling aids to e-learning. *Computers in Human Behavior*, *28*, 473-483.

Supanakorn-Davila, S., & Bolliger, D. U. (2014, September). Instructor Utilization Of Podcasts in The Online Learning Environment. *Journal of Online Learning and Teaching*, *10*(3), 389-404.

Teaching Assistant Roles and Responsibilities. (2017). Retrieved from the University of Waterloo website: https://uwaterloo.ca/statistics-and-actuarial-science/current-graduate-students/teaching-assistant-roles-and-responsibilities

Terenzini, P., Cabrera, A. F., Colbeck, C. L., Parente, J. M., & Bjorklund, S. A. (2001). Collaborative Learning vs. Lecture/Discussion: Students' Reported Learning Gains. *Journal of Engineering Education*, 123-130.

Tomczak, K. (2011). Using Interactive Media in Dance Education. *Journal of Dance Education*, *11*, 137–139.

Traphagan, T., Kucsera, J. V., & Kishi, K. (2010). Impact of class lecture webcasting on attendance and learning. *Educational Technology Research and Development*, *58*(1), 19-37.

Trowler, V., & Trowler, P. (2010). *Student engagement evidence summary*. York: Higher Education Academy.

Vaughan, N. (2007). Perspectives on blended learning in higher education. *International Journal of E Learning, 6*(1), 81-94.

Vavoula, G., Sharples, M., Rudman, P., Meek, J., & Lonsdale, P. (2009) Myartspace: Design and evaluation of support for learning with multimedia phones between classrooms and museum. *Computer Education*, *53*(2), 286–299.

Vietgen, P. A. (2009). *Teacher's Reflections on Museums, Classrooms, and Technology* (Doctoral Dissertation). Retrieved from ProQuest Dissertations and Theses. (NR67352).

Vogele, C., & Gard, E. T. (2006). Podcasting for corporations and universities: Look before you leap. *Journal of Internet Law*, *10*(4), 3-13.

Vrasidas, C., & Mclsaac, M. S. (1999). Factors Influencing Interaction in an Online Course. *American Journal of Distance Education*, *13*(3), 22-36.

Vrasidas, C., Zembylas, M., & Chamberlain, R. (2003). Complexities in the evaluation of distance education and virtual schooling. *Educational Media International*, *40*(3/4), 201-208.

Vygotsky, L. S. (1978). *Mind in Society: The development of higher psychological processes*. Cambridge, MA: Harvard University.

Walls, S. M., Kucsera, J. V., Walker, J. D., Acee, T. W., McVaugh, N. K., & Robinson, D. H. (2010). Podcasting in education: Are students as ready and eager as we think they are?. *Computers & Education*, *54*, 371–378.

Wang, T. W. (2018). Empowering Art Teaching and Learning With iPads. *Art Education*, *71*(3), 51-55.

Welter, C. H. (1989). Art and computers: Is there room in the studio for both? *Design for Arts in Education*, *91*(2), 18-22.

256

White, B., & Larusson, J. A. (2010). Strategic directives for LMS planning. *Research Bulletin*, *19*, Boulder, CO.

Whitelock, D., & Jelfs, A. (2003). Journal of Educational Media special issue on blended learning [Editorial]. *Journal of Educational Media*, *28*(2–3), 99−100.

Woltering, V., Herrler, A., Spitzer, K., & Spreckelsen, C. (2009). Blended learning positively affects students' satisfaction and the role of the tutor in the problem-based learning process: Results of a mixed-method evaluation. *Advances in Health Sciences Education*, *14*, 725–738.

Yin, R. K. (1994). *Cases study research: Design and methods* (2nd ed.). Newbury Park, CA: Sage.

Yon, M., Burnap, C., & Kohut, G. (2002). Evidence of Effective Teaching: Perceptions of Peer Reviewers. *College Teaching*, *50*(3), 104-110.

Zhou, M., & Chua B. L. (2016). Using Blended Learning Design to Enhance Learning Experience in Teacher Education. *International Journal on E-Learning*, *15*(1), 121-140.

Ziegler, M., Paulus, T. & Woodside, M. (2006). Creating a climate of engagement in a blended learning environment. *Journal of Interactive Learning Research, 17*(3), 295-318.

# APPENDICES
## APPENDIX A – Interview Protocol for Students

Time: _____          Date: _____

Place: _____          Interviewer: <u>Janna Finkel-Freyger</u>

Interviewee: _____          Student number: _____

*The study is aimed at researching the effectiveness and pedagogical practices of a Fine Arts course that combines both face-to-face and online classes. This type of a course is usually considered a blended learning course*

Questions:

1) Would you describe that the face-to-face and online components were engaging? Can you give me some examples?

2) Would you describe that the face-to-face and online components enhanced your learning? Can you give me some examples?
3) What kind of challenges did you experience in this course? Can you please cite specific examples?
4) How did you deal with challenges in this course? Can you please cite specific examples?
5) Was the TA and/or the instructor helpful in dealing with challenges you have experienced in the course? Can you give me some examples?
6) Overall, would you say you are satisfied with this course?

---

**Student Information**

Gender:  M    F      (circle the appropriate selection)

Major: _____ (i.e., Music, Visual Arts)

What is your current GPA? (circle the appropriate selection)
A/A+ (8.0-9.0)      B/B+ (7.0-7.9)      C/C+ (4.0-5.9)      D+ and less (less than 3.9)


Please share any additional comments about this course

---

---

Thank you for your participation in this study!

Time: _____          Date: _____

Place: _____          Interviewer: <u>Janna Finkel-Freyger</u>

Interviewee: _____

*The study is aimed at researching the effectiveness and pedagogical practices of a Fine Arts course that combines both face-to-face and online classes. This type of a course is usually considered a blended learning course*

Questions:

1) Have you teach-assisted a blended course previously?
2) What kind of teaching methods did you use in teach-assisting this blended fine arts course?
3) What teaching techniques have you found to be most useful for teaching a blended fine arts course?
4) What kind of technologies and media did you use in teach-assisting this blended fine arts course?
5) What type of challenges did you experience in this course?
6) What do you think are the advantages in teach-assisting in the blended format? Can you give me some examples?
7) Do you think students were engaged in the online and face-to-face activities in this course? Can you give me some examples?

**Teaching-Assistant Information**

Gender:  M    F     (circle the appropriate selection)

Degree currently enrolled in:  Master's, Year_____     Doctoral, Year_____

Please share any additional comments about this course

_____
_____
_____
_____
_____

Thank you for your participation in this study!

**Informed Consent Form for Students**

**Study Name**:  Blended Learning in Post-Secondary Fine, Performing, and New Media Arts
Education
**Researcher**:  Janna Finkel-Freyger, PhD Candidate
         Phone: (XXX) XXX-XXXX| Cell: (XXX) XXX-XXXX

**Purpose of the Research:** The study is aimed at researching the effectiveness and pedagogical
practices of a Fine Arts course that combines both face-to-face and online classes. This type of a
course is usually considered a blended learning course.

**What You Will Be Asked to Do in the Research**: You are being asked to participate in an
interview and respond to a series of questions that will take approximately 20-30 minutes to
complete. The questions pertain to your experiences in this course, as well as your attitudes,
concerns, and perceptions about educational practices that occur in this course.

**Risks and Discomforts**: There are no anticipated risks or discomforts from participating in this
interview. I am asking for your student number so that I can correlate course grades with
interview responses. *Your responses will not in any way affect your grade in this course.*

**Benefits of the Research and Benefits to You**: Your honest opinions and responses to these
questions will help me improve blended courses at York, and if you take another blended course
in the future you may benefit from this study.

**Voluntary Participation**: Your participation in the study is completely voluntary. Your decision
not to participate will not influence your relationship with the researcher, the instructor, York
University, or any other group associated with the research project either now, or in the future.

**Withdrawal from the Study**:  You can stop participating in the study at any time, for any
reason, if you so decide.  Your decision to refuse to participate, or to refuse to answer any
questions, or to withdraw from the study will not affect your course grades in any way and will
not affect your relationship with the research team, the instructor, York University, or any other
group associated with this research project. In the event you withdraw from the study, all
associated data collected will be immediately destroyed.

**Confidentiality**: Be assured that your student number and responses will be kept confidential
and no identifying information will appear in any report or publication of the research. Your data
will be safely stored in a password protected location on the researcher's computer and only the
researcher will have access to this information. All collected data will be securely deleted once
the study is complete. Confidentiality will be provided to the fullest extent possible by law.

**Questions about the Research?**  If you have questions about the research in general or about
your role in the study, please feel free to contact Janna Finkel-Freyger either by telephone XXX-
XXX-XXXX, or by e-mail XXXXXX@XXXXX.XX and the Graduate Program in Education

Office, phone XXX-XXX-XXXX. This research has been reviewed and approved by the Human Participants Review Subcommittee, York University's Ethics Review Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines. If you have any questions about this process, or about your rights as a participant in the study, please the Manager, Office of Research Ethics, York University, 309 York Lanes, phone XXX-XXX-XXXX.

**Legal Rights and Signatures**:

I_____*(print your name)*_____, consent to participate in "Blended Learning in Post-Secondary Fine, Performing, and New Media Arts Education" conducted by Janna Finkel-Freyger, Faculty of Education.  I have understood the nature of this project and wish to participate.  I am not waiving any of my legal rights by signing this form.  My signature below indicates my consent.

**Signature**_____                          **Date**_____

_____
                       Participant

**Signature**_____                          **Date**_____

_____
Principal Investigator
Janna Finkel-Freyger

Time: _____          Date: _____

Place: _____          Interviewer: <u>Janna Finkel-Freyger</u>

Interviewee: _____

*The study is aimed at researching the effectiveness and pedagogical practices of a Fine Arts course that combines both face-to-face and online classes. This type of a course is usually considered a blended learning course*

Questions:

1)  How long have you been in this position?
2)  How many courses did you teach previously in the blended format?
3)  What kind of teaching methods did you use in designing this blended course?
4)  What kind of technologies and media did you use in designing this blended course?
5)  What type of challenges did you experience in this course?
6)  What do you think are the advantages in teaching in the blended format? Can you give me some examples?
7)  Do you think students were engaged in the online and face-to-face activities in this course? Can you give me some examples?

**Instructor Information**

Gender:  M    F      (circle the appropriate selection)

Please share any additional comments about this course

_____
_____
_____
_____
_____
_____

Thank you for your participation in this study!

# APPENDIX E – Classroom Observation Checklist

Instructor: _____     Day:_____

Course Section: _____     Date:_____

Duration:_____

(YES=observed; NO=not observed; N/A=not applicable)

| CATEGORY | RESPONSE | | | NOTES |
|---|---|---|---|---|
| **Organization** | YES | NO | N/A | |
| ☐  Begins class on time in an orderly, organized fashion | | | | |
| ☐  Clearly states the goals/objectives/agenda for the period | | | | |
| ☐  Class flow is easy to follow (i.e. distinct sections to the lecture or tutorial) | | | | |
| ☐  Reviews or mentions prior class material | | | | |
| ☐  Appears well prepared for class | | | | |
| ☐  Reminds students of tests, assignments | | | | |
| ☐  Ends class on time etc. | | | | |
| **Presentation**<br>☐  Presents information in a clear and understandable manner | | | | |

| | | | | |
|---|---|---|---|---|
| ☐ Speaks clearly and at an appropriate pace (not too fast or slow) | | | | |
| ☐ Uses concrete examples to explain concepts | | | | |
| ☐ Responds to changes in student attentiveness | | | | |
| ☐ The characteristics of the voice, e.g., does tone indicate interest in the subject/in the audience/in their questions | | | | |
| ☐ Communicates a sense of enthusiasm and excitement | | | | |
| ☐ Presentation techniques or skills are used (i.e. movement, eye contact) | | | | |
| ☐ Maintains eye contact with class | | | | |
| **Instructor-to-Student Interaction**<br>☐ Asks students questions of various difficulty levels (to the entire class)<br>☐ Students respond/answer the instructor's questions | | | | |
| ☐ Students participate in class discussion | | | | |
| ☐ Respects and encourages different points of view and facilitates discussion | | | | |
| ☐ Able to admit error and/or insufficient knowledge (i.e. suggests options to finding correct information | | | | |
| **Rapport**<br>☐ Listens carefully to student comments and questions | | | | |

| | | | | |
|---|---|---|---|---|
| ☐ Responds to distractions effectively (i.e. classroom chatter, cell phone noise) | | | | |
| ☐ Informally talks with students before and/or after class | | | | |
| ☐ Provides students opportunities to mention problems/concerns with the class, verbally, in writing, or in office hours | | | | |
| ☐ Appropriate classroom climate (i.e. students speak freely, relates to students as people, appropriate humor) | | | | |
| **Student Interaction** <br> ☐ Students are engaged in class (i.e. taking notes, looking over prepared notes, listening to instructor and to one another, participating in in-class discussion) <br><br> During class <br> ☐ Take notes (on paper or laptop) | | | | |
| ☐ Talk to each other | | | | |
| ☐ Use technological devices (i.e. laptop, cell phone, iPad) | | | | |
| ☐ Take part in other activities (i.e. sketching, sleeping) <br><br> During screenings of video and audio clips <br><br> ☐ Watch and/or listen to the clip(s) | | | | |
| ☐ Take notes (on paper or laptop) | | | | |

| | | | | |
|---|---|---|---|---|
| ☐ Talk to each other | | | | |
| ☐ Use technological devices (i.e. laptop, cell phone, iPad) | | | | |
| ☐ Take part in other activities (i.e. sketching, sleeping) | | | | |
| **Instructional methods and strategies**<br>☐ Use of films or film clips, websites, and other audiovisual materials have a clear purpose | | | | |
| ☐ Visual aids are clear and effective | | | | |
| ☐ Asks students to interact | | | | |
| ☐ Connects new ideas/theories/content etc. to familiar ideas/theories/ content | | | | |
| ☐ Relates usefulness of content to 'real'/contemporary world | | | | |
| ☐ Emphasizes important points/ideas/terms by pausing, raising voice, or speaking slowly, etc. | | | | |
| ☐ Shares tips to learning difficult Info | | | | |
| ☐ Shares tips with students regarding taking exams, mastering content, etc. | | | | |
| ☐ Clearly explains what is expected on tests and assignments | | | | |

266

| | | | | |
|---|---|---|---|---|
| ☐ Handouts are provided (in class and/or online) | | | | |
| **Integration of technology**<br>☐ Technology is used to engage students and enhance learning | | | | |
| ☐ A variety of media is used (i.e. PowerPoint, audio-visual material) | | | | |
| ☐ Technology is used by the instructor | | | | |
| ☐ Technical support is used if necessary | | | | |

| | |
|---|---|
| **ADDITIONAL CONSIDERATIONS/COMMENTS** | |

| | |
|---|---|
| **Physical features of the room**<br>☐ How is the room setup? How does this contribute to the learning activities of the class (position of seats, doors, equipment, podium)<br>☐ What is the general noise level (does the room echo; is there street noise, air conditioning noise, etc.)<br>☐ What is the ventilation like (stuffy, cold, hot, etc.) | |
| **Traffic Flow**<br>☐ Where do students sit? in the back? in the front?<br>☐ Are there disruptions if people come late? (having to find a seat in middle, squeaky doors, etc.)<br>☐ Where are handouts placed? is material handed out at beginning/end/how? | |

| Challenges in this particular class | |
|---|---|
| | |

COURSE DESCRIPTION: This course provides a primarily web-based introduction to art issues, practices, and research for non-visual-arts majors. The focus is on urban art practices and the course considers [city name] as a microcosm of the art world through careful study of local art exhibitions, public installations, historical sites, and art events. Themes include the role of artist-run centres, museums, public art projects, architecture, arts festivals, and guerrilla art practices in the complex and multicultural urban art scene. Students will be introduced to contemporary art practices and research methods through weekly readings, webcast lectures, online films, and podcast walking tours. Weekly topics and assignments approach learning as an accumulative act, beginning with focusing on a purely analytical approach to understanding contemporary art, and expanding into an examination on how meaning is derived from institutional context, and finally on how artists, curators and writers seek to challenge the structure of traditional exhibitions.

**\*\*\*Very Important Notes:**
1) Visiting art events, institutions and architecture in Toronto is essential to this course; it cannot be completed successfully without regular access to the city throughout the term. This includes visiting *Nuit Blanche* on the evening of Saturday, October 4th.
2) To undertake this course you will require regular access to a computer, the use of a mobile mp3 player and be willing to use Twitter for one assignment.
3) It is your responsibility to keep up with information and assignments posted on moodle for this course.

SCHEDULE: (This schedule is tentative and may change to adapt to circumstances as they arise.)

Week 1            *What have I gotten myself into?* Introduction to the course.
                  **Tutorial:** Meet Your Course Director and TA

Week 2            *Chiaroscuro? What does that mean?* Art Speak and Navigating the Art Museum: Podcast
                  tour of the [museum name] to familiarize yourself with art's vocabulary and how the
                  museum is organized.
                  **Tutorial:** Practice in Formal Analysis

Week 3            *What's going on with contemporary art? Could someone's kid really do that?*
                  A concise introduction to modern and contemporary art, including an explanation of why
                  they are not necessarily the same thing.
                  Read: [author's name, date, title of text, publication name, page numbers]
                  **Tutorial:** Discussion of readings and lecture

Week 4            *What's worth seeing at Nuit Blanche?* You tell us. Visit Nuit Blanche on Saturday,
                  [date], (from [time] to sunrise) and report your findings live on twitter.
                  **Tutorial:** Discussion of ideas of what to go see during *Nuit Blanche*

Week 5            *Where did everybody go?* The invention and uses of the landscape
                  Read: [authors' names, dates, titles of text, names of publications, page numbers]
                  **Tutorial:** Discussion of readings and lecture

Week 6            *How did museums end up in charge of art?* Museums and the power of presentation
                  Powerpoint Lectures x 2: History of the Museum; Conventions of Display
                  Read: [authors' names, dates, titles of text, names of publications, page numbers]
                  Watch: [title of video clip][video link]
                  **Tutorial:** Discussion of readings and lecture

Week 7            *How have artists responded to the authority of the museum and other art institutions?*
                  Institutional critique, artist run centres, commercial galleries & patronage
                  [author's name, date, title of text, publication name, page numbers]
                  Available online at: [website link]
                  **Tutorial:** Discussion of readings and lecture

Week 8            *How have artists represented people?* Portraiture and the Body
                  [author's name, date, title of text, publication name, page numbers]

                  Watch: the following interview clips with [name] (and any others that interest
                  you): "[title]," "[title]," "[title]," and "[title]"
                  [website link]
                  **Tutorial:** Discussion of Galleries to visit, readings and lecture

Week 9            Artist Run Centre and Commercial Gallery Visits
                  **Tutorial:** Discussion of gallery visits

**Course Organization and Design**

| EVALUATION CRITERIA | CRITERIA INTERPRETATION | | | Rating Score |
|---|---|---|---|---|
| | **Developing (1)** | **Appropriate (2)** | **Outstanding (3)** | |
| **Ease and clarity of navigation of Moodle course website** | Much of Moodle is under construction, with some key components identified such as the syllabus. | Moodle is organized and navigable. Students can understand the key components and structure of the course. | Moodle is well-organized and easy to navigate. Scrolling is minimized and facilitated with anchors. Hyperlinks are based on visual cues such as color, underlining, and text directives (e.g., Start here). | |
| **Consistent navigation from page to page throughout Moodle** *(i.e. use of frames)* | Windows open in inappropriate frames that might confuse students. Alien (third-party, other than those within Moodle) frames (widgets, applications) are used. | Most windows/hyperlinks open in appropriate frames that do not confuse students. The use of non- Moodle frames (applications) is avoided. | All windows/hyperlinks open in appropriate frames. The use of additional frames, other than those within the Moodle is avoided. | |
| **Visual consistency of a** Moodle course website *(i.e., fonts, colours, layout, formatting, positioning of visual elements, etc.)* | The visual design elements (e.g., sizes and colours of heading and body text styles) are used inconsistently, and do not present course information clearly (long activity/resources names, cluttered with images or other dynamic visuals). | Most Moodle pages are visually consistent. Short activity/resources names are used. The use of images and other dynamic visual objects (animation, videos) is limited to only those that contribute to the learning experience | All Moodle pages are readable and visually consistent. Use of short names, images, and other dynamic visuals enhances the course and streamlines delivery of the content. | |
| **Functional consistency of a Moodle course website** *(i.e., consistent use of language and terms, labels, blocks, content and resources, links)* | Moodle pages are functionally inconsistent and do not communicate course information clearly. | Most Moodle pages are functionally consistent, and communicate course information clearly and in sequential order. | All Moodle pages are functionally consistent, and communicate course information clearly and in sequential order throughout Moodle. | |
| **Use of multimedia** *(i.e., audio, video)* | Multimedia files do not meet minimum standards, e.g., blurry (quality), too large size, or inadequate length of audio/video files – that | Multimedia files meet minimum standards: clear (quality), adequate (size/length). Audio/video player required is compatible with multiple | Multimedia files exceed minimum standards and are optimized for efficient loading on computers with lower bandwidths. A written | |

| | restrict users' ability to view/download the file. Audio/video player required is not compatible with multiple operating systems and requires additional plug-ins. | operating systems and requires only a free, standard, and easily downloadable plug-in. | transcript is provided with all audio/video files. | |
|---|---|---|---|---|
| **Total score** (in this category): | | | | 0 |

## Interpretation of the total score in this category

**13-15** (90-100%) Moodle exceeds the expectations of the "appropriate" criteria for the Moodle site organization and layout design. Overall, the Moodle site demonstrates best practices in a manner that models its use.

**10-12** (67-89%) Moodle meets the minimum criteria for the Moodle site organization and layout design and is appropriate for a blended course.

**5-9** (33-66%) Moodle shows little evidence of the criteria for the Moodle site organization and layout. Some areas need to be better developed.

**4 >** (32% and less) Moodle does not meet the minimum criteria for the Moodle site organization and layout, and may confuse the users. This Moodle may be a very difficult sell for blended learning. Major improvements are needed.

**Observation notes**

## Instructional design and delivery

| EVALUATION CRITERIA | CRITERIA INTERPRETATION | | | Rating score |
|---|---|---|---|---|
| | **Developing (1)** | **Appropriate (2)** | **Outstanding (3)** | |
| **Organization of a blended course** | Moodle provides <u>fragmentary</u> information about the blended course and its structure. It is <u>unclear</u> about what is expected of students in the course. | Moodle provides <u>adequate</u> information about the blended course, its structure. Specifically, it identifies and delineates the role the online component will play in the blended course. | Moodle provides <u>extensive</u> information about the blended course, the structure of learning; <u>clearly</u> delineates the role the online component will play in the course; and <u>clarifies the relationship</u> between the face-to-face and online components. | |
| **Building learning paths** *(i.e., a logical way of structuring the course content – resources and activities)* | The structure of the course (e.g., modules and activities) is <u>unclear</u> on Moodle. | The course content on Moodle is <u>logically sequenced</u> *OR* grouped. Navigational instructions make clear how to get started and where to find various course components. | The course content on Moodle is <u>logically sequenced</u> *AND* <u>integrated</u> to help students engage with it. Instructions to students on how to meet the learning objectives are <u>adequate</u>. | |
| **Meeting the diverse learning needs of students** | Moodle provides <u>limited</u> visual, textual, kinesthetic and/or auditory activities/multimedia resources to enhance student learning and accommodate different learning preferences. | Moodle provides <u>adequate</u> visual, textual, kinesthetic and/or auditory activities/multimedia resources to enhance student learning and accommodate different learning preferences. | Moodle provides <u>multiple</u> visual, textual, kinesthetic and/or auditory activities and multimedia resources to enhance student learning and accommodate different learning preferences. | |
| **Use of Moodle technology** | Course uses <u>limited</u> Moodle tools to facilitate communication and learning. | Course uses <u>adequate</u> Moodle tools to facilitate communication and learning. | Course uses <u>a variety of</u> Moodle tools to <u>appropriately</u> facilitate communication and learning. The course design also takes advantage of <u>other technologies</u> and media to support the learning objectives. | |
| **Use of a variety of learning activities** | Moodle provides <u>limited</u> activities to help students master the content, develop critical thinking and/or problem-solving skills. | Moodle provides <u>adequate</u> activities to help students master the content, develop critical thinking and/or problem-solving skills. | Moodle provides <u>multiple</u> activities that help students master the content, develop critical thinking and problem-solving skills. | |
| **Total score** in this category: | | | | |

**Interpretation of the total score in this category**

**13-15** (90-100%) Moodle exceeds the expectations of the "appropriate" criteria for instructional design and delivery. Overall, the Moodle site demonstrates best practices in a manner that models its use.

**10-12** (67-89%) Moodle meets the minimum criteria for effective instructional design and delivery, and appropriate for a blended course.

**5-9** (33-66%) Moodle shows little evidence of the criteria for effective instructional design and delivery. Some areas need to be presented more clearly.

**4 >** (32% and less) Moodle does not meet the minimum criteria for effective instructional design and delivery, and may prevent students from achieving the stated learning objectives in the blended course. Major improvements in developing the blended course are needed.

**Observation notes**

## Student support and resources

| EVALUATION CRITERIA | CRITERIA INTERPRETATION | | | Rating score |
|---|---|---|---|---|
| | **Developing (1)** | **Appropriate (2)** | **Outstanding (3)** | |
| **Information about being a successful learner in a blended course** | Moodle contains <u>limited</u> information about being a blended learner and offers <u>limited</u> resources for students to succeed in a blended course. | Moodle contains <u>adequate</u> information about being a blended learner and provides <u>adequate</u> resources for students to succeed in a blended course. | Moodle contains <u>extensive</u> information about being a blended learner and provides <u>links to a wide range</u> of tutorials and resources for students to succeed in a blended course. | |
| **Course-related information** <br> *(See Note below for more details)* | Moodle provides <u>limited</u> course-specific resources, <u>limited</u> instructor information (e.g., contact information). | Moodle provides <u>adequate</u> course-specific resources, <u>appropriate</u> instructor information (e.g., contact or biographical information). | Moodle provides <u>a variety of</u> course-specific resources, <u>extensive</u> instructor information (contact, biographical, office and virtual availability information, and picture). | |
| **Technical support and resources** <br> *(e.g., links to Moodle and other technology tutorials, contact information for technical assistance)* | Moodle offers <u>limited</u> information about technical support for Moodle and other course-related technologies that can assist students in effectively using the technologies in a blended course. | Moodle offers <u>adequate</u> information about technical support for Moodle and other course-related technologies in order to assist students in effectively using the technologies in a blended course. | Moodle offers access to <u>a wide range of</u> resources related to technical support for Moodle and other course-related technologies in order to assist students in effectively using the technologies in a blended course. | |
| **Academic support and resources** <br> *(i.e., links to library, academic advising, learning skills, ESL, counseling services, writing centre, etc.)* | Moodle provides <u>limited</u> information about (or links to) York's academic support that can assist students in improving their strategies for academic success and achieving their academic goals. | Moodle offers access to <u>adequate</u> resources related to York's academic support in order to assist students in improving their strategies for academic success and achieving their academic goals. | Moodle offers access to <u>a wide range of</u> resources related to York's academic support in order to assist students in improving their strategies for academic success and achieving their academic goals. | |
| **Institutional/program support and resources** <br> *(i.e., academic integrity expectations, grading and attending policies, emergencies, etc.)* | Moodle provides <u>limited</u> information about university and program policies, procedures, and regulations, and <u>limited</u> contact information for department and program. | Moodle offers access to <u>adequate</u> resources related to university and program policies, procedures, and regulations, and provides <u>some</u> contact information for department and program. | Moodle offers access to a comprehensive list of resources related to university and program policies, procedures, and regulations, and provides full contact information for department and program. | |
| **Total score** in this category | | | | 0 |

275

*Note:* Components of course-related information include (but not limited to) articulation or link to: course description, **syllabus**, **navigational instructions** (i.e., how to get started and where to find various course components), **course resources** (i.e., a list of textbooks and other instructional materials needed for the course), instructions on how to access resources at a distance, **grading scale and weights**, **calendar of due dates** and other events, **a code of online conduct** (i.e., netiquette expectations with regard to Moodle discussions, email, and other forms of communication), **the requirements for course interaction**, a list of technical competencies and minimum learning skills (if applicable, prerequisite knowledge in the discipline) necessary for course completion, a list of technical requirements, and any other instructions to students on how to meet the course objectives. **In bold** – essential elements the blended course must have present on Moodle as part of the "appropriate" criterion.

## Interpretation of the total score in this category

**13-15** (90-100%) Moodle exceeds the expectations of the "appropriate" criteria for student support and resources. Overall, the Moodle site demonstrates best practices in a manner that models its use.

**10-12** (67-89%) Moodle meets the minimum criteria for adequate student support and resources, and appropriate for a blended course.

**5-9** (33-66%) Moodle shows little evidence of the criteria for adequate student support and resources. Some resources need to be presented more clearly and/or better developed.

**4 >** (32% and less) Moodle does not meet the minimum criteria for adequate student support and resources, and may prevent students from access to available resources to improve their strategies for academic success in the blended course. Major improvements are needed in articulating an explanation of how available support systems can assist students and/or in providing links to available resources that answer students' questions for the duration of the blended course.

## Observation notes

## Learner engagement and interaction

| EVALUATION CRITERIA | CRITERIA INTERPRETATION | | | Rating score |
|---|---|---|---|---|
| | **Developing (1)** | **Appropriate (2)** | **Outstanding (3)** | |
| **Student-to-student interaction** | Moodle offers <u>limited</u> opportunity for student-to-student interaction and communication. | Moodle offers <u>adequate</u> opportunity for student-to-student interaction and communication. The requirements for interaction are clearly articulated. | Moodle offers <u>ample</u> opportunities and activities to foster student-to-student interaction and communication. Students are asked to introduce themselves to the class. | |
| **Student-to-instructor interaction** | Moodle offers <u>limited</u> opportunity for student-to-instructor interaction and communication. | Moodle offers <u>adequate</u> opportunity for student-to-instructor interaction and communication. Clear standards are set for instructor response and availability (turn-around time for email, grade posting). | Moodle offers <u>ample</u> opportunities for student-to-instructor interaction and communication. The course design prompts the instructor to be <u>active and engaged</u> with the students. | |
| **Student-to-content interaction** | Moodle offers <u>limited</u> opportunity for student-to-content interaction. | Moodle offers <u>adequate</u> opportunity for student-to-content interaction. | Moodle offers <u>ample</u> opportunities and activities to foster student-to-content interaction. Communication tools guide the student to become <u>more engaged</u> with the course content. | |
| **Organization and management of discussion forums** | Course engages students in Moodle discussions in a very <u>limited</u> way. Discussions are <u>unstructured,</u> inconsistent, and lack regulation. | Course takes the full advantage of Moodle forums and effectively engages students in online discussions. Discussions are organized in <u>clearly defined</u> forums and/or threads. | Moodle effectively engages students in Moodle discussions in a variety of ways and offers separate forums for community-related issues, course Q&A, content discussions, etc. | |
| **Organization and facilitation of group work** | Moodle offers <u>limited</u> opportunity for students to work in groups. | Moodle offers <u>adequate</u> opportunities for students to work in groups. Instructions on how to form groups and carry out the group's overall task are adequate. | Moodle offers <u>ample</u> opportunities for students to work in groups. The expectations of group participation and instructions on how to form groups and carry out the group's overall task are clearly stated. | |

| Total score in this category | | | | |
|---|---|---|---|---|
| | | | | |

## Interpretation of the total score in this category

**13-15** (90-100%) Moodle exceeds the expectations of the "appropriate" criteria for student engagement. Overall, the Moodle site demonstrates best practices in a manner that models its use.

**10-12** (67-89%) Moodle meets the minimum criteria for effective student engagement, and appropriate for a blended course.

**5-9** (33-66%) Moodle shows little evidence of the criteria for effective student engagement. Some areas need to be organized and managed better.

**4 >** (32% and less) Moodle does not meet the minimum criteria for effective student engagement, and may prevent students from productive interaction and communication in the blended course. Major improvements in fostering communication, interaction, and collaboration are needed.

## Observation notes

## TOTAL RATING SCORE FOR THIS BLENDED COURSE

**54-60** (90-100%) The Moodle site exceeds the expectations of the "appropriate" criteria a blended course must meet. It thus demonstrates best practices in a manner that models its use.

**40-53** (67-89%) The Moodle site meets the expectations appropriate for a blended course. More could possibly be added.

**20-39** (33-66%) The Moodle site is under development, little evidence of the expectations appropriate for a blended course present. Therefore, Moodle needs to be presented more clearly or better developed.

**> 19** (32% and less) Moodle does not meet the minimum criteria appropriate for a blended course, but there are potential improvement opportunities.

FACULTY OF [name], DEPARTMENT [name]
[Course code], Art in the City

**Formal Analysis**
Length: 1250 words

During your visit to the [museum name] in week 2, choose one artwork that you find particularly engaging and write a concise formal analysis of it. **IMPORTANT:** DO NOT choose a work that I discussed in lecture or during the [museum name] audio tour.
**Due online through moodle by [time] on [date]. Grades posted on moodle [date].**

This assignment gives you the opportunity to apply the vocabulary and techniques of visual analysis that you have been learning *without* becoming involved in a discussion of the object's larger meanings or social significance.

A formal analysis is not merely an itemization or description of all the formal aspects of a particular artwork, but an analysis of which aspects of form matter most and how the artist's formal choices come together to create particular effects. This means that you will be doing what you almost always do in academic writing: building an argument in support of a thesis. Your thesis is, of course, the central claim that you are going to make and provide evidence for in your essay. In a formal analysis this will be your claim about what you think the most important formal aspects of the work add up to. The evidence for your thesis claim will be there in the formal aspects of the artwork itself, but it is up to you to identify what matters most and organize your evidence in support of a coherent argument. A large part of the assignment will be deciding which aspects of form are critical to the point you are making, so that you can focus on what is most relevant. Remember the limitations of the formal analysis however. In this first assignment you are going to avoid interpretation of subject matter and stick to formal questions exclusively. Yes, it can frustrating to distinguish form and content so absolutely, but being obliged to run up against, explore and question that boundary is part of the value of this exercise. In almost all of your writing about art in the future you will need to be able to articulate how the meanings of artworks are carried in or relate to the form of a particular object. Being able to understand and describe an object in rich detail will then be crucial to explaining its significance.

Don't forget that along with summarizing your main argument, your thesis statement should also tell us some basic facts, including which artwork you are looking at, who made it (if known), the date and which gallery it is in. In an essay of this length it should be no more than one short paragraph.

[Course code], [course title]
*Nuit Blanche* Twitter Reporting

Visit Nuit Blanche on [date] (sometime from [time] to sunrise) and report your findings live on twitter (or by midnight on [date] if you do not have a mobile device).

To make this work you will need to do two things:

1) YOU MUST, by [day], [date], message your TA through moodle to provide them with your twitter "handle" so that they can follow your tweets and grade you on them. If they can't follow you they can't give you a grade. If you do not want to use your personal twitter account for privacy reasons, please create a new one for this assignment.

2) YOU MUST follow and include in each of your tweets the hashtag: #XXXXXXXX. This is the only way that we can all follow what others are doing and benefit from each other's advice.

Grading Scheme
The grading scheme allows you to earn up to 10 points. It will break down like this:

Up to 8 points (4 points x 2) for two mini "tweet reviews" of two separate artworks. Each mini review should involve a short series of tweets (two to four) that give reasons for why you like or dislike a particular work. Remember, you are trying to help other students find things worth seeing, but in this case you need to do more than just give a thumbs up or thumbs down, you have to very concisely explain why you think something is or is not worth seeing. Try to identify the artwork or artist (as briefly as possible, of course) in the first tweet and label each related tweet as "part1," "part 2," etc so we can keep track of what you are discussing.

Up to 2 points for two or more single tweet recommendations of an artwork work or any other reporting on your *Nuit Blanche* experience.

Personal Safety
As you know [city name] has, compared to other cities of its size, a fairly safe downtown area, but as always you will need to use common sense and be responsible for your own safety as you see artworks. As an event *Nuit Blanche* can often have something of a carnival atmosphere, especially later in the evening. If you want to minimize your chances of ending up in an unpredictable or raucous environment you can visit events earlier in the evening. You may also want to take along a few friends (it will be more fun that way anyway). Don't hesitate to ask in tutorial whether other students would be interested in going with you. Whatever the case, please do not feel obliged to do anything that makes you uncomfortable or concerned about your safety in order to complete the assignment.

That's it. Good luck with your reviews and don't forget to enjoy yourself!

# APPENDIX K – Participants Self-Reported Data

| Pseudonym | Gender | Major | Written Comments |
|---|---|---|---|
| **Anthony** | M | Theatre | "I think the course and material can allow for more flexibility to cover art in the city rather than just museums." |
| **Danielle** | F | Film Studies | "The integration of art galleries and the art festival, Nuit Blanche, added extra excitement." |
| **Emma** | F | Design | "I like the tutorials better than the lectures as the lectures can be distracting. But the field trips area a good experience." |
| **Ethan** | M | | |
| **Harley** | F | Design | |
| **Harold** | M | Biology | |
| **Holly** | F | Chemistry | "I had lots of fun! Definitely recommend this course to others. The course title is slightly misleading. I loved the gallery visits and the Twitter component was a bonus. Sarah was a great TA too!" |
| **James** | M | Design | |
| **Jane** | F | Design | |
| **Jasmine** | F | Linguistics | |
| **Jeff** | M | Screenwriting | |
| **Keyla** | F | Cinema and Media Studies | "Audio lectures are convenient, you can do them any time which makes it really easy to put it off." |
| **Miranda** | F | Design | |
| **Natalie** | F | Film Production | "Enjoyed the information and the positivity in both the online lectures and tutorials. The tutorials are engaging and use many approaches to encourage students to participate rather than simply listening." |
| **Noel** | F | Economics | "I believe this course depends on the student, if they can push themselves to watch the lectures on their own time or not." |
| **Rihanna** | F | Sociology | "I liked this course. I'm content on the fact that it is a half year course and I would take another blended courses based on the success of this one." |
| **Robin** | M | Design | "Great course, nice break from my other courses" |
| **Sadie** | F | Professional Writing | "I've had experience with both online and face to face classes. However, very first time dealing with a blended course has suffice my needs as a student with other commitments. Material is always easy to obtain and applying concepts in the face to face tutorials helped my learning." |
| **Samantha** | F | Film | |
| **Samiya** | F | Design | "I overall like the course very much aside from its cons, I don't have many negative things about it, but I can understand the difficulties that others can have." |
| **Sienna** | F | Theatre | |
| **Travis** | M | Design | "It is definitely an enjoyable course, as it gives me opportunities to go explore [the] city." |

| Veronica | F | Sociology | "Really interesting and easy going. Simple content to understand. Fun interactive homework assignments. Fair TA." |
| Yael | F | Sociology | |

*Note*. The data was provided by student participants during the interview process. In the Table, M=male and F=female.