8-8-2021

Online art education: Teaching through a pandemic

Jordan Pepper

Online art education:

Teaching through a pandemic

Jordan E. Pepper

A thesis submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Master of Arts

Art Education

August 2021

FACULTY COMMITTEE:

Committee Chair: William H. Wightman, Ph.D.

Committee Members/ Readers:

Hannah K. Sions, Ph.D.

Karin Tollefson-Hall, Ph.D.

Dedication

This thesis is dedicated to Jody. Thank you for always supporting and encouraging me. I love you.

Acknowledgements

To the Faculty of the Art Education Program at James Madison University: Dr. William Wightman, Dr. Hannah Sions, and Dr. Karin Tollefson-Hall. Thank you for your thoughtful insights, constant support, and encouragement.

And to Susu: Thank you for being such an inspiration.

Table of Contents:

Abstract

Due to the Coronavirus Pandemic of 2020, most school systems have been forced to move to online instruction presenting a unique set of unprecedented challenges for art educators. This thesis analyzed what three individual art teachers experienced when transitioning from an in-person art classroom to a virtual one through the use of interviews as the primary source of data collection. This research project examined what art teachers experienced with online art education; how art teachers learned about, adjusted to, or prepared for an online visual art education; and the ways in which art teachers responded to issues of inequity related to online visual art education.

Keywords: Online learning, online art education, technology, asynchronous learning, synchronous learning, art education, technology, COVID-19 pandemic, virtual learning

Chapter One

Background:

Due to the Coronavirus Pandemic of 2020, most school systems have been forced to move to online instruction. As a result, a unique set of challenges, limitations, as well as issues of possible ineffectiveness with teaching and learning, have arisen. According to Lieberman (2020), e-learning has been acclaimed as a potential tool for minimizing disruption and keeping instruction flowing during an extended break, but significant gaps in access and resources mean not all schools are prepared to offer virtual class, and not all students are equipped to learn online.

School districts have taken various steps to assist students that are less equipped for online learning, for instance, I know of one district where students were picked up by a school bus and taken to WiFi hot spots where they could sit on the bus to do their work. This example of a solution to the greater problem of lack of access to technology, is just one of the components of this thesis inquiry, which is to explore the wide-ranging issues related to online teaching and learning. Online instruction in the field of K-12 education can be challenging, and at times, seemingly impossible, especially in the visual arts, given the hands-on nature of the learning that occurs in this content area. While online instruction may be formidable, there are ways for it to happen productively.

The inspiration for this research topic developed from my recent student teaching experience. I student taught in the Spring of 2020, during the height of the COVID-19 pandemic. My first placement of student teaching was valuable, as it was in-person, pre-pandemic. However, four days into my second placement of student teaching, everything

went online as schools closed to public access. Due to the closure of the middle school, I had to finish the remaining six weeks of the placement student teaching in an online capacity. This was an extreme learning curve for me, as I am not the best with technology, and having to help teach online gave me anxiety. I worried about being able to make connections with the students through a virtual platform. I was nervous about how to create meaningful lessons for students without access to art room materials in their homes. I questioned if students would participate in my lessons, as schoolwork became "optional." My cooperating teacher had to change her entire art curriculum to an online format within a week, without notice. It was truly a chaotic time for many educators. My experience of student teaching as an online platform was full of trial and error. It made me question if art could be taught valuably via online instruction. I also wondered what kind of training or support teachers obtained from their schools to instruct effectively using an online delivery mode. Art is generally a hands-on discipline, and art educators were trained to create hands-on learning environments. How can an art teacher turn their curriculum inside out to teach art without in-person interactions with materials and students? These dilemmas, questions, and realities are what I want to uncover throughout this inquiry.

Statement of Purpose:

The mass closures of schools across the United States during the COVID-19 pandemic in Spring 2020 was unprecedented. Schools were quickly closed and technology of all kinds, such as laptops, computers, and iPads were dispersed for online learning. Teachers rushed to create completely online curricula for their students, which was a new and daunting task for many teachers. To this day, there remains questions as to

when schools will go back to fully in-person instruction, as many schools are only allowing small numbers of students into school buildings. And, instruction has continued to reflect differing online modalities during the 2020-2021 academic year due to COVID-19. The pandemic has resulted in a prolific use of technologies for many teacher tasks.

Statement of Need:

Art education is "necessary to students' development of discipline, critical thinking, teamwork, social engagement, empathy, and more" (Owens, 2012, p. 112). It is essential for students to receive an art education, as there are numerous benefits for students who engage in art activities. According to Chapman (1978), art allows children to express their ideas and develop their creativity and imagination. It is also argued that art allows opportunities for personal development as it enables children to gain confidence and promotes feelings of self-worth (Buxton, 2014; Hallam, 2014; Hewitt, 2014). Eisner (1999) comments that when done well, students in the arts are deeply engaged, their sensibilities refined, their imagination promoted, the development of technical skills fostered, and they are encouraged to appraise the quality of their own work and to make plans for the further. Furthermore, Eisner portrays that work in the arts promotes "many kinds of intellectual skills and forms of thinking" (p. 136). Given all of these benefits of art education it is critical for all students to have access to a comprehensive art education, even if it is online. There is a need for art educators to receive guidance for how to teach students art in an online instructional mode. It is crucial that art educators provide students with meaningful art learning experiences, despite the many problems that may arise via online instruction. For example, students can use art to help them reflect on their emotions, the COVID-19 pandemic, and cultivate

hope for a brighter future. When students experience emotions such as sadness and anxiety, research suggests that expressing them through visual and performing arts is one of the most effective ways to address them (Elias, 2020). As the landscape of education has changed dramatically due to the COVID-19 pandemic, art educators have needed to adapt and learn how to teach art online. Art educators can still impact students' lives from a distance. This research will uncover some of the facets surrounding online art instruction as well as promote the ways in which art educators can deliver virtual art instruction.

Research Questions:

With the purpose of investigating the challenges associated with online art education, the following research questions support this investigation:

1. What have local visual art teachers experienced with online art education?
2. In what ways have local art teachers learned about, adjusted to, or prepared for an online visual art education?
3. How have local art teachers responded to issues of inequity related to online visual art education?

Assumptions:

Some assumptions I have regarding this research study or specifically data collection/analysis, etc., include:

1. There is not much data describing the experience of teachers moving from in-person to online (Andrews, 2020).
2. There are concerns that a quality art education cannot be delivered in an online format due to the weaknesses in the use of an online medium (University of Illinois, n.d.).

3. The participants answered the interview questions honestly (Wargo, 2015).
4. The participants did not feel coerced to participate in the study (Wargo, 2015).

Key Terms Defined:

Asynchronous: Asynchronous learning is a general term used to describe forms of education, instruction, and learning that do not occur in the same place or at the same time (The Glossary of Education Reform, 2013).

COVID-19 Pandemic: The COVID-19 pandemic, also known as the coronavirus pandemic, is an ongoing pandemic of the coronavirus disease, which first appeared in 2019. The World Health Organization declared the outbreak a Public Health Emergency of International Concern on January 30, 2020 and a pandemic on March 11, 2020 (Cevik, Bamford, & Ho, 2020).

Guardian: Guardian refers to someone who looks after or cares for someone else. While participants within this thesis utilized the term, "parent," I referred to the term "guardian" instead to be more inclusive.

Inequity: Use of the term inequity within this research project was inherently limited. Its use in this study only addressed issues related to support, access, and materials. I acknowledge there were other types/instances of inequity that occurred due the global pandemic, such as mental health.

Online Instruction: Online instruction is an educational model where students and teachers reside in separate locations and connect using the internet and technology (Smith & Brame, 2014).

Online Learning: Online learning is education that takes place over the Internet. It is often referred to as "e-learning." With online learning, internet-based courses are offered to students either synchronously and/or asynchronously (Stern, 2019).

Synchronous: A synchronous classroom is scheduled during a fixed time period, within which the instructor and students simultaneously engage and discuss course-related content (Duncan, 2012).

Technology: Technology is the study and knowledge of the practical, especially industrial, use of scientific discoveries (Cambridge Dictionary, n.d.).

Virtual Education: Virtual learning is a learning experience that is enhanced through utilizing computers and/or the internet both outside and inside the facilities of the educational organization. The instruction takes place in an online environment. The teaching activities are carried out online whereby the teacher and learners are physically separated (Racheva, 2017).

Procedural Overview:

This study investigated online K-12 instruction in the visual arts, the strategies that can be used to enhance online instruction, and the outcomes of inequity related to the access and use of technology. These topics were supported through a thorough investigation of education and art education literature and by conducting interviews of elementary, middle, and high school art educators. The interviews explored teachers' insights regarding their online visual arts instruction. The teachers explained their transition from a traditional classroom to one that was virtual, the ways in which they received instructional support from their schools, and how issues of inequity were made known through their teaching. Due to the COVID-19 pandemic the interviews were conducted

using Zoom. Each interview was recorded, transcribed, and analyzed. The analysis conducted provides a documentation of the nuances of teaching visual arts education online.

The next chapter offers a literature review that focuses on online education, the components required for an effective visual art education, as well as virtual teaching strategies and related equity issues.

Limitations:

This study is limited to the following factors:

1. Small sample size: This thesis research will involve a total of three K-12 art teachers; one representing each level at the elementary, middle school, and high school level.
2. This research will only include public school K-12 art teachers.
3. Teaching online, due to COVID-19, is still a fairly fluid situation and does not necessarily reflect a long-term initiative with respect to curriculum planning, pedagogy, and assessment.
4. The interviews themselves may be impacted by the digital format through which they were conducted.
5. Direct observations of teaching and learning are not possible at this time, limiting this inquiry to virtual interviews and document research.

Chapter Two: Literature Review

Introduction:

In March 2020, there were more than 200,000 confirmed cases of Covid-19 in the United States, and more than 4,500 deaths (Kennedy, 2020). As a response, nearly every public and private school, as well as most colleges and universities, had canceled in-person classes to slow the spread of Covid-19. Due to this unprecedented time, educators have been expected to teach both virtually and effectively, with many having never taught in this instructional modality. This literature review will provide an overview of online education, what components lend themselves to an effective visual art education, as well as virtual teaching strategies and related equity issues.

Online Education:

This section of the literature review broadly discusses online education, with connections made to online visual arts education. Online education, as defined in the previous chapter, is education being delivered in an online environment through the use of the internet for teaching and learning (Stern, 2019). Online education includes online learning on the part of the students that is not dependent on their physical or virtual co-location. According to Singh and Thurman (2019), the teaching content is delivered online, and the instructors develop teaching modules that enhance learning and interactivity in the synchronous or asynchronous environment.

As a research topic, online education has been broadly investigated over the last twenty years. A pre-pandemic U.S. Department of Education (2009) report identified several key findings when comparing online education to traditional education: (1) On average, students who participated in all or most of their courses through an online

format performed better than students who took the same course in the more tradition, face-to-face format; (2) A combination of online with face-to-face elements resulted in stronger overall performance than strictly face-to face instruction when compared to solely online performance; (3) Students that reported more time on task in online courses reported more benefit for online courses than students in the face-to-face section in comparable circumstances; and (4) Online learning formats were effective for a variety of content areas and learner characteristics.

Given the nature of the classroom space as being unique to the overall education experience, there has been an exploration of the connection between learning environments related to learning outcomes. For example, Walberg and Haertela (1981) found correlations between student perceptions of social psychological environments of their classes and learning outcomes. Proponents of online learning have posited that the lack of a physical classroom space can potentially eliminating barriers while providing increased convenience, flexibility, currency of material, customized learning, and feedback over a traditional face-to-face experience (Hackbarth, 1996; Harasim, 1990, Kiser, 1999; Matthews, 1999; Swan et al., 2000). However, opponents of online learning are concerned that students in an online environment may feel isolated, confused, and frustrated and that student's interest in the subject and learning effectiveness may be reduced (Maki, et al., 2000). Important aspects of face-to-face learning are the interactions students experience with teachers, peers, as well as experience in the art world, and with art media.

Student-to-instructor and student-to-student interactions are important elements in the design of an online course because students can experience a sense of community,

enjoy mutual interdependence, build a sense of trust and have shared goals and values (Davies & Graff, 2005; Rovai, 2002). Some scholars even suggest that interaction in an online environment promotes student-centered learning, encourages wider student participation, and produces more in-depth and reasoned discussions as compared to a traditional classroom (Karayan & Crowe, 1997; Smith & Hardaker, 2000).

Despite the advantages listed above, accurate performance measurement for online instruction is difficult. Brown and Wack (1999) point out the difficulty of applying a clinical experiment design to educational research, and suggest the efforts to compare distance and conventional courses and programs are problematic. A study by Phipps and Merisostis (1999) found that several key shortcomings are evident within the original research on the effectiveness of online learning, including no control for the extraneous variables, lack of randomization for sample selection, and weak validity and reliability of measuring instruments.

There have been rapid advances in technology that have recently made access to higher education more available (Heirdsfield, et al., 2007). As online education continues to gain momentum in higher education, new technologies, Web 2.0, and social media platforms/tools combine to facilitate and expedite learning processes and more effective communication with course instructors (Kennedy & Archambault, 2012).

Technology in the Classroom

There has been an increased incorporation of technology in today's classrooms. In 2008, Congress authorized the nonprofit Digital Promise to support comprehensive research and development to provide Americans with the knowledge and skills needed to compete in a global economy (Digital Promise, 2014). In 2013, President Obama created

ConnectEd, which sought to connect 99% of U.S. schools to the Internet within five years (Slack, 2013). The LEAD commission report, which was a blueprint to expand digital learning into the nation's K-12 schools was created by the U.S. Department of Education and the Federal Communications Commission (LEAD Commission, 2013). Due, in part, to these new policies, schools are incorporating technology at a high rate.

In order for technology to make a difference in learning, specific factors such as leadership support, frequency of technology use, and instructional models must be in place (Greaves, et.al, 2010). In a study designed to understand how teachers use technology to enhance student learning, McKnight, et al., discovered an overarching theme regarding technology in the classroom, that is, technology integration must be purposeful, driven by effective pedagogy, and that its successful implementation is tied to meaningful teacher support (2016).

There are many benefits that relate to the use of technology in the classroom. Evidence suggests that students develop increased higher order thinking skills in technology-enriched classrooms (Hopson, Simms, & Knezek, 2001). Use of technology may also foster increased small group formats during instruction, therefore helping to contribute to a more learner-centered environment (Waxman & Huang, 1996). According to the Project Red report (which seeks to define technology models to lead to improved student achievement), this type of learner-centered approach may be one of the conditions under which technology use is most effective at enhancing student learning (Greaves, et al., 2010). According to Inan, et.al., (2010), technology use enhances a variety of constructivist practices, including collaborative learning, problem-based learning, and independent research/inquiry.

There are additional benefits for teachers when they incorporate technology into their classrooms. Dickers (2015) conducted an in-depth research study on K-12 teachers who were simultaneously teaching online and face-to-face. Teachers in the study discussed the impact of the online teaching experiences on their face-to-face instructional practices. Building upon Roblyer's (2009) findings, Dickers found that teachers discussed "shifts in communication strategies and an increased awareness of the importance of communication" (p. 148). Teachers identified "changing roles of teachers and students, noted an increased confidence in their abilities to teach, and discovered impacts on their own leadership and professional growth" (p. 149). Dickers concluded that teaching online provides the ideal mix of opportunities for professional growth, a renewed focus on improved instructional strategies, and directed energy toward communication and connectedness with students and gaurdians (2015).

Virtual Teaching:

With the possibility that teachers new to online instruction might be less aware of how virtual learning impacts the learning experience, teachers may need more than just their content expertise to pull it off. The Information Communication Technology Competency Standards for Teachers (ICT-CST) suggest teachers need not only a sound knowledge of curriculum standards for their subject, but also knowledge of hardware, subject-specific tools, and where, when, and how to use technology for classroom activities and presentations (UNESCO, 2008). Teachers also need to understand more specific e-learning standards, such as those developed by SREB (2006) and adopted by the International Association for K-12 Online Learning to ensure the quality and effectiveness of online courses (iNACOL, 2007). When creating online instructional

activities and assessments, researchers recommend teachers plan for student interactivity with content beyond simply reading text (Dukes, 2006). Recommended online activities include lab experiments, design-oriented projects, and online research (NEA, 2002). Researchers also recommend incorporating collaborative activities in online courses to allow students to learn from one another, requiring decisions about how students will communicate online (Dukes, 2006; NEA, 2002).

There are ways that teachers can plan for student communication, either in asynchronous or synchronous online formats. Research suggests asynchronous discussion tools such as discussion boards and blogs can help students cognitively process course material over an extended period of time, while synchronous discussion tools such as messaging and chat can help students collaborate on projects in addition to them getting to know one another socially (Hrastinski, 2008). In interviews with online teachers and administrative personnel, communication tools were determined as critical for high school learners who lacked self-directedness in order to prompt, prod, and motivate to be more engaged in class (Murphy & Rodriguez-Mansanares, 2008). Further, researchers recommend teachers incorporate frequent assessment activities to help students gauge their progress and better pace themselves through sections of a course (Dukes, 2006; Musgrove & Musgrove, 2004). It is also important to consider and make key decisions about the appropriate technologies to deliver instructional content and support activities. Sites like Blackboard and Moodle have emerged as comprehensive systems to support content delivery and provide tools for communication, collaboration, and assessment (Dabbagh & Bannan-Ritland, 2005).

As young learners may have more difficulty navigating these sites, ensuring clear instructions for assignments and establishing expectations for student performance by the teacher is paramount for achieving a higher rate of success (Barbour, 2007). Audio and video clips may also help supplement traditionally text-based instructions for younger learners with lower reading abilities (Oliver, et al., 2010). In their study of online K-12 courses, Oliver, et al., (2010) proposed the following components as necessary for a successful online classroom experience. These include: providing teachers with model courses, guides, and templates; encouraging shared best practices; leveraging software applications to plan course development projects, outlining course development; providing professional development on course tools; integrating technical support; and providing teachers with comprehensive feedback loops from peers, experts, and students.

Tools for Online Learning:

In a research article regarding online instruction, Davis, et al., (2019) describe some tools for implementing an online class. As video recordings of traditional lectures may be appropriate for some courses, there are concerns regarding the attention span of students and retention of information based on lecture style using video recordings as the primary content delivery. The researchers discuss how instructors often question the usefulness of posting a lecture slideshow that will likely be an ineffective instructional tool without the engagement, class discussion, and personal examples that occur during a face-to-face lecture. To combat this, the researchers suggest the use of many learning tools, such as Nearpod, Flipgrid, Piktochart, Google Suite, Screencastify, Pear Deck, and Canva.

Nearpod:

Nearpod was developed as a K-12 tool for online instruction that has been used in college courses to overcome the obstacles associated with having students review a slideshow lecture independently. Nearpod has a variety of features that can be embedded within a slideshow to engage students in the material similarly to how they would be expected to interact in a classroom. There are also interactive slides that allow students to do activities such as answering a quiz question, taking a poll, matching keywords, or writing a short answer to a discussion question. These help the student to engage deeper with the content material. Students' responses to these activity slides are recorded in a data file and can later be used for grading participation. Davis, et al., (2019) criticize online course problems that arise due to the lack of visual and physical connection that students have to the instructor and to one another. Video has been a tool with quickly advancing technology that helps visually bridge participants in courses. Yet, some students are intimidated by the technology, while others may spend too much time learning the video tool which could limit their understanding of the assignment.

Flipgrid:

To address this, researchers suggest the use of Flipgrid, an online video tool that is quick to learn for the less tech-savvy students. Flipgrid is only appropriate in certain contexts as the instructor sets the time limit of the recording. Flipgrid (Flipgrid, n.d.) offers a fairly simple channel of recording responses to application questions or discussion board posts.

Piktochart:

Another resource Davis et.al., (2020) discussed, is Piktochar, which is best suited for courses in which an assignment can be completed in a visual format, is called

Piktochart. Piktochart is an online program that helps students create infographics and presentation slides. In Piktochart, students can develop basic skills in design by using templates offered through the site, which allows them to learn how to convey their ideas through various modalities.

Davis, et al., (2019) discuss how communication is an important issue in an online learning environment, as students who are fully online sometimes express feelings of isolation. In order to combat this isolation, teachers need to find ways to interact with their students online.

Google Suite:

Google Suite is a creative solution that could be a valuable part of every online instructor's toolkit. This site allows students to reach teachers outside office hours and Google calendars can be used to invite students to meet through video calls known as "hangouts" or to schedule a traditional phone call (Davis, et al., 2019).

Screencastify:

Another creative tool, Screencastify, allows teachers to use their webcam to share video footage, as well as project their desktop information to explain any information including weekly assessments and expectations (Davis, et al., 2019).

Pear Deck:

Pear Deck is a technological tool that partners with Google Slides to help teachers build presentations by allowing educators to add interactive elements, connect with students, as well as understand how to better support their students (Pear Deck, 2020). Pear Deck permits users to embed audio on slides of texts, export spreadsheets of all student responses, and integrate a variety of other online tools such as Flipgrid.

Canva:

Canva (Canva, n.d.) is a technological tool that can advance educators' presentations, newsletters, promotional material, student shout-outs, web design, and more. Canva (n.d.) is an user-friendly design program, allows students to create collaborative presentations, infographics, posters, and web design. Canva also allows users to create videos, GIFS, and picture files.

It is important that video is a part of the overall structural delivery of online courses, whether asynchronous or synchronous. It is also important that the technological tools that teachers incorporate into their online classes align with their objectives of the course, as tools should be added when they are necessary to achieve the learning goals of the course, and not because they are flashy and appealing (Everson, 2009). Preparing for the future of online learning is essential as it is expected to be mainstream by 2025 (Palvia, 2018). The accelerated growth of new technologies, globalization of the internet, and the need for digital workforce training all lead to one conclusion - educators will need to find ways to move past perceived barriers to create high quality online learning environments (Palvia, 2018).

Inequity in Education:

Issues of inequity greatly affect education, especially online visual arts education, as many students don't have the resources needed to participate effectively (Garcia & Weiss, 2020). The connection between poverty and achievement in U.S. schools is well established (Schmidt, et.al, 2011). Reardon (2011) pointed out that the achievement gap between students at the 90th and 10th percentiles of poverty continues to widen, and family income is now nearly as strong a predictor of student success as guardian

education. According to Gagnon and Mattingly (2015), the connection between student achievement and the conditions in which students live is one of the most enduring in education research, as the home environment plays an important role in a child's development and ability to learn.

The income gap between the higher socioeconomic and lower socioeconomic classes has grown over the past fifty years (Reardon, 2013). Reardon (2013) explains that lower socioeconomic status students, as a group, has performed poorer than higher socioeconomic status students on most measures of academic success--including standardized test scores, high school completion rates, and college enrollment and completion rates. Kornich and Furstenberg (2013) explain that the growth in inequality, and in the correlation of income with other family resources, means that family resources have become increasingly unequal at the same time. Higher socioeconomic status families spend nearly seven times as much money on their children's development, as compared to lower socioeconomic status families (Reardon, 2013).

Historically, U.S. public schools have been thought of as an equalizer best fit to ensure that all children have an equal opportunity to progress, learn, and prosper (Reardon, 2013). Despite this, Reardon explains how it is unrealistic to think that school-based strategies alone will eliminate today's stark disparities in academic success. He posits that economic policies that reduce inequality, support families to ensure that children grow up in stable, secure homes and neighborhoods; and, early childhood education policies that promote cognitive and social development should all be part of a comprehensive strategy to close the achievement gap (2013). Reardon and Bischoff (2011) explain that school districts can do more to ensure that all students have equal

access to high-quality teachers, stimulating curriculum and instruction, and adequate school resources.

Digital Inequity:

As inequity has always been prevalent in our school systems, so too are the inequities unique to digital-based learning. There are many factors that contribute to digital inequity in education. BIPOC children, who are most likely to live in lower socioeconomic status communities (Darling-Hammond 1997), are still not receiving equal access to a quality education because of inadequate funding of their neighborhood schools. Darling-Hammond (1997) reported that schools at the 90th percentile of school funding spend nearly ten times more than schools at the 10th percentile. Lower socioeconomic schools also have the most rapid turnover of teachers and the most difficulty keeping teaching staff (Ingersoll, 2001).

For those of us who do have the resources and capacities for a reliable access to the internet, it is hard to imagine a life without it. However, for sixty million Americans, this is not the case; they are without home internet access (Smith, 2016). Until the economic issues of school funding, including funding for access to technology, are adequately addressed, there will continue to be inequity based on race and socioeconomic realities (Wiburg, 2003).

Efforts to achieve digital equity in K-12 schools have centered on putting technology in all students' hands and expanding access with increased bandwidth and Wi-Fi (Bendici, 2020). In a single case study, Smith (2016) discusses the impact that a major grant had on providing technology for students in a low-income school district. A technology supervisor in the school district emphasized the school's mission to meet the

needs of each of the district's 4,400 students in order to bridge the digital divide. The school added internet access to school buses so that students could do some of their homework while commuting home (2016, p. 53). The school also created a loaner program with refurbished laptops, so each student had access to a personal digital device, and teachers worked with both students and parents to provide training and discuss learning objectives (2016, p.53).

There remains a need for more equitable digital access. There have been some programs created to increase public access including The Community Technology Centers (CTCNet, 2001), which is a national, nonprofit membership organization of more than 600 independent community technology centers where people get free or low-cost access to computers and computer-related technology. Libraries are a way for citizens to obtain free public access to technology. In 1988 the American Association of School Librarians and the Association for Educational Communications and Technology formally expanded their mission from being keepers of texts to purveyors of information (Wibug, 2003). As new media becomes available, libraries expand to provide access to computers and the Internet.

A report from the Pew Foundation described the widening gap between Internet-savvy students and their schools as well as between those who have Internet at home and those who do not:

> The gap between those students who have access to the Internet at home is a serious matter to these students. In the classroom, it is apparent to Internet-savvy students when a classmate does not have access to the Internet. Indeed, students with easy Internet access assert that they have a clear and persistent advantage over their peers with no access. (Levin & Arafeh, 2002 p. 24)

Based on the results of a questionnaire distributed at a national educational technology leadership meeting asking participants to list the barriers they believe stand in the way of closing the digital divide in K-12 education, the response most frequently given was the lack of vision and understanding regarding the link between technology and learning.

Using technology to create engaging and more personalized learning is a big step toward achieving equity (Bendici, 2020). For this to work, teachers need to learn more about technology and how to incorporate it. As an example, the Vancouver Public Schools in Washington offer individualized professional development to improve teacher's use of education technology (Bendici, 2020). This professional development involves shifting teacher's mindsets on the use of technology to empower students. As a result, educators learn about the practical digital skill-building classroom activities and have help from digital facilitators, who visit classrooms to help develop lesson plans, conduct demonstrations, model, and co-teach technology-driven instruction (Bendici, 2020).

The use of technology helps teachers in sound teaching, learning principles, and helps to deliver instructions coherently (Akhter, et. al, 2014). The implementation of technology in the classroom brings creative exploration and invention; breaks down the conventional atmosphere of isolate teaching and boredom; and, "facilitates the work of teams and provides ample time for all round development" (Akhter, et. al, 2014, p. 79). According to the 1995 report of the Office of Technology Assessment (OTA), "technology is not central to the teacher preparation experience" (OTA, 1995, p. 165). In fact, "most technology instruction is about teaching technology, not teaching with

technology across the curriculum" (p.165). Fulton and Sibley (in press) stress the importance of technology in the classroom by stating that "digital and networking technologies represent the convergence of viral communication, information, and education resources. Lack of effective access to what we call 'technology' is in fact lack of access to the opportunity to fully participate in American life" (p.14). Greater emphasis must be placed on technology in teacher preparation courses; for example, The Office of Educational Technology claimed that school districts were training incoming teachers how to use technology for teaching and learning because they were entering the field ill-prepared (U.S. Department of Education, Office of Educational Technology, 2016). Likewise, administrators need to support and encourage teaching with technology, so all students can have the opportunity to fully participate in American life.

Art Education:

This section of literature review focuses on what an art education consists of, and serves to better support how a quality art education might look like when delivered digitally. According to Stewart and Walker (2005), art teachers must ensure that the curricula they develop align with the local, state, and national standards. These standards and goals speak to both content and achievement in the arts. In addition, art education standards and goals speak to the quality and accountability of art curriculum programs (Popovich, 2016). The national standards are a statement of what every young American should know and be able to do in the arts (The Consortium of National Arts Education Association, 1994). One of the critical goals of the national, state, and local standards of art programs is to guide students to make connections between concepts and across disciplines (Stokrocki, 2005). According to Popovich (2016), interdisciplinary integration

in the visual arts provides students with an opportunity to make meaningful connections. Anderson and Milbrandt (2005), Parsons (1998), and Stokrocki (2005) list personal identity, freedom, independence, self, social structures, heroes, and environments as suggested themes that help connect students with the larger world. This connection is crucial in a visual arts program.

Comprehensive curricula is grounded and supported by current research in the field, such as within the contexts of postmodernism (Popovich, 2016). Postmodern "means realizing that art, present as it is in different situations for different reasons, will provide material for discussion and sharing, but not for resolution in absolute terms" (MacGregor, 1992, p.2). Teaching students within a postmodern framework allows students to "advocate forms of knowledge characterized by multiple perspectives and cultural diversity" (Gaudelius & Speirs, 2005, p.25). According to Freedman (2005), visual culture is a postmodern approach to art education that "embraces the diversity of cultural identities, the interdisciplinary character of knowledge, and the influence of technology" (p.8). An art education needs to encourage "learners to reflect on the relationship of visual culture to the construction of identity, the richness of global cultures, and the integrity of natural and human-made environments" (Boughton, et al., 2002, p. 2). Art lessons need to combine both artistic skills and "the integration of concepts and ideas" (Freedman, 2003). The content and formal qualities need to work together in the development and understanding of meaningful artwork (Popovich, 2016). According to Carpenter and Sessions (2002), *concepts* (big ideas, issues or concerns), *contexts* (information and perspectives that inform the meanings) and *techniques* (approaches and methods) are all essential areas of content in art education.

Art and art education are fields that are always transforming. Quality arts curriculum should be rooted in belief in the transformative power of art and critical inquiry (Blandy & Congdon, 1987; Carroll, 2006; Efland, 1995, 2004; Freedman & Stuhr, 2004; Gaudelius & Speirs, 2002; Greene, 1991; Gude 2000, 2004; Jagodzinski, 1997; Neperud, 1995; Sullivan, 2004; White, 1998; Wilson, 1997). Gude (2007) explains that an art curriculum is an aesthetic and cultural structure in which students should be able to sense, examine, and explain. Students should be able to examine important ideas and themes associated with traditional and contemporary art practices. Gude (2007) states that the essential contribution that arts education can make to our students and to our communities is to teach skills and concepts while creating opportunities to investigate and represent one's own experiences, generating personal and shared meaning. Weitz (1962) states that the nature of art is an open concept that is always evolving and changing. Similarly, art education is a field that will continue to expand and shift, incorporating new artistic practices and important contemporary discourses such as cultural studies, visual culture, material culture, critical theory, and psychoanalysis (Gude, 2007).

Technology in Art Education:

There is abundant literature regarding online instruction for regular education, but there is less regarding online visual arts education. Yet, technology in art education has been researched and practiced within the field of art education, and many teachers have begun to incorporate technology into their curriculums. Working with technology has many benefits to students, because it develops students' creative thought and expression, problem solving skills, and visual reasoning skills (Flood & Bamford, 2007). While

technology has many benefits to students, many art educators have been reluctant to incorporate it into their curriculums, as they are "finding Information and Communication Technologies (ICT) and the associated techniques difficult to translate into meaningful and accomplished teaching and learning activities" (Cutcher, et. al, 2012, p.55).

There remains little instruction for art teachers on how to incorporate digital technologies into their curriculums. Art teachers are now expected to utilize technology in multiple ways; therefore, Patton and Buffington (2016) suggest that universities require technology courses for art teacher preparation programs. For example, Greb (1977) comments that "all teachers tend to teach as they have been taught, and clearly few, if any, have been taught how to use new technologies as either art media or teaching tools" (p. 14). Yet few courses are available to increase teachers' familiarity and, therefore, comfort level with computers. And many art teachers who do use technology are self-taught. Teachers may also be reluctant to include technology into their curriculum because the current standards for art education, contain little inclusion of technology. The NAEA published updated set of standards related to university art teacher pre-service programs (NAEA, 2009). Only one of the seven standards addressed how faculty members should use technology in their teaching. Standard V states: "Art education faculty use current and emerging technology in their teaching; and, Art education faculty responsible for preparing art teacher candidates should: understand and use computer technology as a tool for research and other media in instruction; and Include a wide range of technology as art media" (NAEA, 2009a, p. 2).

Even though teachers are reluctant to include technology into their curriculum (Cutcher, et. al, 2012), it is important that they do so. Students today are immersed within technologies, such as their phones, game stations, and computers. Technology can help art teachers if they learn to use it in a way that supports art education (Black, 2002; Delacruz, 2004; Gregory, 2009). Teachers can find technology mentors within their schools, establish creative, student-centered classrooms in which co-learning and collaborative learning takes place between teachers and students in an ongoing basis (Black, 2002; Browning, 2006; Gregory, 2009; Krug, 2004). According to Gregory (2009), in order for some teachers to integrate technologies into their classrooms, this may require using new pedagogical methods such as "inventing new student-centered approaches that use the power of new learning technologies that focus on collaborative learning, real world problem solving, and creative, critical thinking" (p.47).

The 2014 national core art standards have a greater focus on technology (NCCAS, 2014). Adapting to these new standards can help art educators incorporate technology into their curriculums. Patton and Buffington (2016) believe that the Media Arts by the NCCAS should be considered a subset of the larger umbrella of the Visual Arts, and that art educators should claim ownership of Media Arts and the Media Arts Standards. Bequette and Brennan (2008) advocate for art teacher preparation programs to rethink their required technology courses and expand technology-related course offerings to multiple courses that address media arts as part of the visual arts standards. Technologies are always changing and evolving. In order to keep up with the time, art educators need to "ensure art education policies, standards, practices, preparation of preservice art teachers, and the art classroom have a relationship to the world of students and practicing

artists and using current technologies for artmaking is one way to accomplish this" (Patton & Buffington, 2016, p.1).

Art educators should incorporate these technologies because not embracing technologies within our classrooms can create a schism between our schools and the lived experiences of youth (Black & Smith, 2006; Boughton, 2005). According to Black and Browning (2011), not embracing digital technologies can also create problems between art educators, who have been slow to embrace technologies, and the art world that has been quick to promote, integrate, and exhibit current artists' digital works. Jackson (1999) comments that teachers who ignore new technologies are providing inadequate student preparation for the current art world because contemporary visual art often involves technology. Digital technologies in the 21-st century classrooms can encourage creativity as students invent, discover, use their curiosity, imagination, experimentation, and exploration (Black & Browning, 2011). The way in which art educators use and integrate technologies into the classroom is crucial to stimulating students' learning, their imaginations, and creative process (Black & Browning, 2011). Students can combine their past experiences with new ideas and express themselves while learning new software.

It is also important to encourage students to play with the technology while they are creating, as they can learn about the software through the act of creating. Black and Browning (2011) comment that all areas of the modern teaching curriculum, including visual arts, have an increased demand to integrate digital technologies.

It is important that art educators from pre-K through college use technology in a variety of ways with their students, as many university level art educators publish their

use of digital media arts in their teacher preparation courses and with K-12 students (Buffington, 2008). Art teachers who make significant efforts to present student work online provide additional resources for other art teachers (Andrlik & McGee, 2008). DeBello (2010) comments that high school art programs that use technology in their courses are more likely to have students create digital media in graphic design or advanced art courses. Choi and Piro (2009) advocate that all visual art educators need to train by adding a skill set of digital media arts techniques, knowledge, and skills to complement what they already know and teach through drawing, painting, sculpture, ceramics, and other media to keep arts education relevant to the twenty-first-century world. Buffington and Patton (2016) urge visual art educators to learn and participate in twenty-first-century skills in order to explore media making and keep up to date on technology. While there is research about technology within visual arts education, there is even less regarding how to conduct an online visual arts education.

Online Resources developed around the pandemic for art teachers:

Since 2019, when the Coronavirus Pandemic began, educators have been doing the work of teaching students under unprecedented conditions where access to school campuses and other communal resources have been drastically diminished and, in some cases, cut off altogether. This dramatic change leads art educators to wonder what an art education looks like in times of such instability. Bolin (2020) comments that in our fast-paced, ever-changing, systematic world, no one knows with even the slightest certainty where art education is headed next month, let alone decades ahead. According to Kraehe (2020) new models of curricula during this unprecedented time and the enactment of these models were devised and worked out in real time so that students might continue to

learn and thrive during these abrupt changes to their day-to-day realities. There still remains little resources regarding how to teach visual arts in a time like this, but I will discuss a selection of resources that have become available.

The National Art Education Association released an article in the summer of 2020 (NAEA, 2020) that gave art educators “Tips for returning to the visual arts and design classroom.” This article gives teachers insights on returning to an online classroom amidst a pandemic. These tips include addressing each component of instructional plans, thinking through scheduling, managing materials, supplies, and designing lessons, and volunteering to get involved with school planning efforts (2020). Individual student kits best serve students regarding materials and supplies (NAEA, 2020). It is important to be prepared and flexible, as many material-rich lessons may need to be modified. When looking at lesson plans, and curriculum, include social-emotional learning standards (SEL) alongside art and academic standards to ensure a 360-degree approach to each student (NAEA, 2020). The NAEA also created an article regarding tips for teaching visual arts and design in a distance-learning environment (2020). Teachers can plan successful distance art learning experiences for all students by establishing overall consistent structures, communications, and expectations, as well as by keeping a flexible mindset. The more current and relevant the lessons and topics are, the more likely students will be engaged. It's important to keep in mind that not everyone has a computer or internet access, and that one computer might be shared by multiple family members. It is not a given that everyone has access to technology. Art educators should be flexible and consider providing physical, take-home learning packets as well. Lessons

should be inclusive of all learners, scaffolded, and relevant to meet students where they are in their educational journeys (NAEA, 2020).

The Virginia Art Education Associate (VAEA, 2020) has a "Creativity Continues" document with aims to support visual art teachers as they return to school and resume instruction in either virtual, face-to-face, or hybrid plans for school operations. Since the information on this document is ever evolving, this living document is updated accordingly for art educations (VAEA, 2020). This document contains ample information regarding teaching during COVID, such as guiding practices for school leaders and visual art teachers, self-care, logistics, instructional information such as materials, supplies, and professional development, social and emotional learning and visual art, and art advocacy (VAEA, 2020). The VAEA also had an "Art Advocacy Hotline" that provides resources, mentorship, and advice for art educators as they navigate the many changes created by the COVID-19 pandemic in planning for their art programs (VAEA, 2020).

Coleman and MacDonald (2020) explored the role of collaboration in Australian visual art education during COVID-19. Australian art educators responded quickly to meet the need for creative, collaborative, critical engagement opportunities for students' visual art learning at home, catering for online, offline and off device needs (Coleman & MacDonald, 2020). Visual art educators got creative when it came to materials. For example, an Australian art educator created a lesson for students using found and forced tool making materials (Coleman & MacDonald, 2020). Uncertain times, such as a pandemic, can be explored through intersections of curriculum, pedagogy, practice, circumstance and context, artists, teachers, and students are reimagining how they make and respond (Coleman & MacDonald, 2020). This is where art teachers have been able to

cultivate and adopt empathetic, curious, and inquiry-oriented mindsets that enable personally distinctive approaches to practice in response to the COVID-19 restrictions (Coleman & MacDonald, 2020). While there is abundant research portraying what an in-person visual arts education looks like, there clearly needs to be more research on what components might lead to an online visual arts education, as well as how to address issues of inequity when it comes to students and their ability to access technology. Because online visual arts education is a new phenomenon in a public K-12 setting, and the research in teaching and learning modalities are lacking, my research consisting of interviews of K-12 public school art teachers about their experiences with online visual arts education is viewed as a contribution to this growing knowledge of online visual arts instruction and learning.

Chapter 3: Methodology

Research Questions:

1. What have local visual art teachers experienced with online art education?
2. In what ways have local art teachers learned about, adjusted to, or prepared for an online visual art education?
3. How have local art teachers responded to issues of inequity related to online visual art education?

Research Design:

This study integrated a qualitative research approach focusing on the online teaching experiences of three visual art teachers at the elementary, middle, and high school level. Qualitative research is "the systematic collection, organization, and interpretation of textual material derived from talk or conversation. It is used in the exploration of meanings of social phenomena as experienced by individuals themselves, in their natural context" (Malterud, 2001, p. 483). Qualitative research aims to provide in-depth insights and understanding of real-world problems, and in contrast to quantitative research, it does not introduce treatments, manipulate, or quantify predefined variables (Moser & Korstjens, 2017). Qualitative research suited my study, as I wanted to uncover personal experiences and stories of visual art teacher's transition and experience with online teaching. Interviews are a method of data collection that explore experiences of individuals through a series of questions and answers giving meaning to their experiences (Tong, Sainsbury, & Craig, 2007). I chose to solely conduct interviews, as I didn't want to overburden my participants at this time. Limiting the method of data collection was, in

part, to be respectful to these educators teaching during a pandemic. And, by requiring only an interview process, I hoped to achieve a higher level of participation.

For my interviews, I asked the same set of questions for each of the participants involved. The type of questions I developed (Appendix A) were open-ended, enabling participants to build upon their answers. The interview questions focused on the three key research inquiries: the teacher's experiences and outcomes with online visual art education, issues of inequity regarding visual arts online education, and how the teachers learned about, adjusted to, or prepared for an online visual arts education. Each of the interviews were conducted via Zoom. The Zoom calls were recorded and later transcribed. The transcriptions were sent to the participants for member checking in order to enhance validity. The transcriptions were then analyzed for similarities and differences between each of the teacher's responses.

Case Study:

According to Algozzine and Hancock (2017), doing case study research means "identifying a topic that lends itself to in-depth analysis in a natural context using multiple sources of information" (p.16). While I did not do a case study, I did borrow from an approach typically seen in case study research; interviews. Case studies involve collecting and analyzing information from multiple sources, such as interview transcripts, observations, and existing documents (Algozzine & Hancock, 2017). Each interview I conducted was recorded, transcribed, member checked and then compared to one another looking for similarities and differences, as reflected in the participants responses. Through case studies researchers hope to gain an in-depth understanding of situations and meaning for those involved (Algozzine & Hancock, 2017). With my research, I was able

to obtain an in-depth understanding of my participants' experiences with teaching online. Case study research typically focuses on an "individual representative of a group, an organization or organizations, or a phenomenon" (Algozzine & Hancock, 2017, p.15). According to Algozzine and Hancock, "context is important in case study research, and its benefit is an intensive investigation of individuals or group" (2017, p.16). Therefore, I chose participants that were all public school visual art educators who had or are still teaching in an online modality.

Data Collection:

Qualitative research is the recording of people's words and actions, whether in audio, video, or paper format, and that such formats are viewed exclusively as data (Grossoehme, 2014). In most forms of qualitative research, some and occasionally all of the data are collected through interviews (Merriam & Tisdell, 2016). DeMarrais (2004) defines a research interview as "a process in which a researcher and participant engage in a conversation focused on questions related to a research study" (p. 55). Interviewing is necessary when we cannot observe behavior, feelings, or how people interpret the world around them (Merriam & Tisdell, 2016). It is also necessary to interview when we are interested in past events that are impossible to replicate (Merriam & Tisdell, 2016). Interviews, either in-person or by the telephone should be recorded using audio, video, or both (Grossoehme, 2014). For my research, I recorded each interview on Zoom, and then downloaded it onto my personal, password protected laptop. In order to protect participant's privacy, all of the data was destroyed after the interviews were transcribed. During my transcription process, I replaced all participant's names with a different letter, such as "Participant A, Participant B, and Participant C" in order to ensure anonymity.

After the initial transcription, I compared my written copy against the recording for verification purposes, as well as sending the transcriptions to the participants.

Sample:

Sampling is central to the practice of qualitative methods (Robinson, 2013). The first step to sampling requires defining the sample universe, which is the entirety of people from which cases may legitimately be sampled in an interview study (Robinson, 2013). To characterize a sample universe, a set of inclusion criteria, exclusion criteria, or a combination of both, must be specified for the study (Luborsky & Rubinstein, 1995). My sample universe was K-12 public school art teachers in the Virginia Blue Ridge Region.

For this research, I knew that I wanted the opportunity to showcase each teacher's experiences at their distinct grade levels while also being able to make comparisons/contrasts across the different grade levels. I then compared and contrasted each viewpoint and experience that were discussed in the interviews.

Recruiting interviewees requires ethical skills and sensitivity. All of my potential interviewees were informed of the study's aims, what the participation entailed, its voluntary nature, of how anonymity was achieved, and additional information that would help them reach an informed, decision to participate. As my study was entirely voluntary, I was aware of the possibility for bias and considered its possible impact on my findings. I obtained the emails of all of the Virginia Blue Ridge Region K-12 public school art teachers. I sent an email, asking each teacher if they would be interested in participating in my study. The teachers were informed that they may not be chosen for the study even if they agreed to participate. The teachers who decided to participate were entered into a

randomizer tool on Excel Microsoft Word and the teachers were chosen randomly. The teachers selected were then contacted via email, and both the teachers (see Appendix B) and their administrator(s) (see Appendix C) were given consent forms to sign.

Data Collection:

Before conducting interviews, great consideration was made to the types of questions that would be asked. I decided to subgroup my interview questions into three categories that aligned with my research questions. Doing this allowed my questions to remain in order, as well as making the questions clear to the participants.

Question order is important for gaining rapport with the participants. It is important to ask the easy questions first, and the more difficult ones last, as this puts the interviewees at ease (Leech, 2002). It is important to begin interviews with noncontroversial present behaviors, activities, and experiences because these kinds of questions ask for relatively straightforward descriptions, or require minimal recall and interpretation (Patton, 2002). Once I asked the questions that described the participants' experiences, I asked questions about their interpretations, feelings, and opinions. Opinions and feelings are likely to be more accurate and meaningful once the respondent has verbally relived the experience (Patton, 2002). According to Merriam and Tisdell (2013) interviews are sometimes the only way to get data depending on the research topic. Data analysis is the process used to answer research questions (Merriam and Tisdell, 2013). If two or three of my participants expressed a similar opinion, I was able to draw a conclusion. I did remain aware of the problematic nature of how opinions and feelings would be interpreted as data. However, the interviews and data analysis

conducted resulted in my ability to answer my research questions posed at the beginning of the study.

I made sure to be clear in what I was asking the participants because this contributes to the process of establishing and maintaining rapport during an interview. Asking questions that are unclear can make the person being interviewed feel uncomfortable, ignorant, confused, or hostile (Patton, 2002). Using words that make sense to the interviewee, words that reflect the respondent's worldview, will improve the quality of data obtained during the interview (Patton, 2002).

The way that questions are worded is important, Patton (2002) describes it as "one of the most important elements determining how the interviewee will respond" (p. 295). My questions were worded in ways that were open-ended in order to make the conversation more friendly (Seidman, 1991).

The strength of the interviewer-participant relationship is perhaps the single most important aspect of a qualitative research project: it is through this relationship that all collected data and data validity is strengthened (Adler & Adler, 2002; Kvale, 1996). In addition, the quality of this relationship likely affects participants' self-disclosure, including the depth of information they may share about their experience of a particular phenomenon (Knox & Burkard, 2009). I also decided to make some of the questions evoke similar answers in order for the participants to further enhance their answers, if needed. I did this by incorporating example questions, which are questions that take some single act or event identified by the respondent and ask for an example (Leech, 2002). I wanted to get to know and understand my participant's experiences of teaching art online.

At the root of interviewing is an interest in understanding the experience of other people and the meaning they make of that experience (Seidman, 2006). I used open-ended questions based on the study's central focus, which is developed before data collection to obtain specific information and enables comparison across cases. Interviews remain open and flexible so that they may probe individual participants' stories in more detail (DiCicco-Bloom & Crabtree, 2006). I asked all of the same questions to each respondent, but was able to pursue, in more depth, particular areas that emerged during the interview process.

It is recommended that a short summary of research should be drafted and sent to interviewees prior to the interview. This would be a way of informing them of what to expect will be talked about in the interview and why it is important to discuss (DiCicco-Bloom & Crabtree, 2006). This drove my decision to send the interview questions to each participant prior to the first interview in order to build trust.

Due to the strict social distancing practices set in place because of the Coronavirus pandemic, the interviews for this research were conducted via Zoom. Zoom is a web-based video conferencing tool with a local, desktop client and a mobile app that allows users to meet online, with or without video. Zoom users can choose to record sessions, collaborate on projects, and share or annotate on one another's screens, all with one easy-to-use platform. Zoom offers quality video, audio, and wireless screen-sharing performance across Windows, Mac, Linux, IOS, Android, Blackberry, Zoom Rooms, and H.323/SIP room systems (Archibald, n.d.).

Validity:

Validity refers to whether or not the final product truly portrays what was researched, examined, studied, etc. (Swinton and Mowat, 2006). This research study builds upon the use of thematic data analysis. Thematic analysis is a method of analyzing qualitative data usually applied to a set of texts, such as interview transcripts which the researcher closely examines the data to identify common themes, topics, ideas and patterns of meaning that come up repeatedly (Caulfield, 2020). I used thematic analysis as it is a good approach to research when you are trying to find out something about people's views, opinions, knowledge, experiences or values from a set of qualitative data, such as my interview transcripts (Caulfield, 2020). My use of random sampling with the participants increased validity as the participants were indiscriminately chosen. I increased the validity of this research by incorporating member checking. This was achieved by sharing my transcripts and analyses to the participants who were invited to check the findings and give feedback (Grossoehme, 2014). A way to increase credibility is to use triangulation, which compares and cross-checks the data collected (Merriam & Tisdell, 2013). I performed triangulation through member checking, as I had the participants review my transcripts. I also sent the teachers the results of my completed research study.

Reliability

Reliability refers to the extent to which research results are repeatable; e.g., if someone else repeated this study, would they obtain the same result (Swinton & Mowat, 2006)? To achieve reliability and stability, I performed the same process before, after, and during the interviews with each participant. I asked for permission from each

participant's principal to conduct the study. I sent the same consent letter for each participant to read over and sign that contained the study's risk, benefits, aims, and purpose. I sent all of the participants the interview questions before the interview was conducted. I asked the same interview questions in the same order for each participant. According to Charles (1995), stability is an important aspect of reliability because dealing with a stable measure allows for similar results. Qualitative methodologies accept that the investigator is part of what is being studied and will influence it, and that this does not devalue a study but, rather enhances it (Grossoehme, 2014). Deciding what questions to ask, or not ask, and who the questions are directed to, should be both consciously made and documented.

Institutional Review Board Approval:

A proposal was submitted to James Madison University's Institutional Review Board outlining the intentions, process, and potential outcomes of this study. The proposal was approved. It was my obligation as a researcher to protect the participants in my study and the professional arenas in which they work. I made clear that deception would not be used in this study, and that I anticipated no more than minimal risk for the teacher participants. At the beginning of the study, each participant was informed of the risks/benefits of participation, and then signed a consent form agreeing to participate (see appendix B). Each participant's administrator(s) were also sent a consent form containing the same information to sign. Participants were informed of their guaranteed privacy and anonymity, as well as their opportunity to review the final document being send to the graduate school for the archival process.

Chapter 4: Results

This chapter offers results from a qualitative research study designed to answer the following research questions:

1. What have local visual art teachers in Virginia experienced with online art education?
2. In what ways have local art teachers learned about, adjusted to, or prepared for an online visual art education?
3. How have local art teachers responded to issues of inequity related to online visual art education, and in what ways?

Data and Analysis:

Data collection for this research study involved interviewing three art teachers that work in the Virginia public school system. To solicit participants, I obtained email addresses for the sixty-six art teachers who teach in the Virginia Blue Ridge Region and sent each of them an email inviting them to participate. Based on the email invitations, I received affirmative responses from three high school teachers, three middle school teachers, and two elementary teachers. The teachers who agreed to participate were then entered into a randomizer using Excel, resulting in the selection of one art teacher for each of the three school levels, i.e., elementary, middle, and high school. Participant A was the high school teacher selected, Participant B was the middle school teacher selected, and Participant C was the elementary school teacher selected. I then sent each teacher a copy of the interview questions before the interview was conducted as well as scheduled their interview through Zoom. Zoom was used for this study due to the social distancing guidelines set in place by the state. All three Zoom interviews were recorded, with each participant being asked the same questions in the same order.

After the interviews were conducted, I watched each recording and transcribed each interview verbatim. I also used member checking, sending a copy of the transcript to each participating teacher as a way to ensure that their interviews were accurately transcribed and to offer them the opportunity to clarify their responses. Each teacher relayed that their interview transcript was accurate. Next, I began the process of interpreting each interview, first singularly and then comparatively, noting the similarities and differences that I found existing between them. This process involved a method of coding – a way in which the transcribed interviews were given structure in terms of the participant's responses. Coding is "assigning some sort of shorthand designation to various aspects of your data so that you can easily retrieve specific pieces of data" (Merriam & Tisdell, 2016, p. 199). Coding for this study evolved from making notations within the transcripts themselves. From these notations, three key coding categories were developed: Individual, School, and Technology. And within these three coding categories, twenty coding subcategories were then developed.

Specific Methods:

During my first reading of the transcribed interviews, I jotted down notes that I found to be important or interesting. I then read each set of notes looking for similarities. From this process, I developed the three key categories. I then assigned a color to each of these categories and went back and highlighted all the words or phrases that I felt aligned with each of the categories. From this process, I was then able to develop twenty subcategories. For example, within the "individual" category, I found that all participants discussed being uncertain during this time of teaching visual arts online, thus I came up with the subcategory of "uncertainty." Each subcategory was created if all three teachers

mentioned the same topic. The next section of this chapter presents each of the three categories and twenty subcategories that were derived from the data.

Category 1: Individual

This category regards what the teachers personally experienced during their time of teaching visual arts online. This category encompasses the emotions these teachers experienced during their time of teaching online, how they organized their online classrooms, their curricular expectations for their remote students, their ideas of an effective online art education, their helpful hints for teaching art online, their negative and positive experiences during this time, and the perceived quality of art education that their students received online.

Uncertainty was an umbrella term in this thesis used to describe the emotions that participants felt when they discovered they had to transition from teaching art in-person to virtually. There were many different feelings described in each interview, but uncertainty was one that each of the participants described. Participants described feeling unsure, uneasy, overwhelmed, and uncertain when they first discovered they had to teach online. When asked what it was like when they discovered they had to teach online, Participant A responded: “My first reaction was like ‘uhhh.’ It was insane” (personal communication, February 15, 2021). Participant B responded: “It was very nerve racking. My initial thoughts were just feeling very overwhelmed. I was anxious and nervous” (personal communication, February 21, 2021). Participant C responded: “Oh my gosh. I was just flipping out” (personal communication, February 22, 2021).

All participants described a sense of unpreparedness when it came to online teaching. When asked if they felt prepared when they first discovered they had to teach online, Participant A responded: “Heck no, not at all” (personal communication, February

15, 2021). Participant B described: “No, I did not feel prepared. None of us knew what the heck we were doing” (personal communication, February 21, 2021). Participant C explained: “I don’t think any of us were prepared. None of us knew what to expect” (personal communication, February 22, 2021). Due to the unprecedented situation of teaching such a hands-on subject, like art, online, the teachers did not feel prepared when it came time to convert their in-person classrooms to online ones.

Organization refers to the ways in which each participant went about organizing their courses. This differed for each participant.

Participant B used a platform called Schoology for their organization. Schoology involved making “different folders, and on each folder we label it a different week. Within each folder is the assignment. So, you just put the due date on the assignment. I usually give my students a week to complete it” (Participant B, personal communication, February 21, 2021). Participant C organized their online classroom from a template that was provided by their county. The template had different sections from SOL’s and included “creative process and technique; critical thinking and communication; as well as, history, culture, and innovation” (Participant C, personal communication, February 22, 2021). Participant C had lessons for each section and each student was supposed to pick two lessons from each section to complete every month. Participant A discussed the struggles of structuring the online classroom:

> The biggest challenge was figuring out how to structure things. That was a big struggle in the beginning, especially with organizing things online. Because some students have elected to do all virtual; I have to be ready to have everything in person as well as virtual. At first I organized everything so that it made sense in my brain. I had to figure out how to organize it so that it made sense for the students. I had to restructure everything so that it works a lot better (personal communication, February 15, 2021).

Each participant differed in how they organized their online classrooms. And each clearly demonstrated the method that worked best for them and their specific needs.

Curricular Expectations refers to what each teacher expected their students to learn from their art curriculums and each of the participants discussed how inequity impacted their curricular expectations. Participant A discussed how the expectations for their students were lowered due to circumstances:

> This year's students are not being held at the same level that we would expect students to be at. I am not seeing the growth that I am usually seeing in my students' skills and creativity. We are going to have to reteach students things (Participant A, personal communication, February 15, 2021).

Participant B discussed how they usually addressed every SOL, but this year resulted in them selecting the "power standards" that they wanted to integrate into their classes: "Technically every year you are supposed to do all of the SOL's, which is usually easy in a normal year. To make it less overwhelming, I picked the main SOL's that we wanted to focus on" (personal communication, February 21, 2021). Participant B taught in a hybrid school. This teacher only saw their students twice a week due to "A and B days" (personal communication, February 21, 2021). In addition to hybrid students, Participant B also had fully remote students. Participant B's administration pushed for their hybrid and remote classes to be equitable: "I can't teach more in person than I can to my remote students. We have to keep it the same SOL's; the same curriculum" (personal communication, February 21, 2021). Due to the nature of this school's system, Participant B wouldn't have been able to "hit all of the SOL's, since we only see our students twice a week" (personal communication, February 21, 2021).

Participant C discussed how the curricular expectations for their classroom changed because "as a child does something in-person I can look at it and assess it informally, but

I can't with my virtual kids. I don't really see much of the work unless a picture is taken and submitted to me" (personal communication, February 22, 2021). The teachers' curricular expectations changed from the in-person classroom to the virtual one. This was due to the decreased level of support teachers were able to give students in an online classroom, the reduced number of standards covered in the classroom, and less student work being turned into the teacher.

Effective Online Art Education refers to the participant's sense of what a meaningful art education entailed. For these teachers, an effective online art education centered on the following: the level and frequency of feedback, equity, open communication, connection, technology, videos, and simplification. Participant A shared that an effective online art education involved lots of feedback: "I think the biggest thing that I have been doing is open and frequent communication, as well as lots of feedback" (personal communication, February 15, 2021). Participant B discussed effective online art education as tied to issues of equity:

> You need to make sure that everyone is at the same pace. Making sure that you are touching on the standards, but not overwhelming yourself with all the standards. Simplifying is important to make it effective. Even simplifying the materials and resources; getting down to the basics is important. Always keep an eye out for new resources and materials, and how you can make those things better is really important (personal communication, February 21, 2021).

Participant C commented that an effective online art education involves connecting with students:

> It is important that students can watch a video and hear someone talking. I really think you need some type of access to technology if you are going to have any kind of success, as well as materials. If you have those things, I think you can be fairly effective that way (personal communication, February 22, 2021).

Helpful Hints refers to the tips and strategies each participant would recommend to other art educators teaching online. These teachers discussed many strategies that helped create

a successful online art education, such as the use of video, collaboration, and a positive mindset. Participant C discussed how it was important to incorporate video in order for the kids to see the teacher, stating that "it is important to have something with your face and voice in it so that the kids are able to see you and see that you are okay. Just let them know that you are thinking about them in order to keep that connection" (personal communication, February 22, 2021). Participant B recommended that everyone should join a Facebook group and use Teachers Pay Teachers. This teacher also recommended "reaching out to your fellow art teachers because we are all struggling and they will give you ideas that you didn't even think about, and then you can use those ideas and give them yours" (personal communication, February 21, 2021). Participant A advised their peers to "try your best to stay positive and be realistic" and to "stay kind" (personal communication, February 15, 2021). This teacher also advocated for "self-care" during this time -- "It is important to give yourself and your students a lot of grace because everybody is just going through tons of stuff right now" (Participant A, personal communication, February 15, 2021).

Positive Online Art Education Experiences revolved around discovering the importance of early intervention with struggling students, recognizing the benefits of video instruction within an art classroom, utilizing small groups in the classroom, and seeing their hard work come to life through students turning in completed remote artwork. Participant A discussed experiences of being able to help students when they needed someone to talk to. This teacher also discussed how they learned just how important "early intervention with struggling students" was during their online teaching experience (personal communication, February 15, 2021). This teacher had been giving

students “a lot more extra support than normal” (personal communication, February 15, 2021). Participant A also commented on the use of video instruction as a positive:

> I think in the future I will have video versions of my instruction available just because that would be so nice for kids when they are absent. It is so hard for them to get caught up, but if I have a video up, I can just be like, ‘here is what you missed.’ I will give instruction in person, but I will also have the video for back up if weird things happen and kids need it (personal communication, February 15, 2021).

A positive experience that Participant B gained from teaching online involved seeing the remote students work:

> It is really cool when my remote students, whom I have never met before in person, turn in these awesome projects. It means that they learned something, read my directions, and got a good grade. I feel connected to them”(personal communication, February 21, 2021).

Participant C enjoyed the “small groups;” for example, “I haven’t had more than sixteen kids in my room at a time. That has been really nice. It helps with my classroom management. I feel like I am getting around to kids more” (personal communication, February 22, 2021).

Negative Experiences with Online Art Education included the sense of isolation, the difficulty of teaching students how to utilize technology platforms within the classroom, and the evidence of student apathy. Participant C discussed that the “hardest part is the isolation” (personal communication, February 22, 2021). Participant B commented on negative experiences regarding technology:

> It is hard trying to explain to the students how to upload things, which sounds so easy, but it is not, to them at least. It is a very easy platform, but these students just don’t understand. They can do the coolest TikTok videos, but they can’t upload them unto Schoology. I have to make these videos of how to upload things. It is crazy. I am always getting messages from students saying, ‘This won’t open.’ There is a huge technology issue. I can blame the county for this, but the schools were not trained on Schoology. Technology is very hard for them (personal communication, February 21, 2021).

Participant A struggled with the "kids who are really apathetic" (personal communication, February 15, 2021). Participant A discussed this further:

> So many of the kids have just dropped down because they don't have the personal relationship and interaction with us to push them further. They don't have intrinsic motivation because they don't already feel confident in themselves. These students need coaching and they aren't getting the same kind of coaching (personal communication, February 15, 2021).

Perceived quality of the student's experience refers to how each of the participants felt their students' art education was impacted from online teaching and learning. The participants discussed, both formally and informally, issues of inequity, the lack of student support both at home and within the online classroom, and the overall pressure that students were experiencing during this stressful time, each of which impacted the perception of their students' overall experiences in this modality. Participant B commented that their students "felt that the class is more of a chore," and that:

> Art is supposed to be fun. They are supposed to be learning some skills, but it is boring to them learning it online. Students are on a computer all day, they aren't doing as much hands-on stuff, and I think it has just affected their enthusiasm for art, which will affect the program because people won't want to take art… I think the online stuff is making it harder for them, especially since they aren't engaged with the lessons as much as they would be in person" (personal communication, February 21, 2021).

Participant C shared how some students received a higher quality of art education due to guardian support, while others did not. For example:

> "Some kids, the parents are going to support them and they are going to have a rich variety of materials; and, other kids aren't going to have that…Students being virtual will affect that. Where I would be able to do clay with them, teach them about printmaking and how to use certain things; parents wouldn't do that. I have a lot of kids say to me: 'Oh, my mom would never let me do that because it is such a mess.' My art room is always a mess, so it doesn't matter to me… You can teach art successfully online up to a point, but you don't have that one-on-one contact" (personal communication, February 22, 2021).

Participant A shared how they felt the quality of their student's learning suffered due to lack of help -- "I think the biggest thing is less personal help from me. I feel a little like a YouTuber a lot of times. It's not necessarily what I would want to do for a whole class about art" (personal communication, February 15, 2021).

Category 2: School

This category reflects the different ways in which each teacher felt that their school's structure affected or impacted the online art education that they offered their students. For example, the school structure inevitably influenced the ways in which teachers received support, how they maintained relationships with their students, students' supplies, participation, motivation, and support, their collaboration with peers at their schools, and issues of inequity relating to aspects of the schools.

Support describes the assistance each participant received within their schools. As each teacher worked at a different school, the assistance each teacher received varied, but all teachers described receiving some kind of support. They all described receiving support from their Instructional Technology Resource Teacher (ITRT) school personnel on how to use new software that the schools received.

Participant B received support on how to use Schoology and their school also helped teachers in converting documents into PDFs to upload upon a USB drive for students without internet access. Participant A and Participant B both described receiving support on how to use and implement the program, Canvas, though Participant A described these tutorials as "haphazardly put together" (personal communication, February 15, 2021).

All participants received support from their administration, but due to the chaotic nature of COVID-19, the support was not implemented in an organized and successful

manner. Participant B described administration as being “just as lost” as they were (personal communication, February 21, 2021).

Relationships describes how the student-to-teacher relationships suffered during virtual teaching. Participants described feeling a loss of connection with their students. A commonality between all participants was the use of video to better cultivate relationships with students when teaching virtually. While the relationships with the students were not as strong for the teachers during this time, the use of video did make a difference. The participants informally discussed how inequity affected their relationships with students. Participant A described the lack of student relationship as one of the biggest challenges while teaching online:

> There has been a lack of strong student relationships with the kids that I didn’t know beforehand. With the kids I have for class this year it has been super awkward. During normal times, my art room has been fun. I let kids talk while working. It has a very open feeling, but this year it just kind of feels like a morgue. Kids don’t talk (personal communication, February 15, 2021).

At Participant C’s school, they did not get to see students who were learning virtually. At this school, they did solely asynchronous learning for the students who chose to stay at home. Students had the option of being in-person or virtual; there was no hybrid learning opportunities. Participant C described this experience:

> We have been teaching in person for the entire year, but we do have remote students as well. I would much rather teach in person. I like getting to know the kids. I don’t see them at all if they are virtual. Sometimes parents send me photographs or videos. We have a checklist and students just check off what they have done; it's like an honor system. I would much rather just be solely in person and have all the kids in my class. I mean, that’s the joy of it, you know. I hate the isolation from my virtual students. It is driving me crazy (personal communication, February 22, 2021).

Participant B described how it was “hard at first” to cultivate relationships with students when teaching within an online modality (personal communication, February 21, 2021),

but were able to cultivate relationships through the use of videos. In particular, this teacher advocated for the use of Loom videos. Through these videos, students were able to “put a face to my name because they don’t get to see me”. Participant B also used discussion boards in Schoology. This teacher regularly asked students to talk about how they were feeling and if they have plans for the weekend. Through the use of discussion boards, students were able to communicate with one another. This teacher also sent personalized postcards home to students.

These participants discussed how the relationships suffered within their online classes, such as students not communicating as much in class and loss of interaction between teacher and student. Another aspect these teachers discussed was how they cultivated relationships during their online classrooms such as sending notes home and using video.

Collaboration refers to the collaborative nature of the virtual art classrooms that these teachers created. Participants described that they collaborated with fellow teachers and art teachers when creating an online arts visual education. Participant A described “brainstorming with fellow teachers” at their school when coming up with ideas for teaching online (personal communication, February 15, 2021). Participant B suggested that fellow online art educators should take advantage of collaboration, “Reach out to your fellow art teachers because we are all struggling and can give each other ideas that we didn’t even think about. They can use your ideas and then give you theirs” (personal communication, February 21, 2021). Participant C also collaborated with fellow teachers at their school: “We have a pretty tight group of specialists here; the librarian and music teacher are two of my close friends” (personal communication, February 22, 2021).

The participants discussed how collaboration with fellow teachers, such as brainstorming and within online groups, was helpful when creating an online classroom. **Student Motivation** refers to how the teachers' students were doing, through their perspectives, within their virtual art classrooms. Regarding inequity, the participants discussed how it was a factor that affected student motivation. Participants noticed a drop in their student participation when learning within an online art classroom. Participant A described that they have "definitely seen a drop in student participation" (personal communication, February 15, 2021).

Participant B discussed this further:

> The kids who already don't have motivation, it is horrible. Even the kids that have motivation, it is so hard for them. Kids don't have a routine or schedule any more, it is really hard for them. A lot of them don't have support at home, so I just don't think that they have the motivation. It is really tough. That is why we have so many kids failing. If we end up having summer school, it is going to be probably more than 50% (personal communication, February 21, 2021).

Some students did not even turn in any work since switching to an online education. Teachers and school faculty would reach out to students, but there was no response from some of them. Participant C described this phenomenon:

> With some kids we just don't get a response. We have been emailing, and even mailing things to kids if we haven't heard a response. There was a family complaining that they didn't have computers, so we got computers in the hands of the kids and they still haven't turned anything in (personal communication, February 22, 2021).

Participants noticed a drop in student motivation within their online classrooms. They discussed how the loss of motivation was due to students' lack of routine and schedule resulting from virtual learning.

Student Support refers to the varying level of support that students received at home. Participants described that the students who had more support at home participated more in class. Participant A described this situation:

> Some kids have parents who are working from home. These parents are working, but they are still able to help their kid if they can't figure it out. But, with some kids, their parents are never home. I have noticed a lot of kids struggling and some of the kids have just been giving up. It's hard to see these kids struggling (personal communication, February 15, 2021).

Students who were learning virtually did not receive the same support at school as they would have at home, especially the students who didn't have support from their guardians. Participant A described this:

> They are not pushing themselves like I would push them. Students are just so overwhelmed and stressed that they are just not spending the time on their work that they would spend on it if they were in class (personal communication, February 15, 2021).

Participant B further elaborated upon this:

> Not everyone has the same support. Those who are at home, some of their parents don't help them at all. This stuff is hard for them. When they don't get that support at home, and if they don't have that support they lose motivation to do that work. So many students have straight up zeros in our classrooms. They might fail the grade because they don't have anyone watching over them, telling them to do their assignment. If they are in person, there are some students that I have to push to do work, but once they go remote, they won't do any work, and then their grades will go back to zero (personal communication, February 21, 2021).

The level of support that students received at home affected their performance in the online art classroom. The teachers noticed that the students who received more support at home performed better than those who didn't receive the same support.

Student Supplies refers to the supplies that students had access to when it came to an online art education. I found that the supply situation varied for each teacher depending on their school district and donations. Issues of inequity also affected the supplies each student received.

Participant C relied heavily on donations from the PTA when it came to buying and distributing supplies to students who were working remotely. Many of these teachers' students had guardians who were willing to buy art supplies for their students to work with at home. But, for some guardians, they were not able to afford these supplies. If the guardians reached out and needed help with getting their children art supplies, then Participant C would acquire supplies from donors and pass on the supplies to those specific students.

Participant A received supplies and donations for their students from various places, while Chromebooks were distributed to each student by the school. This teacher's county supervisor was also able secure a grant for the teacher to purchase extra materials to send home to students. Participant A also created an Amazon wish list in which donations were sent for the students' materials. They were able to put together kits of materials to send home with their students: "We were able to send students a set of drawing pencils, pens, sets of paint, paint brushes, watercolors, and watercolor pens. This has been a huge help" (personal communication, February 15, 2021).

Participant B's school did not have a lot of money to be able to send materials home to their students, "We don't really have a whole lot of money for supplies, so a lot of the money from the supplies is coming out of my own pocket. This has been tough. For certain projects, I will send materials home to the students" (personal communication, February 21, 2021). Participant C became resourceful with the materials used for remote learning. It was important to use a rich variety of materials that students have in their households. Participant C became more inventive and came up with new ways to use more common, household art materials. For example, "I discovered a new way to do printmaking where kids color with markers instead of using ink. Then they

take a sponge, wet a piece of paper, and then pull the print" (Participant C, personal communication, February 22, 2021).

Participant B struggled with the lessons they taught the students due to the lack of materials. As discussed earlier, Participant B's school did not have enough money to send supplies home to the students. As a result, Participant B's projects "aren't as fun because most of them are just colored pencils, markers, and things that students would normally have at home. I can't do paint, clay, or 3D projects often" (personal communication, February 21, 2021).

The supply situation for each teacher varied. Each of the teachers' schools didn't have the additional funding to distribute art materials to students' homes; therefore, the teachers had to rely on donations or provide materials via their own funds. The lessons had to become more simplified, as the materials the teachers' students had access to became more simplified as well.

Participation refers to the ways in which teachers ensured that their students participated in online instruction, despite the many obstacles, such as access to technology, that existed. Issues of inequity affected student participation.

Participant A ensured that the students participated as "all students were given chrome books" (personal communication, February 15, 2021). The problem Participant A faced was whether or not the students had internet access. In order to combat this issue, Participant A tried to "keep the videos really short" (personal communication, February 15, 2021). Participant B encouraged student participation by putting "Loom videos into USB drives, so that they can watch that and have interaction" (personal communication, February 21, 2021). Participant B tried to "convert all the files for the lessons and put it into USB drives. I try to show examples and images. I try really hard to give them step-

by-step instructions, so that they aren't confused" (personal communication, February 21, 2021). Participant C made sure that all students were able to participate in instruction by sending out "paper lessons with illustrations and instructions" (personal communication, February 22, 2021).Participant C explained: "We have people who deliver things to households. Our guidance counselors are good about getting students things they need. I have made it clear that if anybody needs anything I will try to get it for them if they let me know" (personal communication, February 22, 2021). The way in which each teacher ensured their students were able to participate in their online art classrooms varied, such as keeping videos short for students who had internet troubles, uploading instructional videos for students who had internet troubles, providing paper lessons with illustrations, and delivering materials to students' households if need be.

Inequity was determined to be a considerable element that impacted many aspects of online teaching for the three participant teachers .I acknowledge that there was much more inequity occurring during this time than what is presented or discussed in this thesis. As previously mentioned, each teacher faced the issue of inequity regarding their students' access to the internet. In order to combat this issue, Participant A kept "trying to keep the videos really short" (personal communication, February 15, 2021). Participant C made sure that all students were able to participate in instruction by sending out "paper lessons with illustrations and instructions" (personal communication, February 22, 2021). Participant B had to "convert all the files for the lessons and put it into USB drives" for the students to participate who had issues with connecting to the internet (personal communication, February 21, 2021).

The issue of inequity regarding student supplies also impacted the online modality. Participant A and C had to rely on donations for supplies, as the teacher's

schools did not have the money to send home supplies to students. Participant B supplemented the cost for supplies out of pocket: “We don’t really have a whole lot of money for supplies, so a lot of the money from the supplies is coming out of my own pocket” (personal communication, February 21, 2021).

It was also realized that how students were supported during the online instructional delivery differed greatly. Select students had guardians who were at home and supported them with their learning, while others didn’t have any support at home. Participant B further elaborated upon this:

> Not everyone has the same support. Those who are at home, some of their parents don’t help them at all. This stuff is hard for them. When they don’t get that support at home, and if they don’t have that support they lose motivation to do that work (personal communication, February 21, 2021).

And, the instruction itself, when comparing in-person and online delivery formats, certainly revealed levels of inequity. For example, within in-person classrooms the teachers were able to give students motivation and support. But, with online learning, the teacher was not physically there to push the students. Some students had guardians and support to motivate them at home, but some did not. Participant A struggled with student motivation. Participant A recalled that they were not able to invoke the same student motivation online as within their in-person classroom: “They are not pushing themselves like I would push them” (personal communication, February 15, 2021).

Inequity was an issue that affected many different aspects of these teachers’ online art classrooms as discussed previously. Inequity also affected the technological aspect of these teachers’ classrooms, which will be discussed in the last section of this chapter, such as within the use WiFi and video.

Category 3: Technology

This category considers how technology, itself, influenced the teacher's approach to online visual art instruction. This category explores how the teachers relied upon, utilized, and incorporated technology within their online visual arts education. For example, this category revealed how the teachers utilized digital art, accessed or integrated technological resources, and incorporated video. It also reflected how WiFi affected the teachers' online instructional efforts.

Digital Art refers to the incorporation of digital art making into the online art classrooms. Issues of inequity affected the incorporation of digital art, which will be discussed below. Participant A and C did not incorporate any digital lessons into the online curriculum. Participant C "thought about what kids had at home" (personal communication, February 22, 2021) while Participant A explained that "there just aren't a lot of free programs available to get use on Chromebook. Not every kid has a phone. Even if there are some cool apps out there, students don't always have access to them" (personal communication, February 15, 2021).

In contrast, Participant B incorporated digital art lessons into the classes, utilizing Google Drawing and Kami, the latter having been purchased by the school: "Instead of students doing their work on paper, they can draw on the program and turn it in for that assignment instead. I leave it up to them if they want to use Kami or physically do it" (personal communication, February 21, 2021).

Digital art was not as common in these teachers' online art educations as I would have thought. This was due to the inaccessibility of many digital art programs and the teachers trying to utilize what supplies students had at home for lessons. Although digital

art wasn't as common as expected, there was utilization of it in the classroom, such as use of the app, Kami.

Resources refers to the types of support that participants relied upon in their virtual art classrooms. It was found that the teachers took advantage of online based resources to help administer their online classes.

Participant C described joining a site called *Deep Space Sparkle*. This site contained packet resources that this teacher printed off and sent to students learning virtually. Participant C also got some ideas for lessons from a Youtuber, Cassie Stephens: "I follow Cassie Stephens and she does a lot of video lessons. I use a lot of her ideas online. There are a variety of things out there that you can choose from to teach to the kids" (personal communication, February 22, 2021).

Participant A was using a variety of online resources for their class. Before the pandemic, this teacher was already using the program, Artsonia, for classes. Artsonia is a program where kids could keep track of their work throughout the art program, which was an "easy way for the students to upload their art virtually" (personal communication, February 15, 2021). Participant A had used canvas before, "taught graphic design and had a familiarity with that." In their district, the ITRTs introduced Loom, "which was a life saver." This teacher had "already known about iMovie which helped" (personal communication, February 15, 2021).

Participant B learned a lot of new technological resources when they first started teaching online. This teacher learned how to use Zoom, Google Meets, and Schoology. This teacher's county bought the program, Art Curator, which was a helpful resource for them. Participant B researched different art websites, finding ideas for online lessons there:

> I used Teachers Pay Teachers a lot because teachers got to help other teachers. There, I found online assignments that I could do virtually. We use Schoology, which is a huge platform. A lot of schools are using it and pushing it right now. Basically, it is a place where you can upload assignments and grade them online. You can also transfer the grades to PowerSchool (personal communication, February 21, 2021).

The teachers used a variety of sources to help them conduct their online art education. They discovered ideas for lessons from YouTube, art education websites and programs, and Teachers Pay Teachers. They also used different programs to conduct their courses on such as Zoom, Artsonia, Schoology, and Google Meets.

Wi-Fi refers to the access and use of the internet available to students for their online art classes. Participants discussed inequity issues with Wi-Fi, as some students had unlimited and stable internet access at their homes, while others did not have internet access at all (or if they did, that it was unreliable). Participant C had “several students who don’t have Wi-Fi.” Therefore, this teacher had to create packets to send home to these students. The students who did have Wi-Fi at home were able to “get on the internet and learn about artists and watch videos" (personal communication, February 22, 2021). Unfortunately, this was not the case for Participant C’s students who didn’t have access to Wi-Fi.

The county in which Participant B taught in did not have reliable internet access: “My students don’t have reliable internet access, and the ones that have internet, it is always spotty” (personal communication, February 21, 2021). For the students that did not have any access to Wi-Fi, Participant B uploaded their video instructions, lessons, files, and resources onto a USB drive. Students were then able to come to the school and pick up the USB drive to use at home.

At Participant A’s school, a lot of students “don’t have reliable internet at home” (personal communication, February 15, 2021). This teacher’s school ended up getting a

grant and sending out internet hotspots to the students who didn't have internet at home. Participant A still experienced difficulties regarding the hotpots:

> We have gotten some grants to get hotspots to kids through Verizon. Those have helped some, but they have very limited data periods. Essentially, once their data runs out, their video speed is really slow. For example, it will take them thirty minutes to watch a three-minute video (personal communication, February 15, 2021).

Students having unreliable access to WiFi was a problem that these teachers faced. It was difficult as the students weren't able to utilize resources these teachers provided for them, such as videos and artist information. While some students had WiFi, many had spotty WiFi which made it difficult for them to watch videos in a timely manner, and some students didn't even have access to WiFi.

Video technology was an important aspect or element of each teachers' online instruction. Video was a way for students to connect with the teacher and a useful way for teachers to show students tutorials with step-by-step instructions. Participant A described how "video instruction seems the only way that I can reach out to students to teach them how to do something" (personal communication, February 15, 2021). Participant A tried to make the videos as short as possible due to inequity issues, such as unreliable internet access that many of the students faced at home. Participant B discussed the struggle with not being able to answer the remote student's questions instantaneously. Many of the students would email this teacher questions about the assignments. Sometimes this teacher would be able to get a response back quickly, but sometimes this teacher couldn't answer the email question right then and there. A positive way to combat this issue was the use of videos for Participant B: "that's why I try to make Loom videos. These videos help them if they have questions, because usually they will watch them and it will help them step-by-step answering their questions"

(personal communication, February 21, 2021). Participant C discussed how it is important for the remote students to see the teacher's face and hear their voice. This is an "important way to keep the connection with the students" (personal communication, February 22, 2021).

Chapter Five: Conclusion and Reflection

The purpose of this study was to explore the wide-ranging issues related to online teaching and learning, uncover some of the facets surrounding online art instruction, as well as promote the ways in which art educators can deliver virtual instruction effectively. This chapter expands on each of the research questions posed in this thesis and includes recommendations and suggestions for online visual art educators to help promote successful online learning. I conclude this chapter with a discussion regarding possible directions of future research related to online learning.

Question One: What have local visual art teachers in Virginia experienced with online art education?

Through the transition to online teaching, the teachers in this study learned many things. They each experienced trials and tribulations inherent to teaching the visual arts online and discovered strategies on how to teach art to the best of their abilities within an online platform.

Teachers found that to teach art effectively online, it needed to be equitable. It was important to make sure that all of the students were on the same page. It was also important to simplify things, such as focusing on fewer SOL's and using fewer supplies, and to make things as simple, basic, and less complicated as possible. Each of the teachers recommended the importance of exploring new resources to better their online delivery. It was felt that students required frequent feedback and that integrating visuals were critical to the teachers' online approaches. Teaching art online was more effective for teachers if students were able to see a video, hear the teacher explaining, and showing

the process to them. Access to technology was also an essential for the teachers' online art classrooms as it was the platform in which students could see visuals and videos.

The teachers felt that the best and most effective art education was delivered in an in-person format. They suggested that the most successful way to deliver art instruction to students was in-person, due to the hands-on nature of art. They felt that up to a point art could be taught effectively online, but the best way to do it was in person. The teachers believed that art could not be taught completely effectively through an online format. They discussed how their students weren't learning as much online as they had in person. Much of this perception was based on the feeling that students were not getting the type of support needed for instruction, i.e.., supplies, resources, and space. The teachers suggested that the hands-on nature of art couldn't be taught as well online as in person.

During the online art education teaching experience, these art teachers experienced many difficulties -- the sense of isolation, technology-related issues, as well as a concern about maintaining student motivation. While there were struggles that the teachers faced during the online teaching experience, there were also many positives. The teachers discovered the helpful use of video in the classroom, early intervention with struggling students, becoming innovative with the use of materials, and creating connections with students through the online platform.

Due to the closure of schools and students having to receive online education, the educators discussed their views on students' quality of art education. The teachers felt that art become more of a chore for their students as their enthusiasm dwindled from the online experience. The teachers described how the diminished hands-on aspect of art

within the online classroom made students lose enjoyment of the arts. It was observed that students' quality of art education suffered based on guardian support. For example, some students had guardians who would support them and give them materials, while others weren't going to have that. Students no longer had the experience of being in the art room, creating with peers, utilizing clay and other materials not available at home. It seemed that students' art educations suffered due to this loss of in-person community and supplies.

Technology was something that became more prevalent in these art teachers' virtual classrooms. Videos were one of the biggest things that were incorporated into their virtual art classrooms. The use of video, Remind Texting, Bitmoji classrooms, and tutorial videos were important technological resources that helped these art educators enhance their online classrooms.

Digital art making was difficult for the art teachers to incorporate into their virtual art classes. Most of the teachers' students were issued Chromebooks in virtual school, but due to the WiFi issues, students didn't always have access to the internet. The teachers discussed how there were interesting apps out there for students to utilize, but due to cost and internet issues, students couldn't always get access to them.

Question Two: In what ways have local Virginian art teachers learned about, adjusted to, or prepared for an online visual art education?

There were varying ways in which the art teachers came up with ideas on how to teach online. Collaboration with fellow teachers was a major theme that emerged from my data. The teachers came up with ideas and learned more about how to teach art online by collaborating and brainstorming with peers. The teachers utilized programs such as

Art Curator and Teachers Pay Teachers, and Deep Space Sparkle in order to come up with ideas for teaching art online. Great research and resourcefulness had to be utilized by these art educators when it came to delivering an online art classroom.

Each of the teachers discussed having to learn how to integrate new technology into their art rooms in order to teach virtually, such as Google Meets, Artsonia, Schoology, Canvas, and Loom. Many of the ITRT's at the teachers' schools suggested or demonstrated the use of these various platforms that would help them utilize technology in their online classroom; however, the general sense is that the teachers received a minimal amount of training from their schools' administrations to help them instruct successfully online.

The art educators were challenged professionally when it came to making their lessons exciting for students online. Part of this stemmed from the lack of supplies available to the students. Some art educators received donations to send art materials home to students, but others did not. Many of the lessons were adapted using items the teachers thought students might have at home. While this initially worked for the students, it seemed that the students got bored with this, given that they were used to being able to utilize art materials in the classroom for the processes of ceramics, printmaking, and fibers.

The teachers described experiencing a lack of strong relationships with their students. There wasn't as much communication within the teachers' online classrooms as their in-person ones. The communication within the online classrooms were enhanced by the use of discussion boards.

Structure and organization was an obstacle that the teachers faced when it came to creating their online classrooms. The teachers had to utilize trial and error when it came to organizing their classroom content on Schoology and Canvas. They organized things by date, unit, or SOL's.

The teachers explained how expectations for students had to be toned down when it came to transitioning from in-person to virtual art classrooms. The students were not being held to the same expectations that they were in the in-person classroom due to student stress, and diminished time to work on lessons. The teachers described how they would normally be able to cover most SOL standards within a normal year in the art room. During remote learning, these educators had to pick some power standards to cover, rather than addressing most of the standards. Expectations of how much content teachers were able to cover with students had to be lessened, which made the online teaching experience less overwhelming and more realistic for the teachers.

Question Three: How have Virginian local art teachers responded to issues of inequity related to online visual art education, and in what ways?

Throughout the interviews, the teachers each described how issues of inequity effected their online teaching. It was difficult to distribute art materials to their students, and it was shared how some students' families were able to purchase specialized art supplies for them while others could not afford materials. In order to combat this inequity issue regarding supplies, these art educators had to become creative with the materials that they required and utilized in their online classrooms. For example, they adapted their lessons to fit what they thought kids might have at home. If possible, these participants would send materials home to students, but they described issues when it came to sending

supplies to students. For example, the budget for buying and sending student supplies home was low for the participants. If they wanted to be able to send materials home to students, they had to rely on donations. Material donations were an integral part of teaching art online for the teachers. Many students were unable to require materials since their families didn't have the funds to buy art items.

The teachers also discussed the difficulty with the distribution of materials. They would have to plan in advance to let guardians know when to pick up materials. Many students would not even come into the school to pick materials up due to concerns with the Coronavirus and germs.

Another issue of inequity that the art teachers faced had to do with access to the internet. Many students did not have access to the internet, and for those that did, their WiFi connection was often slow and unreliable. Some of the teachers' schools were able to secure grants to distribute internet hot spots to those families who did not have internet. These hotspots, offered through Verizon, had limited data periods, so once the students exceeded their data period, the WiFi became very slow. This resulted in many students not being able to view instructional videos, as well as upload their assignments to Canvas or Schoology. In order to combat this, teachers either made their videos as short as possible in order to use less data, or, they mailed the students individual instructional packets. Another option was to upload the videos and assignments onto a USB drive, which was then distributed to those students without reliable internet access.

Another area affected by issues of inequity the teachers described was student support at home. Some students received support at home while others didn't. Teachers noticed a drop in student motivation if they didn't receive support at home. The teachers

tried to support students as much as they could through emails, Remind texting, and frequent communication to help those struggling with support at home.

Recommendations

After conducting this research study, I feel more aware of both the challenges and rewards of an online visual arts education and can make the following recommendations: First, art educators teaching online should consider participating in a Facebook group or some other form of digital community. West (2019) provides no less than fifteen existing online Facebook groups for teachers to join[1]. In these groups, teachers can voice their concerns and group members can share tips and strategies. Teachers can also share lessons and receive ideas for online instruction. Additionally, these groups offer teachers an opportunity to showcase their students' work and advocate for art education. While an online community can be rewarding, I acknowledge that there are a lot of tricky areas within social media circles. Online communities can have a problematic nature as the communication is multidirectional, multidimensional, and constantly changing. The members of online communities are also voluntary and their advice may lack scholarly research.

While Facebook groups are effective for teacher support for online instruction, there are additional resources available. Both the National and State Art Education Associations give teachers much needed support. The NAEA allows art educators to connect to a vibrant professional community and many of the resources available. There are opportunities to connect with divisions, regions, and/or state associations. NAEA members can join an interest group, serve on a committee, or establish a chapter (NAEA, 2021). The VAEA has “A Call to Collaborate " in which art educators work together to

share resources, tips, videos, and inspiration for creating during COVID-19 and remote learning (2021). The VAEA is collecting resources for a Google Drive shared folder that is linked to the VAEA website and on the VAEA YouTube channel (2021).

A second recommendation is for teachers to utilize resources available that specifically focus on (or have a direct relationship to) distance learning. Teachers post many different things on social media, e.g., Instagram, YouTube, etc., that other art educators can then utilize in their planning for remote learning. While these sites are resources for stressful times, I acknowledge the bias these sites contain. I would recommend teachers use these sites during stressful times, but alter or modify the lesson in ways that best serve students. Additional resources that art teachers can utilize are Teachers Pay Teachers, Deep Space Sparkle, and Art Class Curator. Deep Space Sparkle, for example, has an "Art at Home" section that contains many lesson ideas for students using materials that they would have available to them. There are also pre-designed packets available on that site that teachers can send to students to complete at home (2021). Similarly, Art Class Curator offers a "SPARK Hybrid Learning Art Curriculum" that features lessons for art teachers who are teaching remotely and online (2021). This curriculum revolves around lessons that don't require expensive supplies and focuses on creative projects that students can easily complete on their own with supplies likely available to them at home (Art Class Curator, 2021).

Third, I recommend that online visual art educators both embrace and utilize the use of video within their classrooms. The use of video for online learning was important to each of the teachers in this study and was viewed as a key technology for establishing connections between the teachers and the students, especially when course content was

taught asynchronously. Video is also an effective way for art educators to create tutorials for their students. One key advantage of this is that students can re-watch the tutorials if needed. According to U.C. Davis, video is important to include in an online course to provide alternative means of communication for students who may have reading difficulties or learn easier through visual and auditory channels. Media provides an additional channel for teaching presence and reinforces that the teacher is a human being and not just a name on the screen (2021).

My fourth recommendation is that there be better training for students when it comes to new technology enforced by school administrators. Through my research, I discovered that there was not enough training for teachers and students to successfully utilize the technology platforms provided. For example, Participant B discussed having to take time out of their online art class to create videos to show students how to utilize technology programs (personal communication, February 21, 2021). I believe that if there was more training enforced by the school administration on how to use these technological platforms such as Schoology and Canvas, there would be more time in the classes for students to learn about art, rather than how to upload an assignment onto Canvas.

My fifth recommendation is that art educators try to find a way to distribute materials to their students. Materials are a big component of an art classroom; even a virtual one. Material distribution to students at home was a difficulty that the teachers faced. Many students don't have the means to obtain specialized art materials at home; therefore, art educators should try their best to distribute materials to their students. It seemed that the best way for art educators to obtain materials for their students to send

home was donations. I would recommend that art educators try to create an Amazon wish list where community members can donate materials for them to distribute home. Try to reach out to guardians to see if any could donate materials to the art room. Students seem to be more engaged and interested in an art lesson if they have the availability to use specialized art materials.

My final recommendation is for educators to practice self-care. Transitioning from an in-person visual arts educator to an online visual arts educator can be an overwhelming experience. From my research conducted, the teachers described feeling overwhelmed and uneasy. It is important for educators to practice self-care during the uneasy and unprecedented times that moving into online visual arts presents, in order to take care of their health and to make sure they have everything they need to thrive as a teacher. Self-care is any action that you use to improve your health and well-being (Waterford.org, 2021). Self-care activities can range from small to large-scale habits, such as packing a healthy lunch to practicing mindfulness meditation before work (Waterford.org, 2021). It is important for teachers to practice self-care because educators are encouraged to focus much energy on others and little on themselves. Self-care can be a great way to prevent or treat teacher stress, which left unchecked can lead to burnout and contribute to the high turnover rate in education (Waterford.org, 2021). There are many ways that teachers can practice self-care, but Rattigan gives teachers nine tips for doing this (2021). These include laying the groundwork for self-care, setting healthy boundaries for your time, choosing fun things to do in advance, taking a short break, connecting with other teachers, spending time with pets and family, staying organized, celebrating successes, and seeking professional help (Rattigan, 2021).

Opportunities for Future Research

When I first began researching strategies for delivering visual arts instruction online, there was a noticeable lack of research in the literature. There was ample research addressing online teaching of regular core content, but not specifically art education. Given the ways in which the COVID-19 pandemic forced visual arts teachers to navigate online instruction, there is now the opportunity to build upon this unique teaching moment by investigating the ways in which teachers have implemented visual arts curriculums online. I acknowledge that this research was uniquely "context-specific" for this unprecedented time in history. This study intended to showcase the work of three teachers in this capacity, however, the richness that could come from surveys of greater numbers of teachers' online experiences, exploring how online learning impacted students, or research addressing how administrators both perceived and responded to the extra burden of online instruction placed on teachers, could yield much about this challenging time in art education. Additional topics for future research in this context could include: What are the effects of online art education in a post-pandemic art classroom? In what ways did the pandemic impact the implementation of a visual art curriculum? What were students' first-hand experiences with online art education? What online lessons and curriculums worked best for both teachers and students? Was art a helpful outlet for students to express themselves during this stressful time?

Final Reflections

I was thoroughly impressed with each of the participant's passion for teaching and learning. Their drive and innovation to create meaningful art experiences for students during an uneasy time was inspiring. Learning about their first-hand experiences teaching art education online during a pandemic that was disruptive to the normalcy of teaching, was both illuminating and encouraging. I greatly appreciated their openness, vulnerability, and participation within this study. I hope that this research study is helpful to art educators who might find themselves deeply immersed in the practice of online teaching.

Endnotes

[1] These fifteen groups include: Art Teachers, Elementary Art Teachers, Middle School Art Teachers, High School Art Teachers, Art Teachers Teaching Art, AP Art Teachers, Professional Art Teachers, Teaching for Artistic Behavior Art, High School TAB, Play Based Art Teaching, Special Needs in Art Education, Ceramics Teachers K-12, Art Teachers as Artists, Art Teacher Marketplace, and #ArtTeacherProblems (West, 2019).

Appendix A

Interview Questions

Interview Questions:

Teaching art online has been a new experience for many art teachers; therefore,

1. What were your initial feelings when you discovered you had to teach online?
2. Did you feel prepared when it was time to start teaching online?
3. Since you had to teach online, what resources did you know about or utilize?
4. Do you receive support and/or training from your schools and administrators for online education?
5. How has teaching online been different from teaching in-person for you?
6. How have you planned and organized your online courses?
7. In what ways have you cultivated relationships with your students when teaching online?
8. Do your curricular expectations for the online courses differ from those you have established for face-to-face instruction? If so, how?

Inequity has been a challenge that students and schools have faced; therefore,

9. What issues of inequity have you discovered in delivering an online teaching experience, and how have these issues affected your online teaching experience?
10. Can you state some examples of inequity you have noticed in your online classroom?
11. What steps have you made to ensure that students who don't have technology participate in instruction?
12. Have you noticed less motivation from students who face these inequities?
13. Have you been able to give students materials or allowed them to access materials?

There is little research out there about how to successfully implement an online visual arts education; therefore,

14. When you hear the phrase, “effective online art education,” what comes to mind?
15. Do you really think we can teach art online successfully?
16. What have been the hardest and best experiences during this online teaching experience?
17. Based on your experiences, what changes have you made with your instruction?
18. What technologies have you incorporated to more effectively deliver your curriculum online?
19. Do you feel the use of these technologies advances your student’s experience with art learning?
20. How do you feel your students’ quality of art education has suffered due to the online experience?
21. Have you used more digital art making since switching to a visual arts online instruction?
22. What tips and strategies do you have for fellow online art educators?

Appendix B

Teacher Consent to Participate in Research

To Whom It May Concern:

My name is Jordan Pepper and I am currently enrolled in James Madison University's Art Education Graduate Program. I am asking you to participate in a research study I am conducting for my thesis project. The purposes of this study are to identify the qualities and efforts reflected from online art education modalities; investigate teacher strategies used in the delivery of online art instruction; and, highlight the challenges of an online art education based on inequities associated with the access and use of technology.

The interview will consist of various questions regarding your experiences with administering an online art education. If permitted, I will record the interview via Zoom for transcription purposes only; you may opt-out of the recording if so desired. You can decline to answer any of the questions or stop the interview at any time without repercussions. No identifying information about you, your students, or schools will be shared in the final thesis document. Upon completion of the study, all collected information that matches up individual respondents with their answers, including any/all Zoom recordings, will be destroyed. Please note that Zoom recordings will only be used for transcribing the interviews and to ensure that I accurately understand your responses. Should you prefer to write your responses to the interview questions, I will provide the questions to you via email.

Participation in this study will require approximately one hour of your time via a Zoom call, but may involve follow-up questions in the form of a second interview.

Pending approval from James Madison University's Internal Review Board (IRB), I would like to begin interviewing in late January 2021. Should I wish to extend or change this time frame, you and your administrator will be notified.

Should you decide to participate in this research study you will be asked to sign this consent form. If you have any questions or concerns regarding your participation in this study, or, you would like to receive a final copy of the thesis, please contact:

Jordan Pepper
Art Education
James Madison University
pepperje@dukes.jmu.edu

Dr. William Wightman
Art Education
James Madison University
wightmwh@jmu.edu

Giving of Consent:

I have read this consent form and I understand what is being requested of me as a participant in this study. I freely consent to participate. I also give consent to be recorded during my interview on Zoom.

_____

Name of Participant (printed)

_____ _____

Name of Participant (signed) Date

_____ _____

Name of Researcher (signed) Date

Appendix C

To Whom It May Concern,

My name is Jordan Pepper and I am currently enrolled in the M.A. in Art Education program at James Madison University. I am working on my thesis, which is a required component for degree completion. I am conducting a research project that explores art teacher's experiences with online instruction. The purposes of this study are to identify the qualities and efforts reflected from online art education modalities; investigate teacher strategies used in the delivery of online art instruction; and, highlight the challenges of an online art education based on inequities associated with the access and use of technology. For this study, I am going to be interviewing three art teachers at the elementary, middle, and high school level regarding their online instruction experiences. I am hoping to use _____ as a participant in my study.

Based on established protocols of James Madison University's Internal Review Board (IRB), I need to get your permission to interview _____ via a recorded Zoom call. There are minimal risks to participating in this study, and I will ensure participant anonymity, destroy all recorded interviews once the study is completed, and provide copies of the thesis for each participant, if requested.

If you have any questions or concerns regarding your teacher's participation in this study, please contact:

Jordan Pepper
Art Education
James Madison University
pepperje@dukes.jmu.edu

Dr. William Wightman
Art Education
James Madison University
wightmwh@jmu.edu

Giving of Consent:

If you give consent for _____ to be included in this study please initial and sign below.

_____

Name of Administrator (printed)

_____ _____

Name of Administrator (signed) Date

_____ _____

Name of Researcher (signed) Date

References

Adler, P.A., & Adler, P. (2002). The Reluctant Respondent. *Handbook of Interview Research: Context and Method*. 515–536. Location: Sage.

Akhter, S., Shahneaz, M.A., & Yasmin, N. (2014). The impact of teacher and technology in class room. *Journal of Education and Practice. 5(27), 79-82*

Algozzine, B., & Hancock D. (2017). *Doing case study research: A practical guide for beginning researchers*. (3rd ed.). Location: Teachers College Press.

Anderson, T., & Milbrandt, M. (2005). *Art for life.* New York, NY: McGraw-Hill.

Andrews, D. (2020). The effect of online teaching on faculty after returning to the traditional classroom. *Norfolk State University.* https://www.westga.edu/~distance/ojdla/winter214/andrewsgraham214.html

Andrlik, H., & McGee, T. (2016). The Teaching Palette. http://theteachingpalette.com/

Art Class Curator. (2021). *SPARK: Hybrid Learning Art Curriculum.* https://members.artclasscurator.com/spark-hybrid/

Barbour, M. K. (2007). Principles of effective web-based content for secondary school students: teacher and developer perceptions. *Journal of Distance Education, 21*(3),93–114. http://www.jofde.ca/index.php/jde

Bendici, R. (2020). Closing the digital divide: educators work to ensure digital equity for all students by shifting mindsets and improving professional development. (Cover story). *District Administration*, *56*(1), 40–44.

Bequette, J. W., & Brennan, C. (2008). Advancing media arts education in visual arts classrooms: Addressing policy ambiguities and gaps in art teacher preparation. *Studies in Art Education*, 49(4), 328–342.

Black, J. (2002). Topsy-turvy teacher-student relationships: An examination of digital multimedia teaching and learning. *Dissertation Abstracts International, 63,* 6.

Black, J., & Browning, K. (2011) Creativity in digital art education teaching practices, *Art Education*, 64(5), 19-3.

Blandy, *D.*, & Congdon, K. (Eds.) (1987). Art in a democracy. New York, NY: Teachers College Press.

Bolin, P.E. (2020) Looking forward from where we have been, *Art Education*, 73(5), 44-46.

Boughton, D., Freedman, K., Hicks, L., Madeja, S., Metcalf, S., Rayala, M., Smith- Shank, D., Stankiewicz, M., Stuhr, P., Tavin, K., & Vallance, E. (2002). Art education and visual culture. In C. Davis (Ed.), *NAEA Advisory.* Reston, VA: National Art Education Association.

Boughton, D. (2005). From fine art to visual culture: Assessment and the changing role of art education. *International Journal of Education through Art*, 1(3) 211-222.

Brown, G., & Wack, M. (1999). The difference frenzy and matching buckshot with buckshot. *The Technology Source*. http://technologysource.org/?view=article&id=320

Browning, K. (2009). Kathy Browning's digital photography profiled. In J. Butler (Ed), *The Willisville Mountain Project* (pp. 40-41). Willisville, ON: Willisville Mountain Project Collective.

Buffington, M. L. (2008). What is Web 2.0 and how can it further art education? *Art Education*, 61(3), 36–41.

Cambridge Dictionary. (n.d.). Cambridge University Press. https://dictionary.cambridge.org/us/dictionary/english/technology

Canva. (n.d.). Canva. https://about.canva.com/

Carpenter, B.S., & Sessions, B. (2002). Re-Shaping the elementary art curriculum: content and context centered clay instruction. *Contemporary Issues in Art Education.* City, NJ: Prentice-Hall.

Carroll, K. (2006). Development and learning for art: Moving in the direction of a holistic paradigm for art education. *Visual Arts Research,* 32(1) 16-28.

Cevik, M., Bamford, C., & Ho, A. (2020). COVID-19 pandemic-a focused review for clinicians. Clinical microbiology and infection: the official publication of the European Society of Clinical Microbiology and Infectious Diseases, *26*(7), 842–847.

Challenge to Lead: The Momentum Continues. (2006). *Southern Regional Education Board,* 1-32.

Chapman, L. (1978). *Approaches to Art in Education*. New York, NY: Harcourt Brace Jovanovich.

Charles, C.M. (1995). *Introduction to Educational Research* (2nd ed.). San Diego, CA: Longman.

Choi, H., & Piro, J.M. (2009). Expanding arts education in a digital age. *Arts Education Policy Review*, 110(3), 27–34.

Caulfield, J. (2020). How to do thematic analysis. Scribbr. https://www.scribbr.com/methodology/thematic-analysis/

Coleman, J. S., Campbell, E., Hobson, C., McPartland, J., Mood, A., Weinfield, F. D., & York, R. (1966*). Equality of educational opportunity.* Washington, DC: U.S. Government Printing Office.

Coleman, K., & MacDonald, A. (2020) Becoming co-conspiratorial, tiny coronavirus stories. artists and climate change. https://artistsandclimatechange.com/2020/05/15/tiny-coronavirus-stories-this-misery-loves-isolation/

CTCNet. (2001). Community technology centers. http://www.ctcnet.org/

Cutcher, A., Wilks, J., & Wilks, S. (2012) Digital technology in the visual arts classroom: an [un]easy partnership, *Studies in Art Education*, 54:1, 54-65.

Dabbagh, N., & Bannan-Ritland, B. (2005). Online learning: concepts, strategies, and applications. Upper Saddle River, NJ: Pearson Education.

Darling-Hammond, L. (1997). The right to learn. San Francisco, CA: Jossey-Bass.

Davies, J., & Graff, M. (2005). Performance in e-learning: online participation and student grades. *British Journal of Educational Technology*, *36*(4), 657–663.

Davis, N., Gough, M., & Taylor, L. (2019) Online teaching: advantages, obstacles and tools for getting it right. *Journal of Teaching in Travel & Tourism*, 19(3), 256-263.

DeBello, M. (2010). Haines City IB Visual Arts. https://sites.google.com/site/hainescityibvisualarts/

Deep Space Sparkle. (2021). Art at Home. https://www.deepspacesparkle.com/category/art-at-home/

Delacruz, E. (2004). Teachers' working conditions and the unmet promise of technology. *Studies in Art Education*, *46*(1), 6-19.

DeMarrais, K. (2004). Qualitative interview studies: Learning through experience. *Foundations for research* (pp. 51-68). Mahwah, NJ: Erlbaum.

DiCicco-Bloom, B., & Crabtree, B. (2006). The qualitative research interview. *Medical Education*, 40, 314321.

Digital Promise. (2014). Digital promise: Accelerating innovation in education. http://www.digitalpromise.

Dukes, L., Waring, S., & Koorland, M. (2006). The blended course delivery method: The not-so-distant education. *Journal of Computing in Teacher Education.* 22(4), 153-158,

Duncan, G.J., & Magnuson, K. (2012). Socioeconomic status and cognitive functioning: moving from correlation to causation. https://doi.org/10.1002/wcs.1176

Durak, H.Y., & Saritepeci, M. (2017). Investigating the effect of technology use in education on classroom management within the scope of the FATİH project. *Cordova University Faculty of Education Journal*, *46*(2), 441–457. https://doi.org/10.14812/cuefd.303511

Efland, A. (1995). Changes in the conception of art teaching. *Content, context, and community in art education: Beyond postmodernism* (pp. 25-40). New York, NY: Teachers College Press.

Efland, A. (2004). Art education as imaginative cognition. *Handbook of research and policy in art education* (pp. 751-773). Mahwah, NJ: Lawrence Erlbaum Associates.

Eisner, E. (1999) Interview: Arts education for the 21st century, *Kappa Delta Pi Record*, 35(3), 136-137.

Elias, M. (n.d.). Help students process COVID-19 emotions with this lesson plan. https://greatergood.berkeley.edu/article/item/help_students_process_covid19_emotions_with_this_lesson_plan?utm_source=ECS

Everson, M. (2009). 10 Things I've learned about teaching online. E-Learn Magazine, 9(2). https://elearnmag.acm.org/featured.cfm?aid=1609990

Flick, U. (2002). Qualitative research in psychology: A textbook. London: Sage.

Flipgrid. (n.d.). https://www.info.flipgrid.com/.

Flood, A., & Bamford, A. (2007). Manipulation, simulation, stimulation: The role of art education in the digital age. *International Journal of Education through Art*, *3*(2), 91-102.

Fore, D., Goldenhar, L., Margolis, P., & Seid, M. (2013). Using goal-directed design to create a novel system for improving chronic illness. *JMIR Research Protocols*, 2(2), 343.

Freedman, K., & Stuhr, P. (2004). Curriculum change for the 21st century: Visual culture in art education. In E. Eisner and M. Day (Eds.), *Handbook of research and policy in art education* (pp. 815-828). Mahwah, NJ: Lawrence Erlbaum Associates.

Freedman, K. (2003). Teaching visual culture: Curriculum, aesthetics and the social life of art. Reston,VA: National Art Education Association.

Freedman, K. (2005). Forum: Visual culture-What is visual culture? Mosaic: Newsletter of the Illinois Art Education Association, 4,8-16.

Fulton, K., & Sibley, R. (in press). Barriers to digital equity. Toward digital equity: Bridging the divide in education. Boston: Allyn & Bacon.

Gagnon, D.J., & Mattingly, M.J. (2015). Rates of beginning teachers: Examining one indicator of school quality in an equity context. *Journal of Educational Research*, 108(3), 226–235.

Garcia, E., & Weiss, E. (2020). COVID-19 and student performance, equity, and U.S. educational policy. *Economic Policy Institute*. https://www.epi.org/publication/the-consequences-of-the-covid-19-pandemic-for-education-performance-and-equity-in-the-united-states-what-can-we-learn-from-pre-pandemic-research-to-inform-relief-recovery-and-rebuilding/

Gaudelius, Y., & Speirs, P. (2002). Contemporary issues in art education. Upper Saddle River, NJ: Prentice.

G Suite for Education: Google for Education. (n.d.). Google. https:edu.google.com/products/gsuite-for-education/

Greaves, T., Hayes, J., Wilson, L., Gielniak, M., & Peterson, R. (2010). The technology factor: nine keys to student achievement and cost-effectiveness. http://www.schooldata.com/pdfs/ProjectRED_TheTechnolgyFactor_Intro.pdf

Greb, D. (1997). New technologies in the classroom. *New technologies in art education: Implications for theory, research, and practice* (pp. 13-21). Reston, VA: National Art Education Association.

Gregory, D. (2009). Boxes with fire: Wisely integrating learning technologies into the art classroom. Art Education, *62*(3), 47-54.

Grossoehme, D.H. (2014) Overview of qualitative research, *Journal of Health Care Chaplaincy*, 20(3), 109-122.

Gude, 0. (2000). Investigating the culture of curriculum. Real-world readings in art education: Things your professor never told you, (75-81), New York: Falmer Press.

Gude, 0. (2004). Postmodern principles: In search of a 21st century art education. Art Education, 53(1), 6-14.

Gude, O. (2007) Principles of possibility: Considerations for a 21st-century art & culture curriculum, *Art Education*, 60(1), 6-17.

Hackbarth, S. (1996). The educational technology handbook: A comprehensive guide. Englewood Cliffs, NJ: Educational Technology Publications.

Haertela, G.D., Walberg, H.J., & Haertela, E.H. (1981). Socio-psychological environments and learning: A quantitative synthesis. *British Educational Research Journal, 7*(1), 27–36.

Hallam, J.L., Hewitt, D., & Buxton, S. (2014). An Exploration of Children's Experiences of Art in the Classroom. *International Journal of Art & Design Education,* 33(2), 195–207.

Hansen, H.L. (1962). The course in creative marketing strategy at Harvard Business School. A sourcebook for creative thinking, (pp. 325-333). New York, NY: Charles Scribner's Sons.

Harasim, L.M. (1990). Online education: Perspectives on a new environment. New York: Praeg.

Heirdsfield, A., Davis, J., Lennox, S., Walker, S., & Zhang, W. (2007). Online learning environments: What early childhood teacher education students say. *Journal of Early Childhood Teacher Education,* 28(2), 115–126.

Hill, C.E., Thompson, B. J., & Williams, E.N. (1997). A guide to conducting consensual qualitative research. *The Counseling Psychologist*, 25, 517572.

Hopson, M.H., Simms, R.L., & Knezek, G.A. (2001). Using a technology-enriched environment to improve higher-order thinking skills. *Journal of Research on Technology in Education,* 34(2), 109–119.

Hrastinski, S. (2006). Introducing an informal synchronous medium in a distance learning course: How is participation affected?. *Internet & Higher Education*, 9(2): 117–131.

Hrastinski, S., & Keller, C. (2007). Computer-mediated communication in education: A review of recent research. *Educational Media International*, 44(1): 61–77.

iNACOL. (2007). *i*NACOL. National Standards of Quality for Online Courses. http://www.inacol.org/resources/nationalstandards/index.php

Inan, F.A., Lowther, D.L., Ross, S.M., & Strahl, D. (2010). Pattern of classroom activities during students' use of computers: Relations between instructional strategies and computer applications. *Teaching and Teacher Education,* 26(3), 540–546.

Ingersoll, R. (2001). Teacher turnover and teacher shortages. *American Educational Research Journal*, *38*(4), 499-534.

Jackson, T.A. (1999). Ontological shifts in studio art education: Emergent pedagogical models. *Art Journal*, *58*(1), 68-73.

jagodzinski, j. (1997). The nostalgia of art education: Reinscribing the master's narrative. *Studies in Art Education*, 38(2), 80-95.

Kraehe, A.M. (Senior Editor). (2020). Dreading, pivoting, and arting: The future of art curriculum in a post-pandemic world, *Art Education*, 73(4), 4-7.

Kennedy, K., & Archambault, L. (2012). Offering preservice teachers field experiences in K-12 online learning: A national survey of teacher education programs. *Journal of Teacher Education*, 63(3), 185–200.

Kennedy, M. (2020). Classes Dismissed: The Covid-19 virus pandemic has shut down virtually the entire U.S. education system and disrupted the lives of millions of students and staff. *American School & University*, 92(6), 14–17.

Kirschner, L. (2013). Arlington Heights art teacher wins regional award. Chicago Tribune. http://articles.chicagotribune.com/2013-03-14/news/ct-tl-arling ton-heights-d25-tricia-fuglestad-natio-20130311_1_art-teacher- nea-award-art-education

Kiser, K. (1999). 10 things we know so far about online training. *Training, 36*, 66–74.

Kornrich, S., & Furstenberg, F. (2013). Investing in children: Changes in parental spending on children. *Demography*, 50(1), 1-23.

Knox, S. & Burkard, A.W. (2009) Qualitative research interviews, *Psychotherapy Research*, 19(4-5), 566-575.

Krug, D. (2004). Editorial: Leadership and research: Reimagining electronic technologies for supporting learning through the visual arts. *Studies in Art Education*. 46(1), 3-5.

Kvale, S. (1996). Interviews: An introduction to qualitative research interviewing, Thousand Oaks, CA: Sage.

Leading Education by Advancing Digital Commission. (2013). Paving a path forward for digital learning in the United States. http://www.leadcommission.org

Leech, B.L. (2002). Asking questions for semi-structured Interviews. Rutgers University. https://.dornsife.usc.edu/assets/sites/298/docs/interviewing_techniques_asking_questions.pdf.

Levin, D., & Arafeh, S. (2002). The digital disconnect: The widening gap between Internet-savvy students and their schools. Prepared by the authors for the Pew Internet and American Life Project, 1100 Connecticut Avenue, NW, Suite 710, Washington, DC 20036.

Lieberman, M. (2020). Coronavirus shuts down some schools. Education Week, 39(25), Cover-7.

Luborsky, M.R., & Rubinstein, R.L., (1995). Sampling in qualitative research: rationale, issues and methods. *Research on Aging*, 17: 89–113.

MacGregor, R. (1992). Post-modernism, art educators, and art education. Bloomington, IN. Adjunct ERIC Clearinghouse for Art Education.

Maki, R., Maki, W., Patterson, M., & Whittaker, P. (2000). Evaluation of a web-based introductory psychology course: Learning and satisfaction in on-line versus lecture courses. *Behavior Research Methods, Instruments and Computers, 32,* 230–239.

Malterud, K. (2001). Qualitative research: Standards, challenges, and guidelines. The Lancet, 358 (9280), 483 – 488.

Mandy, M., & Archibald, R,. (n.d.). Using Zoom Videoconferencing for Qualitative Data Collection: Perceptions and Experiences of Researchers and Participants. https://journals.sagepub.com/doi/10.1177/1609406919874596

Matthews, D. (1999). The origins of distance education and its use in the United States. *The Journal*, *27*(2), 54–66.

Merriam, S., & Tisdell, E. (2015). Qualitative research: A guide to design and implementation. (4th ed.). The Josey Bass Higher and Adult Education Series. ISBN 978-1-119-00361-8.

Mishler, E.G. (1986). Research interviewing: Context and narrative. Cambridge, MA: Harvard University Press.

Moore, M.G. (1987). University distance education of adults. Tech Trends, 34(4), 13-18.

Moser, A. & Korstjens, I. (2017) Practical guidance to qualitative research. *European Journal of General Practice*, 23(1), 271-273.

Murphy, E., & Rodríguez-Manzanares, M. (2008). Instant Messaging in a context of virtual schooling: balancing the affordances and challenges, *Educational Media International*, 45(1), 47-58.

National Art Education Association. (2020). https://www.arteducators.org/

National Coalition for Core Arts Standards. (2014). National core arts standards. Rights administered by the state education agency directors of arts education. Dover, DE, www.nationalcoreartsstandards.org.

National Education Association (NEA). (2002). Guide to online high school courses. http://www.nea.org/assets/docs/onlinecourses.pdf

NAEA. (2021). *Community.*https://www.arteducators.org/community

Nearpod. (n.d.). *Make Every Lesson Interactive.* https://www.nearpod.com/.

Neperud, R. (1995). Introduction. In R. Neperud (Ed.), Content, context, and community in art education: Beyond postmodernism. (pp. 91-22), New York: Teachers College Press.

Office of Technology Assessment. (1995). https://ota.fas.org/

Oliver, K., Kellogg, S., Townsend, L., & Brady, K. (2010). Needs of elementary and middle school teachers developing online courses for a virtual school, *Distance Education*, 31(1), 55-75.

Owens, R. (2012). The muses go to school: Inspiring stories about the importance of arts in education. *Library Journal*, *137*(3), 112.

Palvia, S., Aeron, P., Gupta, P., Mahapatra, D., Parida, R., Rosner, R., & Sindhi, S. (2018). Online education: Worldwide status, challenges, trends, and implications. *Journal of Global Information Technology Management,* 21(4), 233–241.

Parsons, M. (1998). Integrated curriculum and our paradigm of cognition in the arts. *Studies in Art Education.* 39(2), 103-116

Patton, M.Q. (2002). Qualitative research and evaluation methods. Thousand Oaks: Sage Publications.

Patton, R., & Buffington, M. (2016). Keeping up with our students: The evolution of technology and standards in art education, *Arts Education Policy Review,* 117(3), 1-9.

Pear Deck. (2020). Pear Deck, Inc. https://www.peardeck.com/googleslides

Phipps, R.A., & Merisotis, J.P. (1999). What's the difference: A review of contemporary research on the effectiveness of distance learning in higher education. Washington, DC: The Institute for Higher Education Policy. http://www.ihep.org/Publications/publications-detail.cfm?id=88

Piktochart. (n.d.). *Create Infographics, Presentations & Reports*. https://piktochart.com/.

Popovich, K. (2006) Designing and implementing exemplary content, curriculum, and assessment in art education, *Art Education,* 59(6), 33-39.

Project Red. (2010). The technology factor: Nine keys to student achievement and cost-effectiveness. The Greaves Group, The Hayes Connection, One-to-One Institute. https://www.k12blueprint.com/sites/default/files/Project-RED-Technolgy-Factor.pdf

Racheva, V. (2019). What is virtual learning? https://www.vedamo.com/knowledge/what-is-virtual-learning/

Rattigan, S. (2021). *9 self-care tips for teachers.* The Clay Center for Young Healthy Minds. https://www.mghclaycenter.org/stress/9-self-care-tips-for-teachers/

Reardon, S.F., & Bischoff, K. (2011). Growth in the residential segregation of families by income, 1970-2009 (Project US 2010 Census Brief). Washington, DC: National Bureau of Economic Research. www.s4.brown.edu/us2010/Data/Report/report111111.pdf.

Reardon, S.F. (2011*).* The widening academic achievement gap between the rich and the poor: New evidence and possible explanations. In R. Murnane & G. Duncan (Eds.), Whither opportunity? Rising inequality and the uncertain life chances of low-income children. (pp. 91–117). New York, NY: Russell Sage Foundation Press.

Reardon, S. F. (2013*).* The widening income achievement gap. *Educational Leadership*, 70(8), 10–16.

Robinson, O.C. (2013) Sampling in interview-based qualitative research: A theoretical and practical guide, *Qualitative Research in Psychology*, 11(1), 25-41.

Roblyer, M.D., Porter, M., Bielefedt, T., & Donaldson, M.B. (2009). Teaching online made me a better teacher: Studying the impact of virtual course experiences on teachers' face-to-face practice. *Journal of Computing in Teacher Education*, *25*(4), 121–126.

Rovai, A.P. (2002). Sense of community, perceived cognitive learning, and persistence in asynchronous learning networks. *Internet and Higher Education*, *5*, 319–332.

Schmidt, W.H., Cogan, L.S., & McKnight, C.C. (2011). Equality of educational opportunity: myth or reality in U.S. schooling? *American Educator*, 34(4), 12–19.

Screencasity, (n.d.). www.screencastify.com/.

Seidman, I. (2006). Interviewing as qualitative research. Teachers College Press, Third Edition. https://wtf.tw/ref/seidman.pdf

Singh, V., & Thurman, A. (2019). How many ways can we define online learning? A systematic literature review of definitions of online learning (1988-2018), *American Journal of Distance Education*, 33(4), 289-306.

Slack, M. (2013). What is ConnectED? The White House Blog. http://www.whitehouse.gov/blog/ 2013/06/06/what-connected

Smith, B., & Brame, C. (2014). Blended and online learning. Vanderbilt University Center for Teaching. https://cft.vanderbilt.edu/guides-sub-pages/blended-and-online-learning/.

Smith, D., & Hardaker, G. (2000). e-Learning innovation through the implementation of an Internet supported learning environment. *Educational Technology and Society*, *3*, 1–16.

Smith, T. (2016). Digital equity. *Tech & Learning*, 36(11), 50–54.

Sobo, E.J. (2009). Culture and meaning in health services research. Walnut Creek, CA: Left Coast Press, Inc.

Stern, J. (2019). Introduction to online teaching and learning. http://www.wlac.edu/online/documents/otl.pdf

Stewart, M., & Walker, S. (2005). Rethinking curriculum in art. Worcester, MA: Davis Publications.

Stokrocki, M. (2005). *Interdisciplinary art education: Building bridges to connect disciplines and cultures.* National Art Education Association.

Swan, K., Shea, P., Frederickson, E., Pickett, A. Pelz, W., & Maher, G. (2000). Building knowledge-building communities: Consistency, contact, and communication in the virtual classroom. *Journal of Educational Computing Research, 23*(4), 389–413.

Swinton, J., & Mowat, H. (2006). Practical theology and qualitative research. London, UK: SCM Press.

The Consortium of National Arts Education Associations (1994). National standards for arts education: What every young American should know and be able to do in the arts. Reston, VA: Music Educators National Conference.

The Dictionary of Education Reform. (2013). Great Schools Partnership. https://www.edglossary.org/asynchronous-learning/

Tong, A,, Sainsbury, P., & Craig , J. (2007). Consolidated criteria for reporting qualitative research (COREQ): A 32-item checklist for interviews and focus groups. *International Journal for Quality in Health Care*, 19(6): 349–357.

U.C. Davis. (2021). *Using Video in Online Classes.* https://canvas.ucdavis.edu/courses/34528/pages/using-video-in-online-classes

U.S. Department of Education, Office of Planning, Evaluation, and Policy Development (2009). Evaluation of evidence-based practices in online learning: A meta-analysis and review of online learning studies. Washington, DC.

U.S. Department of Education, Office of Educational Technology. (2016). Advancing educational technology in teacher preparation: Policy brief, Washington, D.C. https://tech.ed.gov/files/2016/12/Ed-Tech-in-Teacher-Preparation-Brief.pdf.

UNESCO. (2008). ICT competency standards for teachers. https://unesdoc.unesco.org/ark:/48223/pf0000265721

University of Illinois Springfield. (n.d.). Strengths and weaknesses of online learning. ION Professional E-learning Programs. https://www.uis.edu/ion/resources/tutorials/online-education-overview/strengths-and-weaknesses/#weaknesses

VAEA. (2020). http://www.vaea.org/

VAEA. (2021). *Creativity Continues-Distance Learning Resources.* http://www.vaea.org/virginia-creativity-continues-distance-learning.html

Wargo, W.G. (2015). Identifying assumptions and limitations for your dissertation. Menifee, CA: Academic Information Center.

Waterford.org. (2021, May 7). *Why teacher self-care matters and how to practice self-care in your school.* https://www.waterford.org/education/teacher-self-care-activities/

Waxman, H.C., & Huang, S.L. (1996). Classroom instruction differences by level of technology use in middle school mathematics. *Journal of Educational Computing Research*, 14(2), 157–169.

Weitz, M. (1962). The role of theory in aesthetics. In J. Margolis (Ed.), Philosophy looks at the arts: Contemporary readings in aesthetics (pp. 48-60). New York: Scribners.

West, D. (2018). *15 of the Best Facebook Groups for Art Teachers.* The Art of Education. https://theartofeducation.edu/2018/06/22/15-of-the-best-facebook-groups-for-art-teachers/.

White, J.H. (1998). Pragmatism and art. *Studies in Art Education,* 39(3), 215-229.

Wiburg, K. (2003) Technology and the new meaning of educational equity, computers in the schools, 20(1-2), 113-128.

Wilson, B. (1997). The second search: metaphor, dimensions of meaning, and research topics in art education. In S. D. La Pierre and E. Zimmerman (Eds.), *Research methods and methodologies for art education*. Reston, VA: National Art Education Association.

Yarbro, J., McKnight, K., Elliott, S., Kurz, A., & Wardlow, L. (2016). Digital instructional strategies and their role in classroom learning, *Journal of Research on Technology in Education*, 48(4), 274-289.