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Incorporating Fine Arts into Online Education

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INCORPORATING FINE ARTS INTO ONLINE EDUCATION

by

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Art Education has seen many changes. One of the most recent changes in art education has been the step into online learning. The question I sought to answer was whether or not art education could be delivered in the same rigorous manner online as it can be in a traditional school setting. During the 2019 - 2020 school year, I started a position teaching for the Rural Virtual Academy, in which all instruction was delivered online. During my own practice, I researched methods to instruct students virtually. My results indicate that it is quite possible to deliver a rigorous curriculum to students online. I am hoping that my research will help other art educators as they dive into online learning as well.

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Introduction

Can we deliver the same quality of art education in an online environment as traditional brick and mortar school? I sought to discover if that was possible, and if it was, what the best practices might be. Through my own research and experience teaching online as well as in building and being a student both in building and online. I have been able to uncover a lot of helpful information that can help shape online education in the future.

I had been taking courses online for over five years, working on my master's degree and a bachelor of arts in graphic design online. I then found myself applying for a position as an online faculty member for the Rural Virtual Academy (RVA) in Wisconsin. I received my first degree from the University of Wisconsin Oshkosh, mostly by attending classes in-building. The master's program that I chose was entirely online. With experience in these different areas, I felt that I was in a unique position to research art education and its transformation into the online realm.

In doing this, it was necessary to look into how arts are taught traditionally, the history of art education, and how our philosophy of education has changed. I then researched the current trends of the arts within the United States. I had felt that the arts were not taken seriously in K - 12th grade where I have taught in the past. I wanted to see if that was the case across the United States. Lastly, if arts were not going away, and they had enough interest to keep them going, what techniques and learning structures would be best to teach art online? I was able to answer a lot of these questions, but not all.

From my research, I have discovered various ways to structure the online classroom in a way that will foster growth. A lot of online classes are designed by people who do not teach and

they are taught in a way that is very impersonal. With online courses, students are more likely to become disengaged. Creating a great deal of structure and routine as well as communication, I have found are the basic building blocks to a successful online art class.

Review of Literature

The Growth of Online Learning

Online learning has increased dramatically over the past twenty years. Once thought to be less prestigious, and not accepted by many teaching faculty, online education began on shaky ground. In 2020, online education has been growing in popularity. There are new kinds of options and class availability as technology becomes more and more responsive.

Once thought to be less prestigious and not fully accepted by teaching faculty, administration, students, or parents, online learning is growing in popularity. Online art education is growing in popularity as technology advances to meet the demands of our current educational system. Students that struggle with completing work in a traditional school, may still have trouble online, many problems in education still remain (Michinnov 2011). However, online learning has solved significant problems that were facing the educational system.

If we consider the functionality of online learning, we are now able to track students' time spent working, grades, and other academic information with little to no effort (Hubbard 2013). Teachers are also able to use tools on many learning systems that assist with the curriculum as well as competency maps. Many schools and organizations have devoted a large budget to these learning management systems (Comas-Quinn, 2011). Liberal arts are essential to a well-rounded education. As the liberal arts begin to break out into the digital realm, education and structure need to also change to fit this new version of learning. There are very specific

things that need to be included in an online course to be effective. How do we integrate art education into computer-based learning?

Getting a new idea adopted can be difficult. Online learning has a number of advantages, however, it is still not adopted by many organizations. There continues to be resistance toward the idea of online learning by faculty, administration, as well as students and parents (Comas Quinn, 2011). If online learning is going to continue to spread, it is going to depend on institutions implementing the systems successfully.

While online education continues to grow in popularity, many teachers, administrators, parents, and students are still on the fence. According to (Patel 2014) many designers of online courses rely too heavily on technology rather than pedagogy. Before using new technology, she urges that we ask ourselves if the technology has enabled learning that effectively engaged and is meaningful to students. In what way did the technology lead to deep learning, and how can we modify the uses of our technology in order to serve our demographic (Comas- Quinn 2011).

According to K. Novak (2016) within a university setting in the early 2000s, two-thirds of faculty did not accept online education as a feasible method for education. However, our perceptions have changed since. Within 12 years, online courses have increased enrollment from 1.6 million to 8 million. Her study shows that while online learning can have positive benefits, some faculty have felt isolated and have had a hard time gauging student interest.

Basic Structure and Success in Online Education

How do we make sure that we have a concrete base for educating online? Faye Patel (2014) believes that it is better for teachers to design the actual online courses, rather than site designers. Many designers will put too much of an emphasis on technology when teaching should be more learning-focused rather than technology-focused.

Teachers remain the embodiment of the course and the institution. They can become resentful of the extra time and responsibilities involved in learning the software and preparing online lessons, and may apply the bare minimum of effort in order to get by. If paid training is not provided, teachers tend to also become resentful as teaching online or blended learning is perceived as another task to complete, and more being put on their plates. In fact, when polling students, two-thirds of secondary institutions report that faculty do not accept online teaching (Comas-Quinn 2011). Students that have been successful in online learning have attributed confirmation of work done, satisfaction in work, trust from and for the teacher, and self-efficacy. Those that are able to maintain their online courses while using their own intrinsic motivation generates pride within online learners (Comas-Quinn 2011).

Executive function, or the ability to plan and execute a project, requires a student to successfully exercise organization and prioritization, self-regulation, memory, emotion management, effort, and focus (Novak, 2016). As we mature and grow, our executive function skills tend to improve, but K-12th grade students are still working on those skills. In order to combat that, within a learning environment, students need to have structure and schedule. The structure is as important online as it is in a traditional school setting. With tools, online learning can be very structured. Class schedules and live teaching, when given out, can be effective methods. Expecting students to read the material or process it on their own between the ages of 4 and 18 is asking too much, so the structure of the brick and mortar classroom is transferred to the online learning environment.

Online schools will have an training session that explains the process that each school follows. This helps to let the students know what to expect. So what about the students that have a disability or are lacking in their executive functioning skills? Many schools will allow a home

mentor or tutor to accompany online learning. This gives the student the ability to talk to a person and the home mentor helps the student stay on task. Some students choose to stay home because they are home-schooled, and some have disabilities that keep them from joining a brick and mortar type classroom. These disabilities can be cognitive, emotional, or behavioral. Many students that have anger management issues are able to stay home and therefore they do not cause harm to others and also do not interrupt the classroom environment.

Within an online learning environment, an important aspect of education is to create clear and concise expectations. Creating a solid routine will be key in order to prove the effectiveness. Accountability is also important when in education, and that does not change when the format is changed. Structural aspects of online learning are similar to those of a brick and mortar school. Things such as time with the counselor, reading and math help, study lab, and keeping a consistent schedule and format continue into the online environment. Workload online should still be consistent with the workload of any format of a class.

Online learning has changed significantly since the initial design of distance learning and correspondence courses. According to Perry (2011) when taking an online course, there are multiple types to choose from. Correspondence classes are still offered in many places. Synchronous courses are helpful for younger learners, and those in secondary school. In the asynchronous course, the teacher is there in real-time with their students. The kinds of online learning are synchronous and asynchronous classes. Asynchronous classes are most often seen in post-secondary education. Asynchronous courses are courses in which there are no live classes (Bowman, 2010).

There is a learning curve when it comes to online learning, if students do not follow procedural instructions to the letter, they will find it difficult to be successful. Aside from the

intrinsic motivators, there are also many other factors that help to determine a student's motivation to complete an online course. Students need to feel that they are receiving a satisfactory education, which is not totally unique to online education (Parahoo, 2016). More interactive online courses have been shown to increase student motivation. The perceived reputation of the school, quality of faculty, student, IT, administration interaction and their competence with online learning also has a great deal to do with the motivation of the students.

Effective Online Classroom Structures

The following structures are methods that can be used effectively in online learning. One technique that is being researched and implemented is Universal Design for Learning (UDL). The idea behind UDL is to remove barriers in areas such as reading, writing, and math so that all learners are able to comprehend information. There is also an emphasis on student choice. K. Novak(2016) states that within UDL, teachers are able to provide the necessary ingredients to learning. Those consist of the learners' own effort, social surroundings, opportunity to learn and good teaching. Teachers are not able to control all of these aspects, but within UDL, there are advantages to learning online. You are afforded the ability to learn and your social surrounding is also more controlled. However, the teaching and the learner's own effort are still both things that do not remain constant. Novak states that when educating young people, it is important to foster a growth mindset within students. We want them to become lifelong learners. According to Wheatly (2013), students do best when they are in an environment where they are in partial control of what they learn.

The Danielson Framework

A little older than Universal Design for Learning, is the Danielson method. There are four domains within this method: planning and prep, classroom environment, instruction and professional responsibilities (Danielson, 1996). Within each of these domains, there are examples of what would constitute an effective educator and an ineffective educator, or an educator that needs improvement. For example, domain three is the Instruction domain. Evidence of a teacher that is highly effective would include anticipating possible misunderstandings, creating high-quality questions, monitoring for understanding, and expecting high-quality work. Within each of the components, instruction is further broken down into sub-sections, such as demonstrating flexibility and responsiveness, or ease of communicating with students (Danielson, 1996). Each small subsection breaks down what examples would be of teachers in need of improvement to distinguished. This method of learning could still be used online, however, there would need to be some adaptation to the classroom environment domain.

Backward Design

Another popular framework is the Backward Design by Wiggins and McTighe in their book Understanding by Design (2020). According to Backwards Design, the instructor first decides what to teach before developing activities. Then there are three main stages within the design process - identity desired results, determine acceptable evidence, and plan learning experiences and instruction. Learning goals and learning outcomes create assessments that measure progress, design activities that will prepare learners to perform well on the assessment.

Integrated Course Design

Integrated course design designed by L.Dee Fink (2013). He divides teaching into 12 steps for creating and aligning learning outcomes.

1. Build strong primary components
    a. Identify important situational factors
    b. Learning goals, feedback, and learning activities
2. Assemble the components into a coherent whole
    a. Create a thematic structure
    b. Integrate course structure and instructional strategy
3. Finish important remaining tasks:
    a. Debug
    b. Write syllabus
    c. Plan evaluation

Personality Dimensions

H. Keller (2013) stated that there are five personality dimensions that affected online course completion. The level in which a student is generally engaged is the first. Whether the student feels that the online course would be a benefit to their career is another. How the overall evaluation of the course is completed, their anxiety and personal preference are also components that affect a person's impression of online courses. While within online courses, Keller found that people liked conscientiousness, agreeableness, and openness. Essentially, what they would like to see in an in-person class, they would also like to see in an online environment. Studies have shown that there is no real significant difference between academic performance online and performance in person. Each learning technique has its own pros and cons.

According to Patel(2014), there are a few principles for effective online pedagogy. Such as the teacher should subscribe to a specific pedagogical framework such as the aforementioned techniques. This allows for the kind of schedule and consistency needed. A teacher should identify the effectiveness of technology integration. Rather than using technology for technology's sake, using technology as a means to learn, and using the technology in a fashion that will not waste time. If a technology is not necessary, it is not necessary to use, it is as simple as that according to Patel (2014). As well, "Technology innovation cognizance of stakeholders needs user-friendly training and development support is ongoing, compatibility is assessed continuously". Essentially, what Patel (2014) is stating is that in order to be innovative, it is important to constantly assess the use of technology, and to be trained properly within that technology. Has the technology-enabled learning been both effectively engaged and meaningful? Does the technology lead to deep learning, or is it hindering learning? If our technology is not working for us, what can we do to modify it in order to fit our students and our demographic? If we are making sure that we look into those things and keep them at the forefront of our minds, we will have much more successful learning within our virtual classrooms. "Behind every instrumental technology, there is another technology, the subjective technology" (Turkle, 2004). Parents, students, educators, and administrators are still apprehensive of teaching and learning online.

Students largely do better if they are given an orientation and follow specific protocols. Bowman states that for a student to be successful online, they need to find a place to work to create a mental separation from the rest of their house. Backing up computer data, having the necessary materials at hand, and figuring out what noise level is personally preferred as well as understanding that there is a certain learning curve to online learning all help students to succeed.

Students that are not successful within an online educational environment may be doing a lot of the same things that they would do if they were in a traditional classroom. Things such as not reading the rubric or syllabus, submitting assignments improperly, not participating in discussions, and not submitting things on time all contribute to failing grades online and offline.

Advantages of Online Education

There are multiple advantages to online learning. Students are allowed more flexibility in their time. At the Rural Virtual Academy, an online public school, many of the high school students work at a farm and/or have full-time jobs. Attending school online allows students the flexibility to be in school and still fulfill their obligations. Parents and students also choose to join an online school due to the perceived safety of the environment. When students are going to school online, they do not have to worry about in-person bullying, active shooter drills, lockdowns, and the other fears that have encircled the public education system. For parents with students that have special needs, severe allergies, and/or autoimmune disorders, learning online is a very safe and effective method of educating their students while keeping them safe.

Correspondence, synchronous, and asynchronous classes are all methods in which online and distance education can be completed. Students learning asynchronously would not have a regular class to attend, but would rather be mostly self-paced. Classes that are synchronous actually can have real live online classes. Correspondence class is a distance learning method that was used to educate via postal service. This is not used as widely today.

If a student is in an online class, the content is available to them. Whether they are learning about something live, or they need to complete the readings independently. Recordings are often made available to students to watch to receive a lecture or material that they need. In

some cases, students have the ability to review the information as many times as they would like until they are able to grasp the data. According to Bowman, anyone can be successful in online learning, but it requires motivation and commitment that is sometimes not found in the executive functions of our students.

Best Practices in Online Pedagogy

How do professionals maintain best practices within the online environment of teaching? The International Society for Technology in Education (2019) created online learning standards for educators to assist in their pedagogy. There is a learner, leader, citizen, collaborator, designer, facilitator, and analyst roles within this definition. The learner is responsible for improving their practice, they are the teacher. The leader always seeks opportunities to support student empowerment. Even in an online environment, this is essential for the growth of adolescents. The student is considered a citizen. They are responsible for contributions and responsible participation. Besides these three there is the collaborator, which would-be teachers collaborating with one another. The designer facilitator and analyst are responsible for creating, facilitating, and analyzing results.“It is critical to ensure that online formats do not undermine the quality of a liberal education, especially within programs designed to improve access for underserved populations” (Enfield). Due to the constraints both economically and schedule related, many schools have chosen to scale back their liberal arts courses or they remove them entirely.

Michael S. Roth warns us that if education is changed to only preparing students for jobs and is purely utilitarian, it fails to help students develop a sense of purpose and meaning. Students are not as engaged in becoming citizens who “strive to make society more equitable, stable, and just” (Einfeld). According to Martha Nussbaum, the health of democracy depends on

forming liberally educated citizens. Online schools or hybridized schools then that either do not deliver liberal arts education or only offer liberal arts education in person are missing giving education to many that are learning digitally. As online education increases in popularity, it is important that our online courses represent the arts as well.

Some classes lend themselves to online learning more so than others, especially in art. Classes that require working in 3 dimensions is more difficult, however classes such as painting, drawing, graphic design, and the like can be taught online without needing to make too many huge changes to the way in which it is delivered.

In an online learning environment, many topics are easily translated from in building to remote. YouTube tutorials exemplify exactly why painting can be taught remotely. The skill is transferable. The teacher is not able to physically help the student if they are struggling, but depending on the theory of thought, many art teachers do not believe in putting a hand on any student work, so that would not matter. Teachers are able to view student work either by having the students send pictures, sharing online or by direct video during class. A video of a painting can be taken so that the instructor can give feedback in real-time. Drawing online could be similar in terms of instruction. Instructions can be delivered synchronously or asynchronously, teaching various methods of drawing. Tools can be shipped to students, and techniques taught virtually.

The Rationale for the Arts

According to Richard Siegesmund (1998), art has been a topic that achieves a great amount of debate. Administrators have argued as to whether art education even has a place in schools when that time could be used to teach more core subjects. According to Siegesmund (1998), many justifications for art lack a good rationale. Originally people such as Charles

Callahan Perkins, William Torrey Harris, and John Dewey were advocates of art education. They made an argument for art education, but over time that argument wore away. Perkins believed that art education was useful when it came to industrial design, William Harris and Walter Smith felt that fine arts education was training in morality. Horace Mann felt that art education would help students to gain vocational design skills. Other reasons behind art education included unifying national culture, therapy, aid growth, and to aid in curricular structure. Siegesmund asks the question ultimately," Does art education exist because of a vague thought that it helps to strengthen a good education, or does it have its own merits?" (Siegesmund, 1998)

Siegesmund states that the best rationale for art in school is a scientific rationale which states "It is, however, a realm of feeling, sensory concepts, and exquisitely varied forms of human representation that give us insight into what it means to be in, relate to and comprehend"(1998) Essentially, Siegesmund is stating that there are multitudes of ways in which humans can express themselves with art. These varied representations created by people lead to a realm of feelings and concepts that affect sensory stimulation. Art engages us in a sensory way that other topics and subjects do not. It is with this mixture of feelings through the representation of human-made objects that we achieve insight into what it is to relate to one another and comprehend the world around us.

Regardless of when and why art education has been introduced to our public school system, and despite the current trends removing fine arts from the curriculum, people like Seigesmund would argue that it is important, as it helps us to understand what it is to be human and to express oneself. Lynch (n.d.) argues that in addition to these justifications for art, things such as language development, decision making, motor skills, inventiveness, cultural awareness, and improved academic performance are related to a curriculum with fine arts included. Art

transcends time and teaches us about culture and history. Within the subject of art, there are standards as to how it should be taught. These are called the National Core Visual Arts Standards, and they have a lot to do with how art is taught in schools, and therefore how art will be taught online as well. There is also a National Core Media Arts Standards which are used in K-12 graphic design classes.

According to a 2018 survey by Americans for the Arts, (2018) 81% of participants stated that the arts are a "positive experience in a troubled world." 72% of people felt that the arts unified communities. 3/4ths of the American population seek out artistic experiences. A large quantity, 91% of those who participated stated that they universally support the arts in education. Half of Americans that participated stated that they complete artwork on their own time. Unfortunately, of those polled, only 50% felt that there was equal access to the arts.

According to the Americans for the Arts(2018), students who receive an education including the arts for at least 4 years in high school score on average 100 points higher on the verbal and math portions on their SAT, compared to students who have had ½ a year of arts or less.

The US Bureau of Economic Analysis (2018) reports that the arts and culture sector is a 699$ billion industry. Arts and culture make up 4.3% of the national GDP each year. They also reported that creativity is among the top five applied skills sought by business leaders. 72% of those polled stated that creativity was of high importance when selecting a job candidate. While we find more and more information and data on the arts, we can see that it does make money and help to educate our students. Even if art "for art's sake" is not enough of a justification for keeping it around, the arts are growing and will hopefully continue to grow.

National Art Standards

The United States national art standards consist of an anchor in creating, producing, responding and connecting within dance, media, music, theater, and visual arts. I will be referring specifically to visual arts standards. Each school maintains the responsibility to educate students to master specific curriculum. That curriculum includes all subjects, which includes art. The National Art Standards specifically identify to educators, administrators, parents, and students what is important for students to know within the subject of art. As seen in figure 1, the National Core Arts Standards are a, "process that guides educators in providing a unified quality arts education for students in Pre-K through high school." The national arts standards were created as a response to the 1994 *Goals:2000: Educate America Act*. These national standards were written to attempt "(1) to ensure that the standards reflect the best ideas in education, both in the United States and internationally; (2) to ensure that they reflected the best knowledge about teaching and learning and (3) to ensure that they had been developed through a broad-based, open process. "(National Arts Standards 2019). The essential philosophical foundation of the National Arts Standards is expressed with the following goals, to use art as communication, creative personal realization, culture, history, wellbeing, and community engagement.

National Core Arts Standards Artistic Processes and Anchor Standards			
Artistic Processes			
Creating Definition: Conceiving and developing new artistic ideas and work.	**Performing/Presenting/ Producing** Definitions: **Performing:** Realizing artistic ideas and work through interpretation and presentation. **Presenting**: Interpreting and sharing artistic work. **Producing**: Realizing and presenting artistic ideas and work.	**Responding** Definition: Understanding and evaluating how the arts convey meaning.	**Connecting** Definition: Relating artistic ideas and work with personal meaning and external context.
Anchor Standards			
Students will: 1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.	Students will: 4. Select, analyze, and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the presentation of artistic work.	Students will: 7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.	Students will: 10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Figure 1 National Core Art Standards, artistic processes and anchor standards.

The creating anchor standard consists of 3 standards. Generate and conceptualize artistic ideas and work, organize and develop artistic ideas and work, and refine and complete artistic work. With the understanding that we have synchronous and asynchronous learning online. These standards could be satisfied in either environment. The Producing anchor standard consists of three standards as well. They consist of selecting, analyzing, and interpreting artistic work for

presentation, develop and refine artistic techniques and work for presentation, and to convey meaning through the presentation of artistic work (National Art Standards 2019).

The responding anchor standard consists of three standards. Perceive and analyze artistic work, interpret intent and meaning in artistic work, apply criteria to evaluate artistic work. Traditionally, this would be done by viewing photos of artwork and discussing it as a class, or having students reflect. This same technique can be used in an online learning environment. Many museums have online tours to allow students to virtually walk around and view art. While not as good as seeing the work in person, these advancements in technology allow us the ability to have virtual field trips and see work that we would have not seen before.

The connecting anchor standard consists of synthesizing and relating knowledge and personal experiences to make art, relate artistic ideas and works with societal cultural, and historical context to deepen understanding. Traditionally, this could be done by having students create work in response to what they have learned. It would also take the form of viewing work and understanding the context of the work as well as its value to society. Careers within the arts would also be emphasized within this standard. Online, students are able to create work and respond to the world around them just as they would in a traditional setting. Understanding of arts culture and importance can be taught in the same way online as it is taught in the building.

Students are able to meet the National Arts standards in a virtual setting. Producing can be done at home as the student learns about the artwork. Many virtual schools will ship supplies to students so they have the necessary items to complete a project.

Incorporating Online Art Education

Once students have the supplies at home, they are able to learn artistic techniques by receiving instruction from a virtual instructor. Virtual instructors can create videos showing

examples of the techniques, or teach these techniques live. Students are then able to share their work either during a live class or through photographing their work. All students are able to hear and see the same thing, they are not huddling over one another to see how to complete a project. The lesson can be rewatched if learning is not achieved on the first go around. There are unlimited resources online to pull from.

The National anchor of Producing discusses presenting artwork. Many websites exist to present artwork. While there is no physical space within a virtual classroom to display artwork, websites such as Artsonia can create a virtual classroom in which all projects are on display. From the research I have noticed an overarching opinion against online art education. Educators need to ask themselves if that is because online learning is inferior or if we are used to a traditional way of doing things and are afraid of change? Are faculty members actually afraid that their positions may become obsolete with upcoming technology? Many educators feel overburdened and overwhelmed already while teaching in a brick and mortar school. Adding things such as online and blended learning only adds to that burden. Adding more training and paying for that training is a good way to get teachers more comfortable with online teaching concepts. Often, training is done during an in-service or after school. Many schools do not pay extra for the training, but instead either make it mandatory for instructional leaders who then must report their findings to the teachers that they are leaders of, or they will make the training optional and not many will take advantage of it. When used properly, online education and blended learning can be much more helpful than a burden, but if schools are not funding these options properly, it is unlikely that the teachers, professors, administrators, students, and parents will see the merit in it. Online learning is not going to go anywhere, students will choose this

option. At this point, online learning is widely available to people from PreK to post-secondary school.

The use of the internet has changed the way that teachers teach immensely. Whether the internet is used during a traditional class, or if the lesson is being delivered entirely online, students everywhere are learning from their computers much more than they have in the past. Things such as file sharing, templates, gamification, and scenarios are all things that have improved learning regardless of the method of learning.

Building an Online Art Program

Personal Experience.

Through my new position with the RVA, I was tasked with figuring out how I was going to get supplies to students. I needed to keep costs down and also get quality tools for students. For now we are ordering through Amazon, packaging individual boxes of supplies once they get to the office in Medford, WI and sending those out to students. That has worked well so far. However, I am still researching how to create more 3-dimensional art online to figure out what would work best for pre-college students. I used a lot of the same techniques that I would have in the building, but slightly modifying them so they make sense for online students. I felt that giving elementary school online art education would be an easier task than junior high or high school. Classes with older students require more technical skill that is hard to portray while being on camera. It is much easier to see in person. Through using techniques that I had seen online courses that I have taken, I created videos for students to follow and made sure to give several references for students to go to if they did not understand my videos. I also use my camera to show technique, however, there are some technical difficulties. For instance, when I was trying

to show the students the difference in texture on a piece of canvas paper. The texture did not show up on camera, regardless of how I changed the lighting.

Even with the struggles that I had researching some topics, I found a great deal of information that I was able to put together to educate myself about the history of educational theory and its relationship to the way that our education has evolved. I also wanted to be educated about the proper methods to teach the arts and educate online. It is by combining these things that I attempt to teach art effectively online.

I then was able to find a number of pros and cons of taking art classes online. As I add more and more lessons and techniques to my unit plans, I find out more and more ways to improve the online art pedagogy. In relation to when I taught in the building until now, I have seen many quality differences in the artwork. I have seen all grade levels of work and have a general sense of developmental ages and what to expect in the zones of proximal development based on age. I have also been able to use the techniques that I have tried in building and then translate them to online to see the changes. From the lessons that I have taught so far, most of the projects seem to translate well digitally with the exception of 3-dimensional based art, as again, I have not tried that much yet. I have had air dry clay sent to students but that is the extent to which I have experience in 3D work online.

Class Instruction.

When showing techniques to students, I was able to use a visualizer that allowed me to zoom in very close. A visualizer is a digital learning tool that will record the actions of the teacher, and project them onto a screen or other device. This allowed me to show students a lot of details. We used a system called Blackboard for our classrooms. With the internet constraints

of 2020, a class can be held online, but it is hard to have everyone logged in turn on their cameras or audio, so communication is done mostly through chat box unless requested otherwise. Blackboard has a number of options to allow teachers to put students in groups to work, share assignments, and answer questions. With these tools, the teacher can give instructions and there is less lag with the internet. This allows the students to watch the teacher without interruption from others. If the students are using the chat box or raising their hand too much, the teacher is also able to turn those options off so that there is no distraction for students. The downside is that the teacher cannot control what is going on at the student's house. If there are distractions there, however, they can limit distractions from the rest of the class. This is one of the largest cons that I see for online art education.

With the use of the visualizer, I am able to do most of my instruction, other concepts are explained and if students have questions about something, they can turn on their camera and show me what is giving them trouble. I can then go through and explain how to adjust their work to help solve problems. From my experience teaching in building, a lot of students, regardless of age, will try to ask you to fix things on their work. Depending on the theory of thought, some art teachers do not believe in putting their hands on student's work. I somewhat believe this, and so I feel that it is a good way to remove that issue in the art room. There is nothing that the teacher can physically do to help the student. For instance, in the junior high, students would often try to convince me to work on their project for them, I would sometimes, but I would explain to the students that if someone else helps, then the work is not totally theirs.

The software that is used within the Rural Virtual Academy includes a company called Genius as well as Skyward. Skyward is the platform that I have used in previous districts. Genius was entirely new to me. Aside from those two main programs, the RVA also uses a number of

online curriculum tools for education from K - 12 such as Little Lincoln, Calvert, Book Shark, Mathseeds, Aimweb, and many more. For art classes specifically, we have been using Blackboard and Genius. Genius has multiple components. It allows for scorekeeping and is also the area in which the course is housed. The content within Genius, of which is then called "Buzz" is the area students go to for their content from class.

The students have Google Chromebooks at the RVA which has limited my ability to download software or add software such as Adobe Creative Suite to our classes. That may change in the future, but right now I am limited to what I can find online. I have been able to find a number of free resources that work as a decent substitute for Adobe Creative Cloud.

Buzz and Genius.

Within Buzz, there are various courses that can be designed. There are pre-made or "canned" classes and there are "shell" classes. The premade classes already come loaded with assignments and content. The shell classes are empty and need to be filled by an instructor. Classes such as drawing and painting did not have a premade class, so I was tasked with creating those classes from scratch. The system did have a premade class for Art history as well as digital photography 1 and 2.

Within the system of Buzz, students are also able to submit their assignments directly to the software for grading. The teacher can look at the assignment as they grade it. Students are able to upload multiple documents to a dropbox and after the assignment is graded, it still stays attached to the assignment so that it can be referenced back at any point. For example, if I wanted to see a drawing that Johnny did two months ago, I could go back to that assignment and pull up the actual submission by the student. This method of grading is a huge plus. Traditional

methods of grading art are tedious and often include carrying large quantities of art projects around. With the use of Genius, I am able to have the projects submitted and organized for me and I do not have to do anything to make that happen.

Within Genius courses, teachers are able to personalize them to whatever extent they would like. Assignments can be hidden and locked. They can also be deleted. Scoring can be changed, as well as due dates and a number of other nuanced options. The units can be moved around, and you can replace content that was preloaded with content that has been created by the teacher. The courses also allow you to link directly to your own documents via Google docs or add YouTube Videos. Buzz also allows for video, audio, or written feedback when items are being graded in the drop box.

I have been able to add videos that I have created to my art classes. For instance, there is a Google app called Screencastify. It records what happens on your screen and then allows you to cut it and attach it to Buzz. I am able to have my visualizer up while I also have other things up on my screen and film all of it with my own audio. I can then attach that to my course in Buzz for students to watch. This allows me to personalize content for the class and add a personal touch to improve communication in my virtual class. This is especially helpful when teaching PreK - 2nd grade students as they often have a very short attention span and do not do well with live instruction. Having a premade quick video without interruption allows them to receive instruction on their own time as well.

Using the technology that allows me to film my lessons, I have been able to create lessons for younger students who may need to rewind the instructions and re-watch. I have used a mixture of pre-created videos and live instruction to instruct students PreK - 8th grade. During

the week, I teach PreK - 8th-grade art club, and I teach high school art in the afternoon. Teaching younger students online has been more challenging because they are not able to read and write yet, and so trying to have them give feedback during live instruction has been difficult.

The high school classes that I have been teaching are all 2 dimensional, however, the PreK - 8th grade classes that I have taught have had elements of 3-dimensional work. We have done things with yarn, weaving, clay, sculpting, and will be doing more in the future. For the time being, I have had air dry clay sent out to students. This way they can still use clay but they do not need a kiln. We will be doing a unit with polymer clay as well that is baked in the oven so that students can finish the process on their own at home.

Online Teaching Framework.

While teaching online, I have also been trying to use a Universal design for learning structure within my classroom to allow for flexibility and create instruction that is accessible to everyone. Online my courses have been set up with UDL in mind and so they also offer alternate assignments and assignments that everyone can work on regardless of their ability. Grading online was hard for the first semester. This semester, I am switching to a method where time is logged and grades are based on time spent versus the final product. Since I am not in a class with them, it is hard to make sure they are really doing the work and that they are using the time they should. While in the building, it was easy to know my students by their attitude and work ethic. Online I don’t even see the student’s faces very often, and so this method allowed for impartial grading.

Schedule Flexibility.

Structure online is something that, from my research, is hard to foster. At the RVA, students that have over 75% in a course do not need to attend class during the week. They can choose to have flexible scheduling and watch video recordings at their leisure during a later time if they are in junior high and high school. While I am working during class, I will speak for those that are there and not there, as I know many people will be watching the recording after the fact. I am using logs to maintain accountability within my classes, and I have since changed my technique to include a weekly schedule that does not change often. For instance, on Monday in class we have instruction. Tuesday and Wednesday are workdays. Thursday is a sketch day for drawing and a day to meet up for the other classes. Friday is reserved for work unless more instruction is needed.

In the previous semester, I did not know exactly when I would be delivering instruction based on where we were in a project. This leads to students missing information. Now I have advised students that I will deliver all of the very important information on Mondays and Thursdays if more discussion is needed. I also keep a copy of all recordings inside of the shell in Buzz for students to access at any point. I keep each class separated into lists in Google, and if I need to make an important announcement, I will send a mass email to the class. This has worked really well for me.

Overall, online education has been successful in my experience. As I have been getting more and more used to the process of online art education, I have felt more comfortable trying new things. Losing the element of behavior management during class time has allowed me to go into much greater detail within my teaching. In Drawing, I have been able to research more

technical methods of drawing such as the Loomis and Reilly method of drawing faces. I have then been able to teach students about the structure of the face to give them a better understanding of how creating a 3d illusion from 2d is scientific and intuitive.

Advantages of Online Art.

From my research and experience, I feel that online education and specifically online art education is a great alternative to traditional art education. Students are able to work in the comfort of their home and re-watch instruction an infinite amount of times. Assignments and techniques are easily conveyed online through video and by using Buzz. Not needing to split students apart and not getting interrupted during class time has allowed me to teach more than I have been able to in the building. Not having students in the building has also allowed me more time to research techniques and ideas for instruction.

Online education and online art education specifically is not for everyone, as mentioned before, students that do not do well in a traditional school setting are very likely to also have difficulty in an online setting. There are technical limitations, and if the system goes down, assignments cannot be submitted and work could not get done. Teaching and learning online can make a person feel isolated, so it is important to maintain a social life and to seek out activities.

Building an Online Drawing Course for Secondary Students

To demonstrate the development of an online course, I've chosen a high school level drawing course as an example. When taught in a face-to-face classroom, this course would go through the same content and in similar ways. High school classes would have units in which we would learn to draw different kinds of things. There would be an introductory unit where students learn about the basics of the supplies. We would move onto discussing perspective and value. From there, we would move onto drawing the human face, hands, gridding tools, and the use of negative and positive space to assist with proportion and angles. Demonstrations would be done either by the instructor showing students one on one or by showing the class together on a visualizer. Online delivery of art lessons differs from face-to-face in several ways. The first is that while face-to-face education must be synchronous and accomplished during class-time in the classroom, online delivery can be both synchronous and asynchronous, allowing teaching and learning to happen in locations and at times that are convenient for the user.

The Online Platform: Blackboard

There are many online teaching platforms to choose from. The online platform I will explore in this research is Blackboard. Blackboard is used to teach a class online. In the platform of Blackboard, users log on at the same time as the instructor. The instructor can then deliver instruction virtually. Blackboard has a number of sharing settings that allow the instructor to share files, video, audio, and a visualizer with the students. Students can use Blackboard to collaborate with each other, join clubs and groups, and have parent-teacher meetings.

How the Platform is Organized

Blackboard allows the instructor to present lesson plans, follow attendance, and monitor student activity. This platform is different than Buzz, which is the platform used for assigning and grading work. The platform has a side for the moderator and the student or attendee. The moderator is going to have various options for the use of the virtual classroom. The moderator is able to remove students from class, mute students, as well as allow various audio and visual options. There is a learning curve to using Blackboard, but the interface is very simple once you have an understanding of it.

From the Student's Perspective

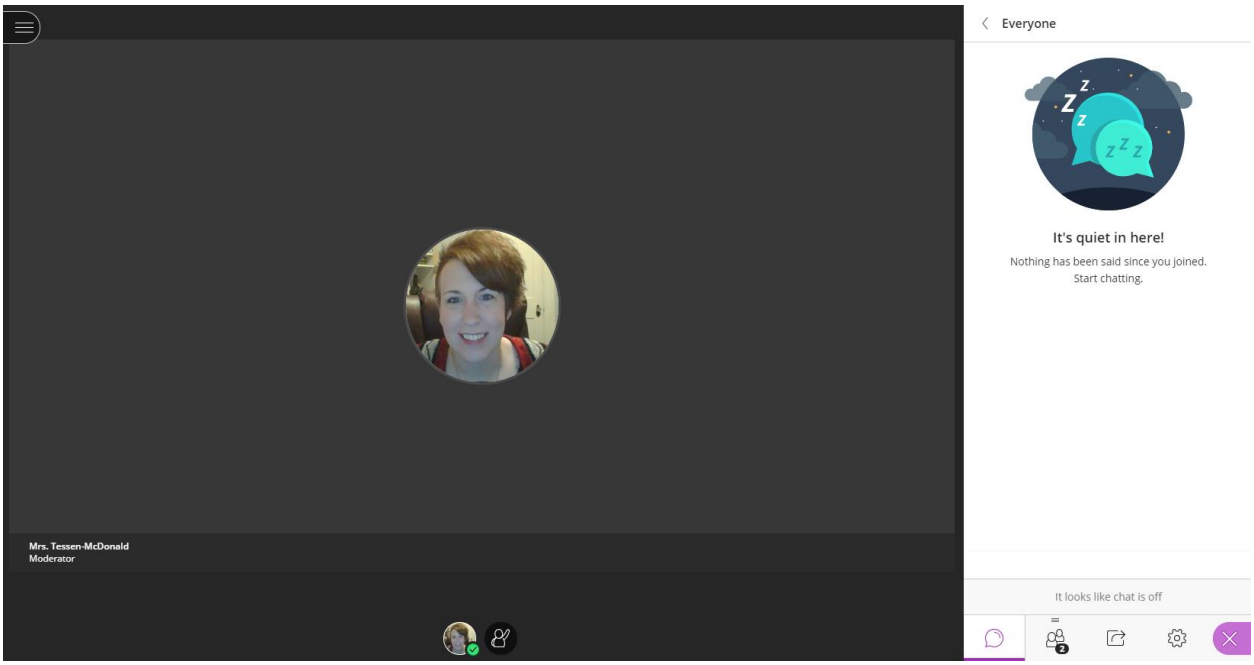

Figure 2. Perspective of a student when they first log in without chat options

When the instructor first opens the online learning site, they will see a chat box and a blank screen. The screen can be changed by the moderator to share things and begin class. Once class starts, class takes place on the screen. This can be done by filming the instructor directly,

using the screen to show examples, or by sharing content via the screen. The instructor has the option to mirror their own computer onto Blackboard and allow the students to see what is on the instructor's screen.

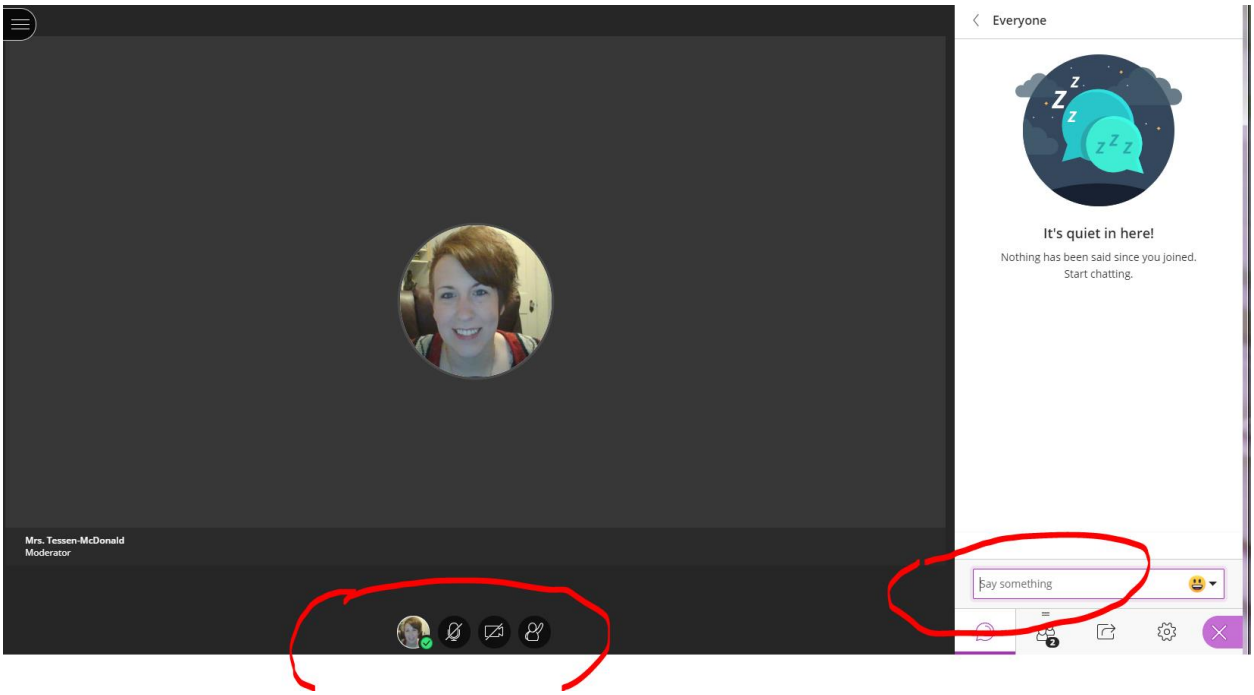

Figure 3. The student's perspective with options turned on

From the Instructor's Perspective

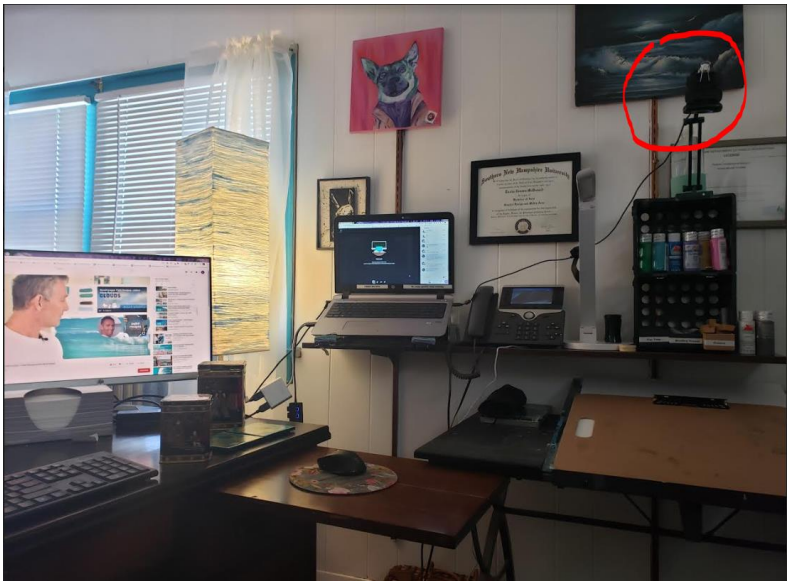

Figure 4. The teacher's station

You can see my current setup in figure 4, where I have my visualizer, which is the angle most students see. I also use a webcam so they can see my face when it is necessary. Unfortunately, due to internet speeds, I am not able to have both cameras on at the same time during most classes.

When the instructor first opens the online learning site, they will see the same screen, but with a few more options. The instructor has the option to turn off comments, video, and audio from the students. What the instructor sees in pictured below in figure 5:

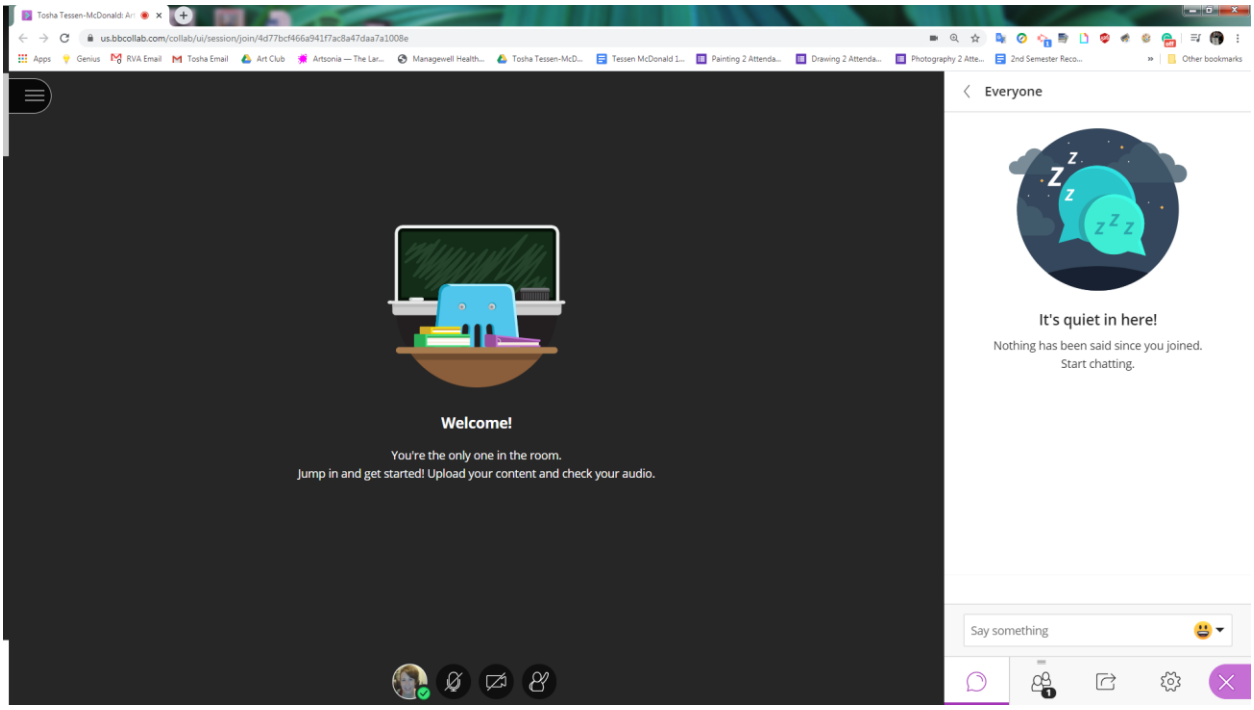

Figure 5. What the instructor sees in Blackboard

In the settings, the instructor can choose from various options for sharing as well as allowing options for participants. The instructor is able to share files, videos, audio, and their screen, as you can see in figure 6.

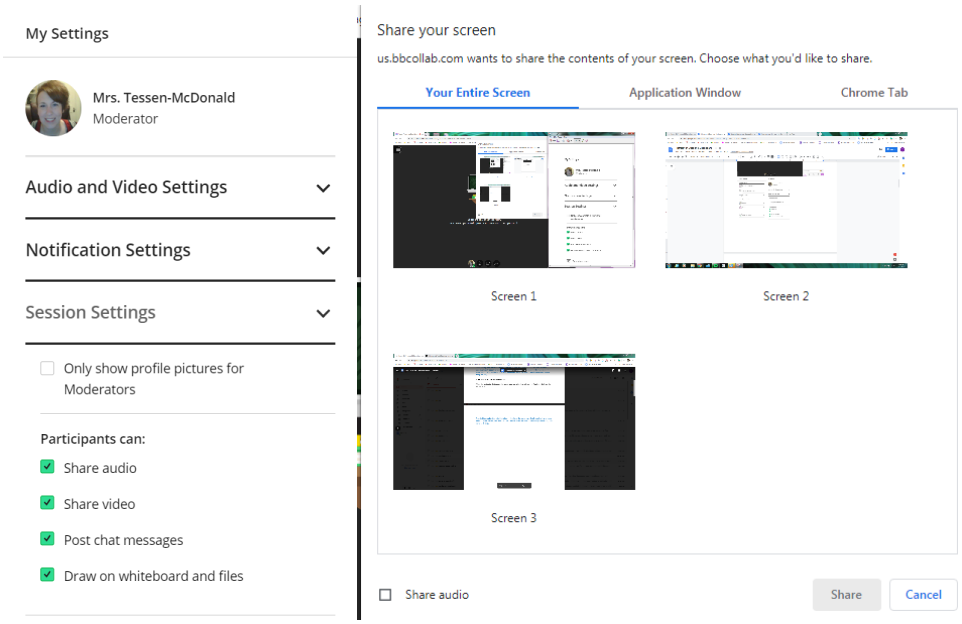

Figure 6. Moderator options in Blackboard

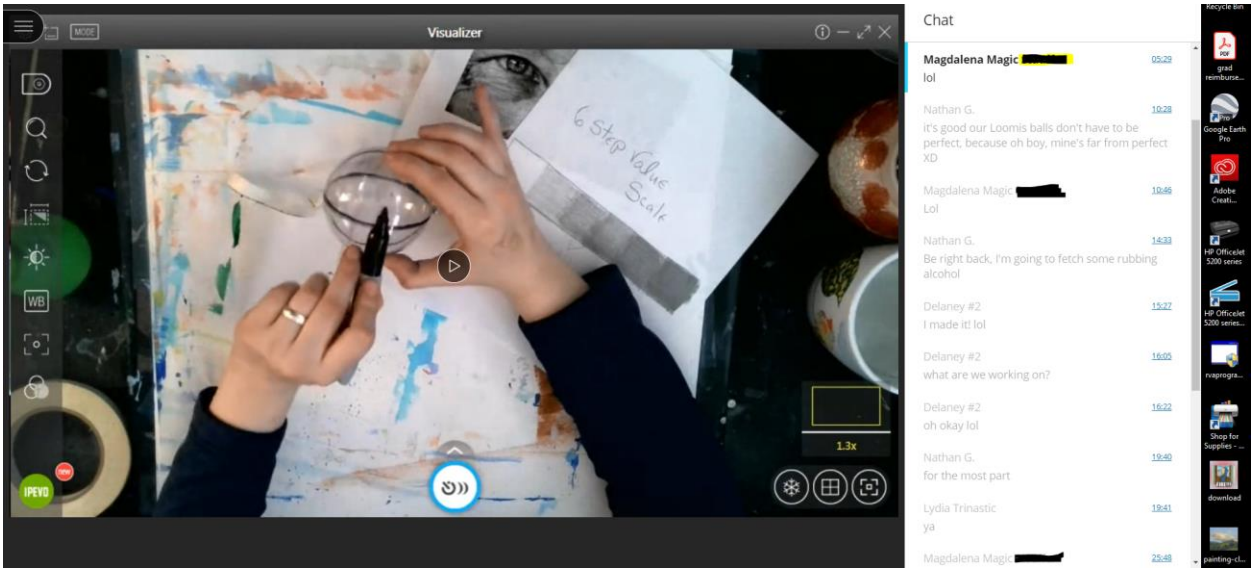

Figure 7. Class in progress

Figure 7 is a still shot of a class in progress. You can see on the right-hand side is the chat box where students enter in questions and comments while I work live. You can also see the options on my visualizer on the left-hand side. This allows me to adjust the white balance, contrast, focus, etc. Blackboard is where the actual class takes place. This is different from Buzz, where the information and grading are housed.

In the upper left hand corner is the ability to record what you are doing. I record most classes. About fifteen minutes after you stop the recording, Blackboard will send you a link to the recording that you are able to distribute. I take those links and keep them on a spreadsheet in a place that all students have access to.

The Online Platform: Buzz by Agilix

Agilix has created the learning platform of Buzz. On the Agilix.com/buzz website, it is stated that Buzz is optimized to "deliver quality custom and publisher content, deliver engaging professional development for teachers and staff, personalize learning in blended and virtual environments, enable project-based and competency-based learning models, align learning activities with objectives, engage students mentors, and parents in the learning process, and track and deliver critical data."

How the Platform is Organized

Buzz is organized by course. Once in a course, what you see will depend on whether the course is a "canned" class or a "shell" class. Shell classes come with no content and need to be created and filled by the instructor. Canned classes come with a full semester of content already embedded.

Buzz From the Students' Perspective

Students will see much the same as the instructor. They will have the view of the class that the instructor has with limitations. They will not be able to see other student's grades, and they will not be able to see content hidden by the instructor. Their assignments often will show up on the To-Do List, seen below in the upper left-hand corner of figure 6. Unfortunately, not all assignments end up on the To-Do List, and so this tool hinders many students and confuses them. We advise students not to use the To-Do List, but to check their individual courses for assignments.

Figure 8. What the student sees in Buzz

Buzz From the Instructor's Perspective

When the instructor logs into Buzz, they will see the classes that they are teaching, their homeroom class, and a teacher collaboration Hub, as seen in figure 9. The content of this first page will vary based on the class that particular instructor teaches.

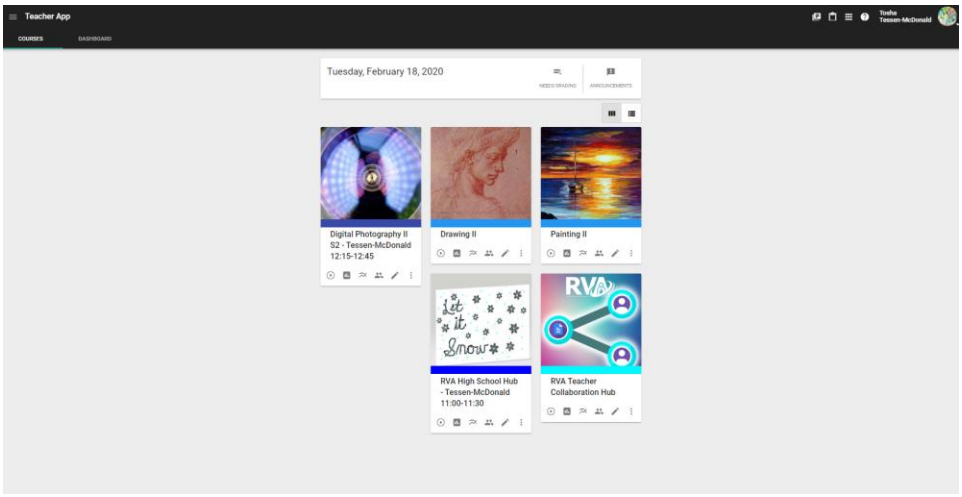

Figure 9. The teacher collaboration hub

From here, the instructor is able to select a course, such as Drawing 2.

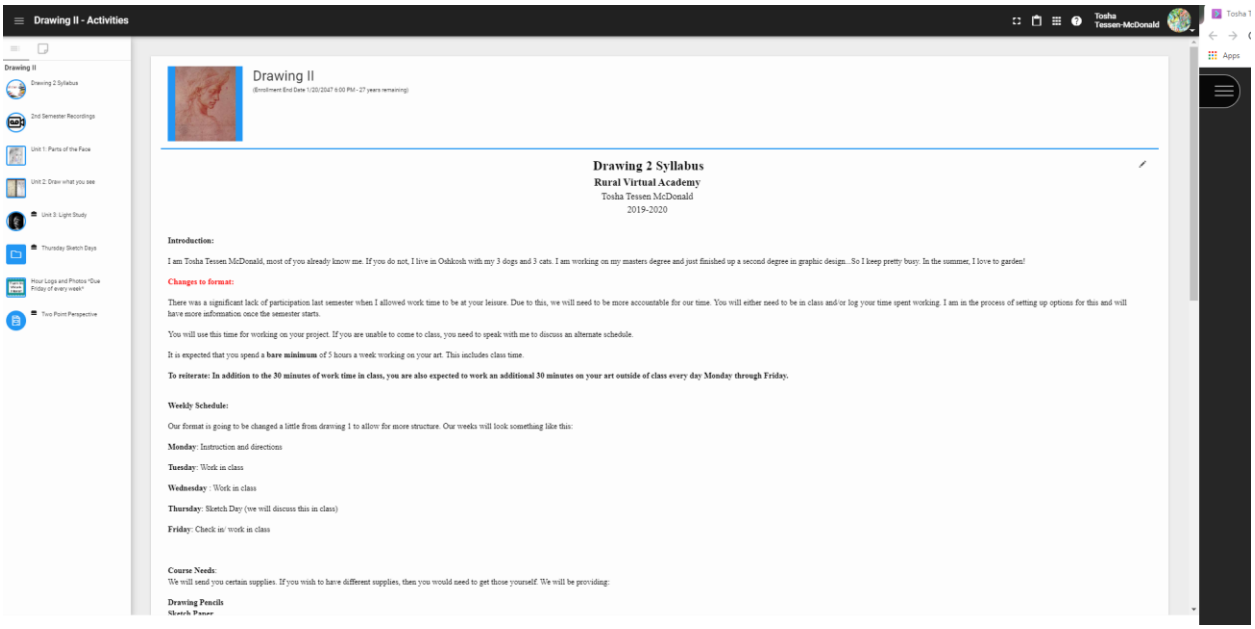

Figure 10. The teacher's view of a class

Once in the course, the view will look like figure 10. From this screen, the instructor can go to various units of the course as well as edit various aspects within the Buzz platform.

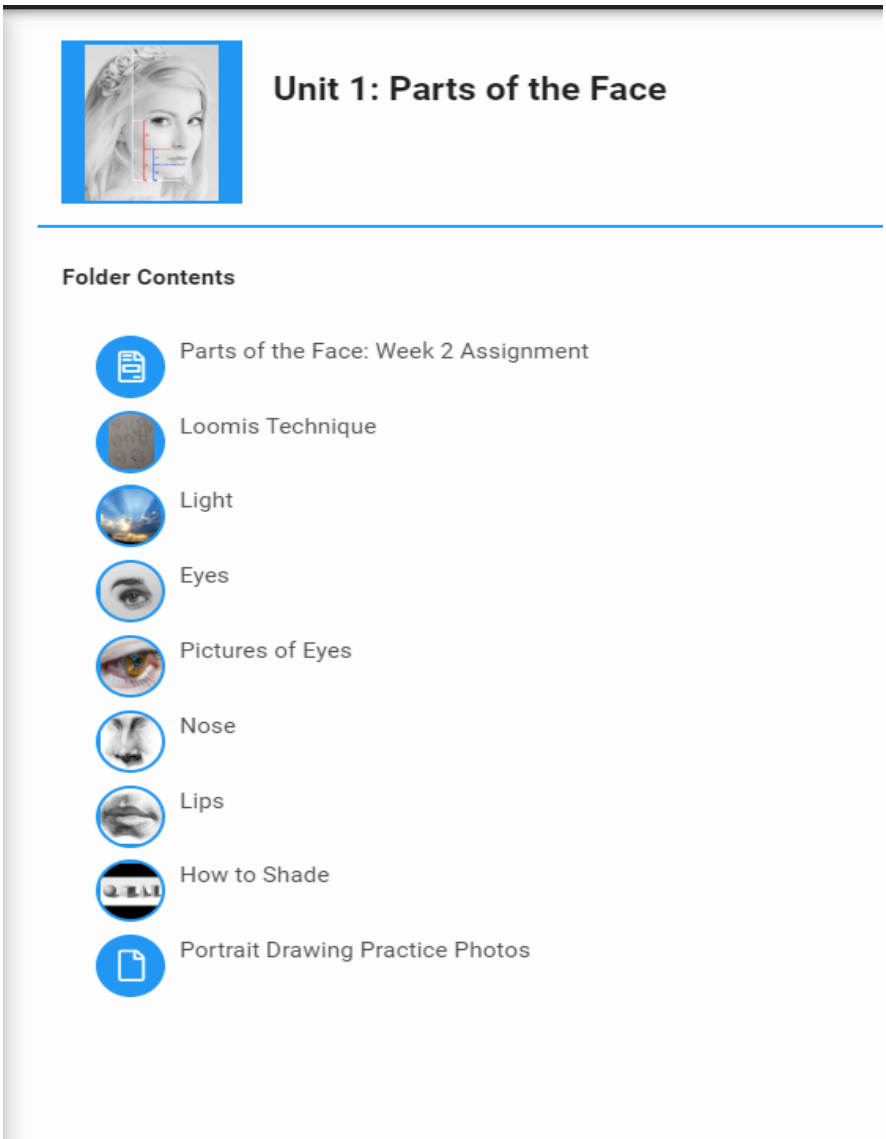

Figure 11. Units listed in a class

The units are laid out in Buzz, with Unit 1 looking like figure 11. This course was a "shell" and so, therefore, I am filling it with my own content as I build the curriculum.

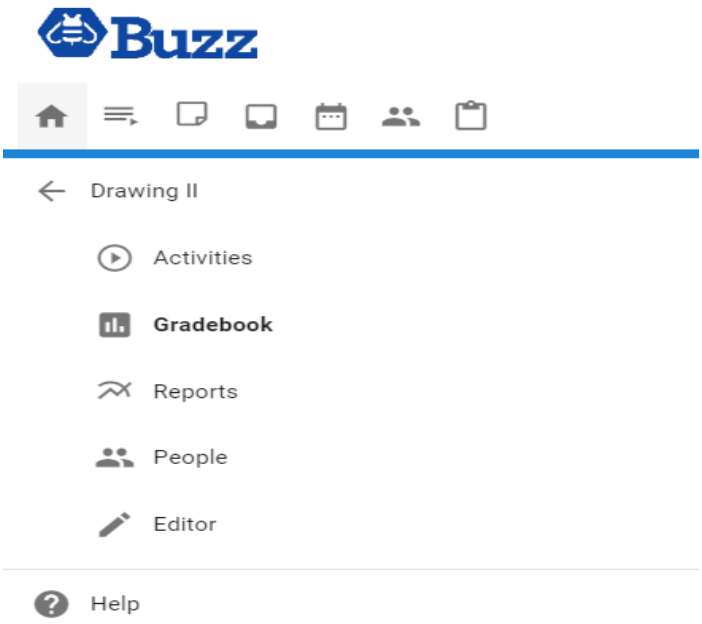

Figure 12. Educator options in Buzz

In figure 12, these are my options as an educator, I can go in and adjust the grades assignments to fit each class's individual needs.

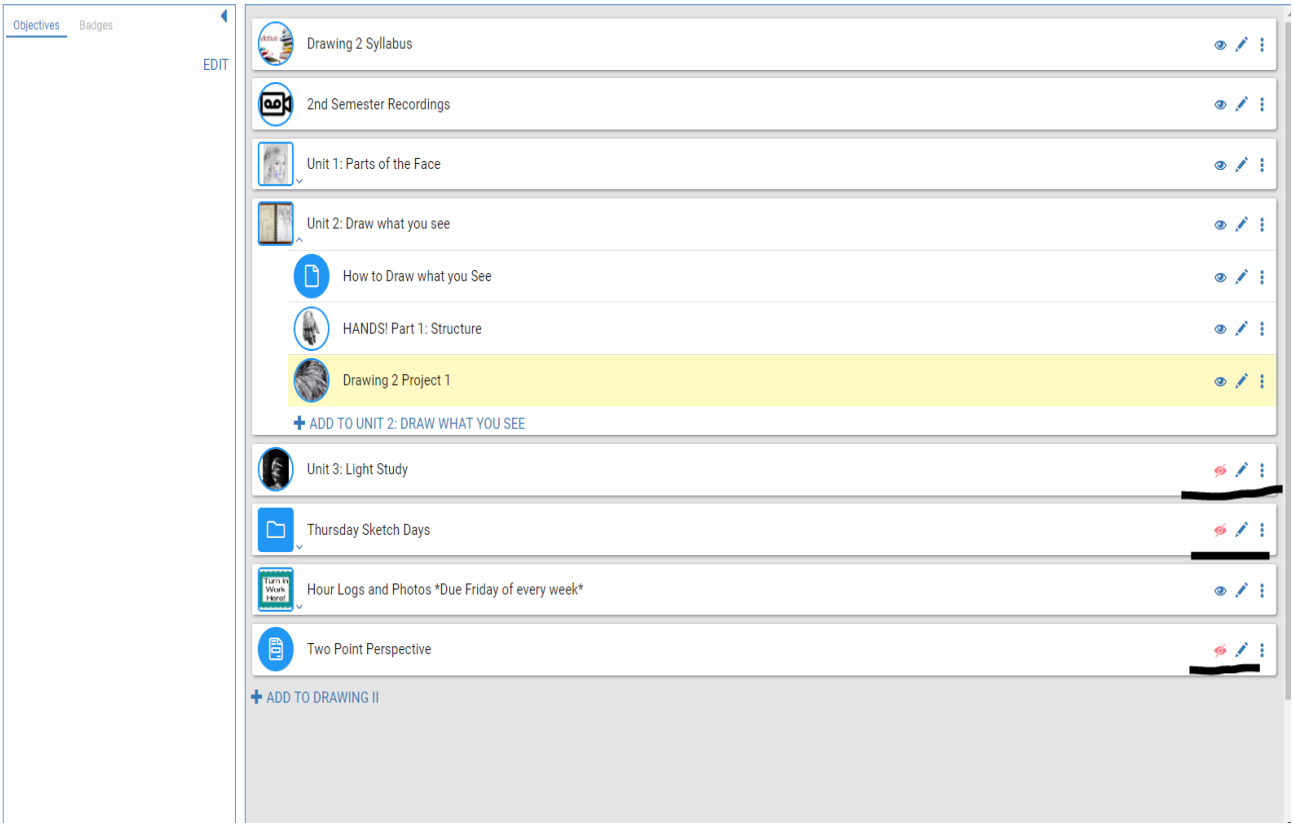

Figure 13. Editing options in Buzz

I can hide certain topics from students until we are ready to discuss them. A subject that is hidden has the eye symbol red and crossed out, as you see underlined in figure 12.

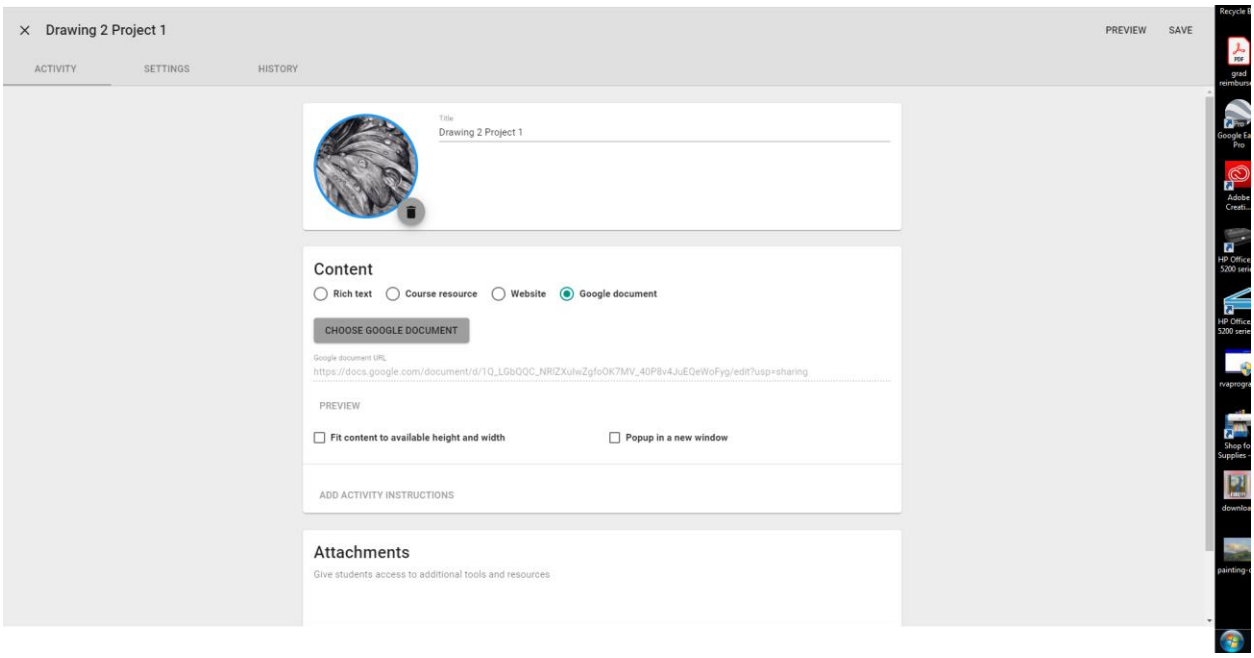

Figure 14. Adding an assignment to Buzz

I can go in and add any kind of resource to a certain project or folder. I can add websites, Google Docs, Rich text, videos, etc. the options are shown in figure 14.

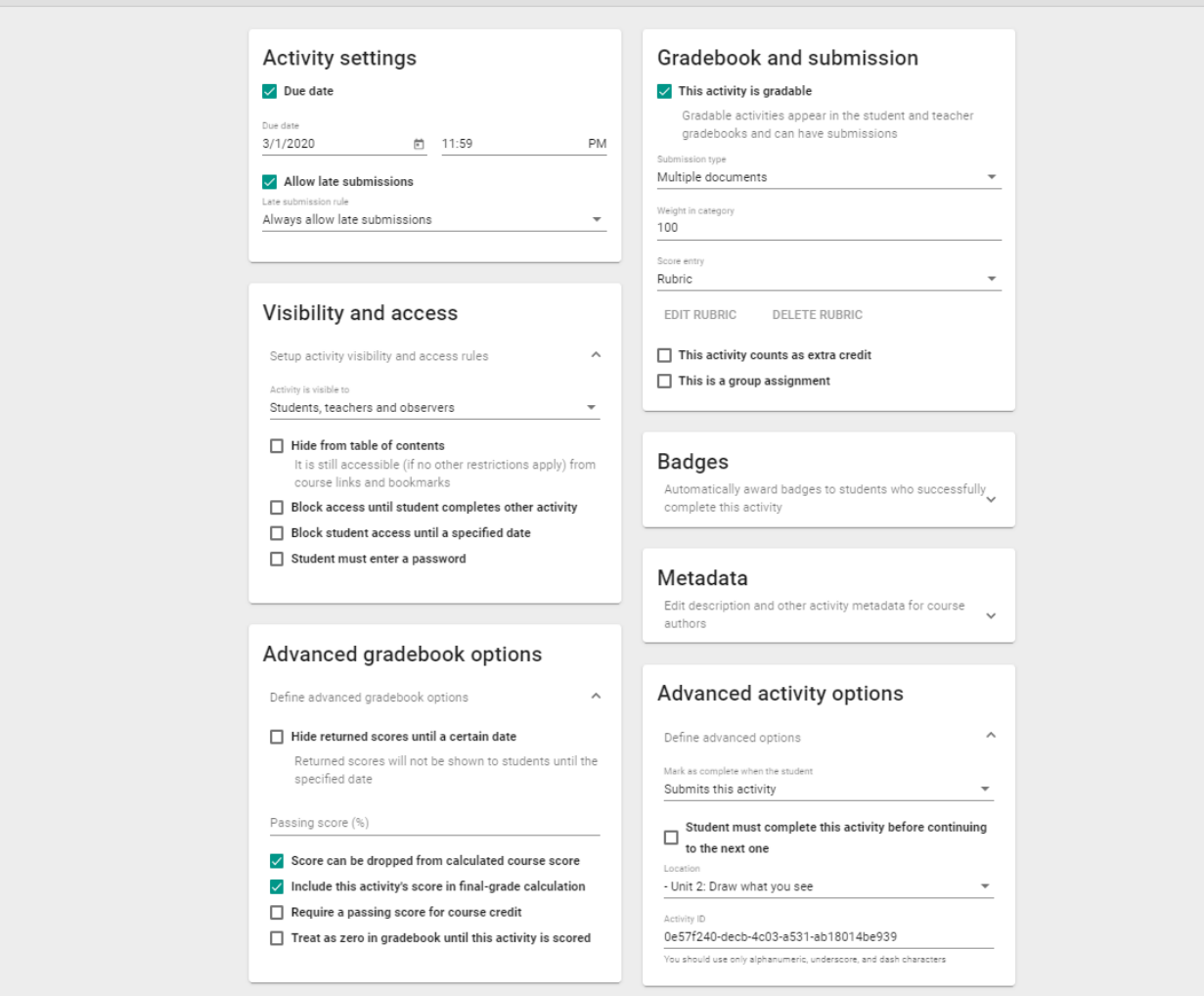

Figure 15. Assignment options in Buzz continued

Figure 15 is an example of the settings in a project. I have the ability to set a due date, allow for late work, assign point values, hide things, create group assignments, and many other options. I can use this to create a drop box for students to submit assignments.

Grades and submissions are placed in Buzz:

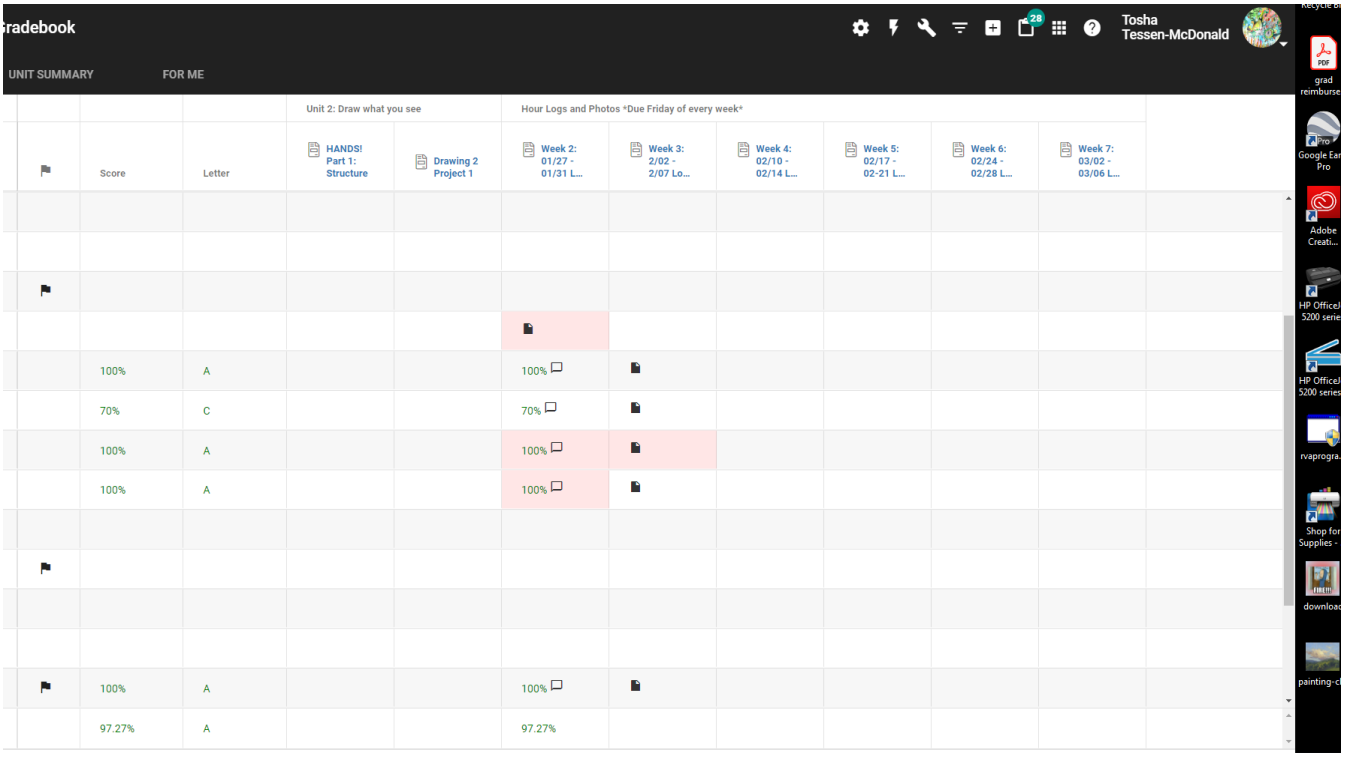

Figure 16. Grades in Buzz

Sections with the paper icon, as you see in figure 16 indicate an assignment has been submitted and not yet graded.

Within Buzz, you can see the Google doc where the live class recordings are placed.

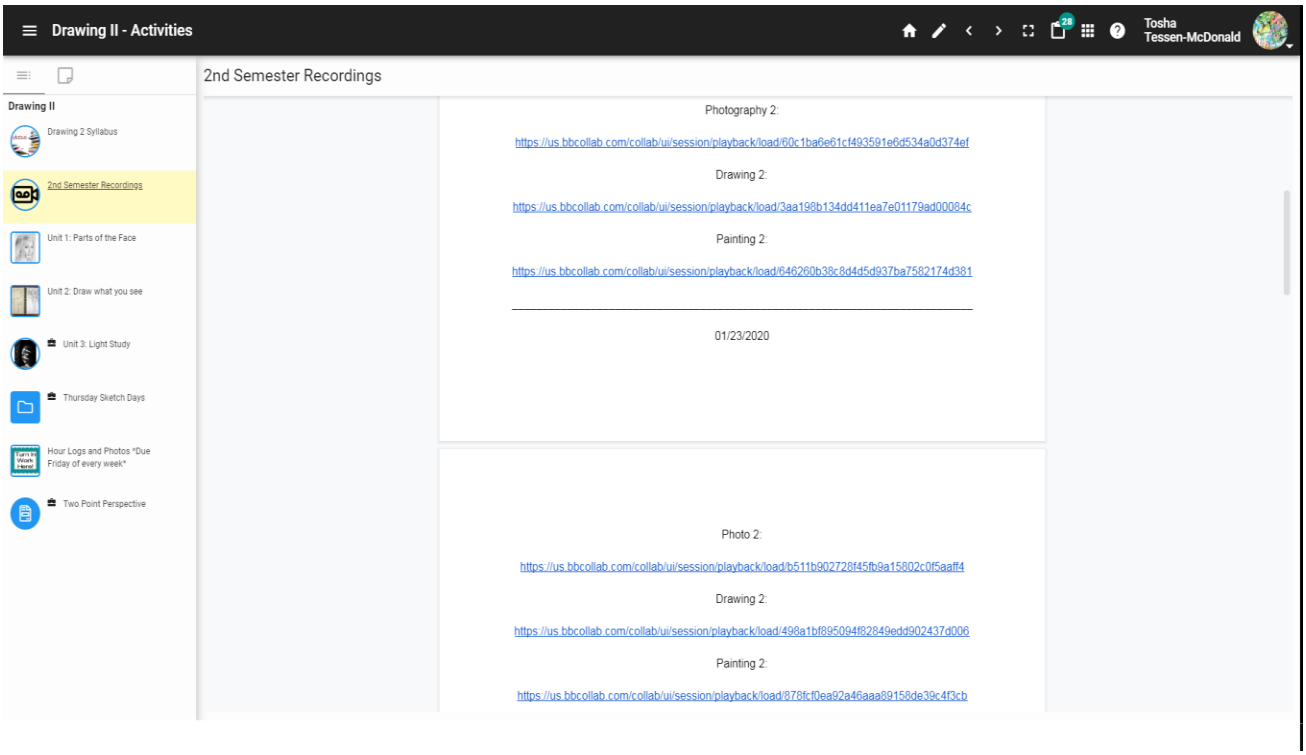

Figure 17. Recordings

Recordings are done on a daily basis during class time, this allows students to go back and watch if they missed class or do not understand a concept, as seen in figure 17.

Discussion

From this research, I have discovered that structure and communication are two very important aspects of online education. I implemented more structure into the second semester at the Rural Virtual Academy. Students are required to log their time and take a photo of their work at the end of the week. I dove deep into instruction about aspects of art. For example, in Drawing 2, I researched the Alex Loomis method of drawing. I used to base my instruction. With this structure, I can now build off of the basics of the Loomis method and move toward the forms of the face. The Loomis method is a method of drawing the human body that was created by Alexander Loomis in 1939.

I worked through each form of the face and discussed the plains of the face as well as light and how light will change based on whether it is direct or indirect. In building, I did not have the ability to go into detail with instruction due to large class sizes and interruptions. Teaching online, I could dig deeper into technique in a way that was not possible in the building. There were no disruptive students to quiet down, I was able to show all of the students what I was doing using a visualizer which gave them all a good view versus in building where students are scrunched together fighting for space to see what is going on. Students with questions re-watch my recordings, and if they are still questioning techniques, I have been going over them in class. Through my research, I discovered that I need to create a structured environment, so I created a routine and students are aware of when they need to be in class for instruction and when I will be delivering important information. Painting has worked similarly to Drawing.

In photography, I have been able to use teaching online to my advantage as we have access to a lot of information at our fingertips. I have been able to use a lot of different references when teaching. Once students take their photos, they are able to edit them online and submit the assignments via drop box. I created a rubric that is attached to their assignment and I can use that to give them a grade electronically. The whole process is becoming very streamlined and easy to understand. I am able to take videos off of YouTube and use those to help reinforce my teaching. I have been communicating with students on a weekly basis via feedback and critique, and then I maintain daily communication with them in class.

My findings have shown that there is information out there about online education, but the field is still something that is being created and educators are still trying various methods of instruction. Ultimately, there is not a lot of research about online learning and even less information about online art education. Schools are becoming more and more advanced

technologically. Some such as my previous school district Stevens Point Area School District are using blended learning techniques as well, but still do not have a lot of purely online options. Specifically, Ben Franklin Junior High in Stevens Point uses a technology called Schoology. As of this year, they have implemented the ability to allow for snow days to be held online using Schoology. Schoology is also being used to hold assignments for students to access online. This resource was just implemented last year, and already they have been finding a lot of different ways in which their district can use online education.

My next step in research would be to continue to experiment with various kinds of courses and request feedback from students who are taking or have taken my course. As there is not a lot of information to be found, I feel comfortable making educated decisions and trying to figure things out myself. I am hoping for another art teacher to join the RVA at some point, in which case, I will have someone else to research and experiment with me. I could try to reach out to other online art educators as well and see what kinds of practices and projects they use.

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Appendix A. Lesson 1- Parts of the Face

Subject/course: Drawing 2 Online - Rural Virtual Academy 2019 - 2020
Topic: Andrew Loomis and facial proportions
Lesson Title: Parts of the Face - Facial Proportions
Level: High school 9-12

Lesson Objectives:
Students will use the Loomis method of drawing to begin understanding the proportions of the human face
Students will generate their own face drawings using the Loomis method
Students will build drawing skill and learn a new drawing technique

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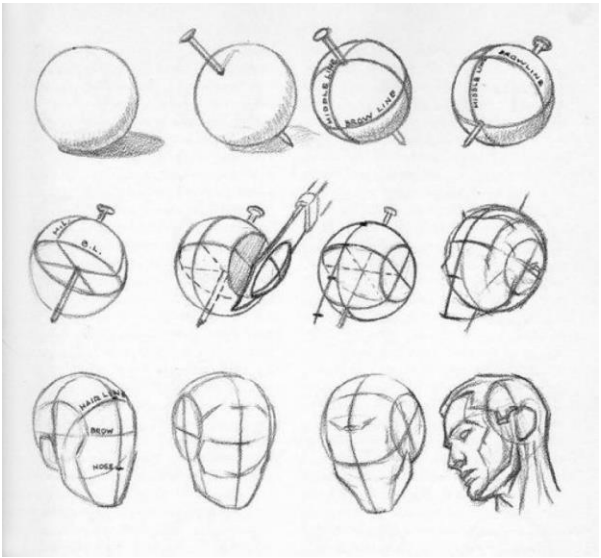
Summary of Tasks / Actions:

1. Students will be introduced to the techniques that were discovered with Andrew Loomis' book "Drawing the Head and Hands" from 1958. Although the book is old, the technique still works very well. An excerpt of the instruction is seen in figure 1.
    a. The human head is a sphere, with the sides cut off.
        i. The sides that are cut off equal ⅔ of the size of the sphere
        ii. Half way down the sphere is the eyebrows
        iii. The top part of the side that was cut off is the hairline
        iv. The bottom part of the side that was cut off is the bottom of the nose
        v. The bottom of the sphere is where the lips belong
        vi. Add an additional ⅓ from the lips straight down to create the chin space



    b. Students will be instructed that these are only meant to help with proportions and angles and in no way is meant to be an end all be all solution to drawing the human face

2. Students would have been given a plastic clear ornament. The Loomis ball will be made as a 3 dimensional reference of the Loomis method and as a tool to help understand how the face turns and exists in space. The Loomis ball will be made in class with the instruction from the teacher.
    a. We will use sharpie to draw the Loomis ball, using either painters tape or some kind of tape for the lines
    b. Students will use a ruler to create the proper sized sides

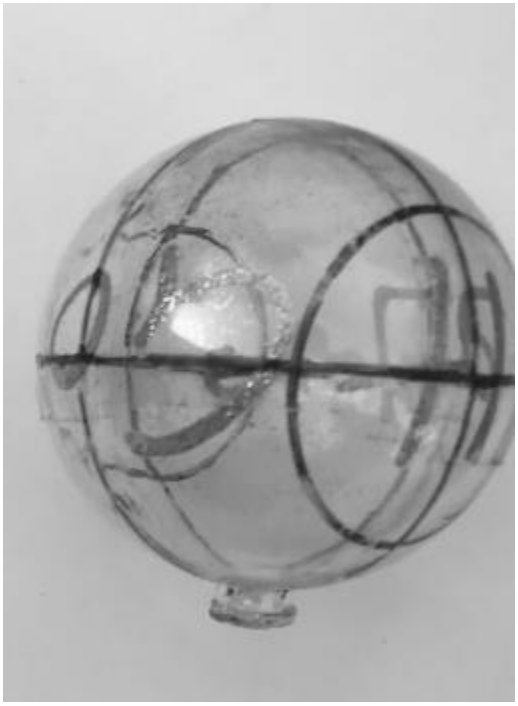


Figure 18. Loomis Ball

3. Students use the Loomis method to practice drawing the human head from various angles.
    a. The Loomis ball can be used to both understand how to draw angles from existing photographs as well as makeup drawings from the imagination.
4. Students will practice drawing the basic proportions and angles of the human face for a minimum of 2.5 hours outside of class during a one week period.
    a. Students will submit a log of their time spent working along with photos of their drawings via the drop box in Buzz.
    b. The instructor will grade work based on time spent, 5 hours total = A, 4 hours = B, 3 hours = C, etc.
    c. Comments will be given to students either via video, audio, or text

Materials / Equipment:
Clear plastic ornament (PLASTIC not glass)
Sharpie
Rubbing Alcohol (to remove sharpie if a mistake is made while making the Loomis ball)
Drawing pencils (8H - 8B)
Drawing paper

References:
Loomis , A. (1958). *Drawing the Head and Hands* . Titan Books .

Take Home Tasks:
Students will build upon these skills with practice. Students practice for 2.5 hours outside of class during a one week period.

Formative/Summative Assessment:
Formative assessment in the form of hourly log and submission of photo of work at the end of the week

Appendix B. Lesson Two- Parts of the Face

Subject/course: Drawing 2 Online - Rural Virtual Academy 2019 - 2020
Topic: Drawing
Lesson Title: Parts of the Face - Eyes
Level: High school 9-12

Lesson Objectives:
Students will build off of their knowledge of the human head by learning the proportions of the parts of the face.
Students will create realistic appearing eyes using the methods taught
Students will build drawing skill and learn a new drawing technique

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Summary of Tasks / Actions:

1. Students will be introduced to the anatomy of the eye:
    a. Sclera
    b. Pupil
    c. Iris
    d. Cornea
2. The instructor will show students examples of eye photos
    a. The different parts of the shadows and highlights in the eye will be discussed.
    b. Students will use their Loomis ball to help them with their proportions and the angles of the face
    c. The difference in lighting will be discussed including the difference between direct light and indirect light on the eye and how it changes the highlights and shadows.
3. Students will be introduced to the form of the eye via instructor lead example. The instructor will send photos to students through a Google Doc. This will allow the students and the instructor to be looking at the same example.
4. The instructor will go through drawing the eye, step by step, placing an emphasis on individual decision making and proper use of drawing tools.
5. The instructor will talk about creating form and the illusion of space by the use of contrast and properly placed angles.
6. The instructor will repeat instruction for several days, drawing different examples in class while the students reference their photos and begin to attempt to draw the examples as well.
7. Students will then be tasked to practice drawing various eyes of their choice as practice

8. Students will inspect the facial features of different people and attempt to recreate their eye. They will use angles, values, and an understanding of the facial structure to create this.
9. At the end of a specified amount of time of working inside and outside of class, students will turn in their log of time spent drawing as well as take photos of their drawings that they have created. They will submit these via drop box in Buzz where they will be graded by the instructor.
    a. The instructor will go through each individually, and leave feedback in Buzz, either via video, audio, or typed.
    b. Grades will be based on the time spent on the project rather than the perceived quality.
        i. 5 hours in 1 week = A, 4 hours= B, 3 hours = C, etc.
        ii. This will allow the students to relieve themselves of the concern about making their work look "good" and instead switch their focus to practice and creating accuracy within drawings.

Materials / Equipment:
Reference Photos
Drawing pencils (8H - 8B)
Drawing paper

Take Home Tasks:
Students will build upon these skills with practice. Students practice for 2.5 hours outside of class during a one week period.

Formative/Summative Assessment:
Formative assessment in the form of hourly log and submission of photo of work at the end of the week.
Instructor feedback will be given for each student submission via Dropbox in Buzz. Each student will receive constructive feedback from the instructor advising them of their strengths and areas of improvement

Appendix C. Lesson Three – Parts of the Face

Subject/course: Drawing 2 Online - Rural Virtual Academy 2019 - 2020
Topic: Drawing
Lesson Title: Parts of the Face - Lips
Level: High school 9-12

Lesson Objectives:
Students will build off of their knowledge of the human head by learning the proportions of the parts of the face. This lesson will base proportions on the lips.
Students will create realistic appearing lips in a drawing
Students will build drawing skill and learn a new drawing technique

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Summary of Tasks / Actions:

1. The instructor will explain the parts of the lips and how the lips work within the facial structure.
2. Students will inspect the facial features of different people and attempt to recreate their lips in both size, fullness, and value
3. Students will interpret the values on the face into halftones, highlights, and shadows.
4. From the shadows, students will improve upon their drawing by looking into the darkest areas of shadow and work on detail of a drawing.

Materials / Equipment:
Reference Photos
Drawing pencils (8H - 8B)
Drawing paper

Take Home Tasks:
Students will build upon these skills with practice. Students practice for 2.5 hours outside of class during a one week period.

Formative/Summative Assessment:
Formative assessment in the form of hourly log and submission of photo of work at the end of the week

Appendix D. Parts of the Face - Lesson Four

Subject/course: Drawing 2 Online - Rural Virtual Academy 2019 - 2020
Topic: Drawing
Lesson Title: Part of the Face - Nose
Level: High school 9-12

Lesson Objectives:
Students will build off of their knowledge of drawing and perspective. Students will create realistic appearing noses using the methods taught
Students will build drawing skill and learn a new drawing technique

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Summary of Tasks / Actions:

1. Students will receive instruction about the anatomy of the nose including the major and minor planes of the nose. Students will learn about some parts of the face such as the glabella, wings of the nose, ball of the nose, as well as the difference in underlying structure of the nose. The bridge of the nose is made up of bone, with the nasal ridge turning into cartilage and then the wings of the nose being made up of fatty tissue.

2. The instructor will share via Google Docs, photos of various noses with students. These will be used as a reference. The instructor will go through drawing these reference noses during live instruction.
    a. Students will be able to choose whether they would like to work along with the instructor or watch first
    b. Students will be shown via direct instruction, the way in which light will bounce off of the various planes of the nose depending on where the light is and the angle of the nose.
3. Students will inspect the facial features of different people and attempt to recreate their nose. They will use angles, values, and an understanding of the facial structure to create this.
    a. Students will use their previously taught knowledge about proportion, value, and form in order to make informed decisions in their drawings

4. Students will spend a minimum of 2.5 hours outside of class practicing drawing noses in various positions and angles. They will submit a log of the hours spent along with photos of their drawings via the drop box in Buzz.
    a. The instructor will grade the photos and logs and provide feedback via either video, audio, or type

b. Students will receive an A if their log total is 5 hours (class and work time), B if their log is 4 hours, 3 hours = C, etc.

Materials / Equipment:
Reference Photos
Drawing pencils (8H - 8B)
Drawing paper

Take Home Tasks:
Students will build upon these skills with practice. Students practice for 2.5 hours outside of class during a one week period.

Formative/Summative Assessment:
Formative assessment in the form of hourly log and submission of photo of work at the end of the week

Appendix E. Parts of the Face - Lesson Five

Subject/course: Drawing 2 Online - Rural Virtual Academy 2019 - 2020
Topic: Drawing
Lesson Title: Draw what you see - Hands
Level: High school 9-12

Lesson Objectives:
Students will build off of their knowledge of drawing and perspective
Students will create realistic appearing hands using the methods taught
Students will build drawing skill and learn a new drawing technique

---

Summary of Tasks / Actions:

1. Students will walk through multiple examples of hands with the instructor. The instructor will explain the parts of the hands and how the hands work within the skeletal structure. Basic structure components of the hands such as the carpals, metacarpals and phalanges will be used at terminology.
    a. Students will work during live class with the instructor drawing hands
    b. Student will use time outside of class to practice drawing hands

2. Students will inspect the hands of different people and attempt to recreate them by drawing on paper. They will use angles, values, and an understanding of the form and structure to create this.

Materials / Equipment:
Reference Photos
Drawing pencils (8H - 8B)
Drawing paper

Take Home Tasks:
Students will build upon these skills with practice. Students practice for 2.5 hours outside of class during a one week period.

Formative/Summative Assessment:
Formative assessment in the form of hourly log and submission of photo of work at the end of the week.

Appendix F. Parts of the Face - Lesson Six

Subject/course: Drawing 2 Online - Rural Virtual Academy 2019 - 2020
Topic: Drawing
Lesson Title: Lesson 1: Draw what you see - Introduction
Level: High school 9-12

Lesson Objectives:
Students will build off of their knowledge of drawing and perspective
Students will build drawing skill and learn a new drawing technique
Students will build their knowledge measurement in drawing
Students will build their knowledge of value in drawing

Summary of Tasks / Actions:

1. Students will walk through a few presentations with the instructor about how to draw what you see. They will be introduced to the following concepts:
    a. Looking at both the negative and positive shapes within a reference
        i. Students will learn to see the unseen shapes that exist within the negative space existing between structures in a drawing
    b. Measuring sizes using a pencil or other utensil
    c. Creating proper angles using observation
    d. The relative nature of light and value
        i. Students will be given instruction about the 6 step value scale and how to find value using a white piece of paper.
        ii. Students will discuss the difference in value in a shadow vs. in a light area and how they will look different as they are relative.
    e. The parts of a highlight and shadow and what to look for
        i. Students will be introduced to terminology such as cast shadow, core shadow, reflected light, midtone, and highlight
        ii. Students will study light and how it reacts in different circumstances, they will begin to do this also to begin preparing for a unit on light.
    f. Using compositional methods to create aesthetically appealing artwork
        i. Compositional rules such as the rule of thirds, golden ratio, leading lines, asymmetry, etc.
        ii. Students will consider how to place items in their composition and to create the most aesthetically interesting composition

2. Students will inspect the hands of different people and attempt to recreate them. They will use angles, values, and an understanding of the form and structure to create this.

a. The instructor will work through examples during class. Students will have a choice of watching or attempting to follow along and draw. This allows for flexibility depending on the type of learner that the person is.
    i. The instructor will share a Google Doc with the students which will have photos of hands in different positions on it. This will allow students to reference the same photos as the instructor.
    ii. The instructor will go through the basics of the hand, the different parts of the hand will be discussed such as:
        1. The carpals, metacarpals, phalanges
        2. The form of the hand
        3. The bend of the joints within the hand
        4. Finding proper angles and sizes of the hand and fingers
    iii. The instructor will draw one reference hand at a time during live Instruction. This will be repeated for a minimum of two class periods.

3. Students will then be instructed to attempt to draw hands as practice. They will be required to practice for a minimum of 2.5 hours outside of class time. Students will submit a log at the end of the week which will include pictures of the drawings that they created as well as a log of their time spent.
    a. Grading is as follows: 5 hours per week (instruction time 2.5 hours + work time 2.5 hours) = A, 4 hours per week = B, 3 hours per week = C, etc.
    b. The instructor will look at each of the assignment logs submitted via Buzz and provide feedback with either video, audio, or type.

Materials / Equipment:
Reference Photos
Drawing pencils (8H - 8B)
Drawing paper

Take Home Tasks:
Students will build upon these skills with practice. Students practice for 2.5 hours outside of class during a one week period.

Formative/Summative Assessment:
Formative assessment in the form of hourly log and submission of photo of work at the end of the week

Appendix G. Parts of the Face - Lesson Seven

Subject/course: Drawing 2 Online - Rural Virtual Academy 2019 - 2020
Topic: Drawing
Lesson Title: Draw what you see, Light - Lesson 2
Level: High school 9-12

Lesson Objectives:
Students will learn the different terminology for light
Students will dissect light and understand its basic forms
Students will be able to compose lighting effectively without reference
Students will build drawing skill and learn a new drawing technique

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Summary of Tasks / Actions:

1. Students will look at the basic sphere, cube, cylinder and pyramid in direct light. The instructor will discuss the difference in the areas of shadow and highlight such as the highlight, halftone, core shadow, reflected light, and cast shadow.

2. Students will be instructed about the difference between direct and indirect light and how that will affect what we see via direct instruction during class time.
    a. The instructor will go through references via Google Docs and discuss the difference in shadows and highlights in the references to assist in building memory of the terminology.

3. Students will use this information and begin to recreate shadows in directly lit situations.
    a. Take home work for this unit is tied in with Lesson 1 of the How to Draw what you See unit. Students will draw for a minimum of 2.5 hours outside of class time and practice drawing various items in direct light.
    b. Students will submit a log of their time as well as photos of their work via drop box in Buzz. Grading will be a direct reflection of time spent drawing.

Materials / Equipment:
Reference Photos
Drawing pencils (8H - 8B)
Drawing paper

Take Home Tasks:
Students will build upon these skills with practice. Students practice for 2.5 hours outside of class during a one week period.

Formative/Summative Assessment:
Formative assessment in the form of hourly log and submission of photo of work at the end of the week

Appendix H. Parts of the Face - Lesson Eight

Subject/course: Drawing 2 Online - Rural Virtual Academy 2019 - 2020
Topic: Drawing
Lesson Title: Project 2 - Pick 1 of 4 options
Level: High school 9-12

Lesson Objectives:
Students will build off of their knowledge of drawing and perspective
Students will build drawing skill and learn a new drawing technique
Students will build their knowledge measurement in drawing
Students will build their knowledge of value in drawing

Summary of Tasks / Actions:

1. Students will use their knowledge of drawing to assess their strengths and weaknesses. They will choose 1 out of the 4 options given for a long term drawing project. This is meant to allow students to decide what they are able to work on, which will make the project more relevant for each student and it will remove barriers for those who may not have done well with one option, in keeping with Universal Design for learning.

2. Students will choose between options of drawing a portrait, hands, light, or cloth. Each of these items is a common item that is practiced in drawing, and each has its own set of skills that it will help to develop.

    a. Students are given a brief summary of information that was learned in Drawing 1. The darknesses of the pencils will be reviewed
    b. The instructor will continue to give instruction during the duration of the project, the project is to be finished outside of class. During class, the instructor will help students to overcome areas that they struggle with

3. Students will then use skills learned in drawing 1 and 2 to create the project of their choice. Grading will be based upon the amount of hours spent rather than the perceived skill of the finished project. 70% of the grade is based on using time wisely and effort, while 30% of their grade is based on the craftsmanship of the final piece.

Materials / Equipment:

Reference Photos
Drawing pencils (8H - 8B)

Drawing paper

Take Home Tasks:
Students will work on this project outside of class

Formative/Summative Assessment:
Formative assessment in the form of hourly log and submission of photo of work at the end of the week
Summative assessment in the form of a finished drawing with a minimum of 8 hours logged.