

Final Project: Designed Learning

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Introduction

The proposed instructional design project is to create an online Honors Art History course for Post University using the ADDIE design model. The Analysis Phase in instructional design projects is significant as it defines the project needs and ways to measure its success (Lonnie Harmon, n.d.). Part of the analysis phase includes analyzing the learners, or customers, that your design is meant to target (Miriam Larson & Barbara Lockee, 2014). Several other types of analysis are required to ensure a successful outcome.

The analysis phase is broken down into five subcategories: needs analysis, learner analysis, environment analysis, task analysis, situational analysis, and technology analysis. As Post University expands their ever-growing online academic programs, there is a need for more online Honors courses for distance-learners. The intended audience are these distance learners, many who are working professionals returning to their studies. These learners tend to be intrinsically motivated, so the learning environment needs to be designed in order to provide clear deliverables, real-world connections, and personal satisfaction for their efforts. The tasks for this project are broken down into eight learning Units as are all online classes offered at Post. There are potentially several challenges facing this project. Some enrolled students may not be intrinsically motivated and may find distance learning challenging. Timing is also difficult in this type of project, as the University needs to set deadlines in order to make the course available at a specific Term. And, finding online art history sources can be challenging, therefore, the project would require Post to invest in an online textbook. As an online course, technology will be integral in both designing the project and delivering the final product to the learners.

Analysis

Needs Analysis

According to Post's website, online learners need a more practical and personal experience using highly interactive instruction (Post University, n.d.). The Honors Program at Post offers on-campus students an opportunity to earn Honors credits for their courses. There are two Art History courses currently available to undergraduates online, both are survey courses that focus on Western Art. Online instructors cannot offer individual Honors contracts to students; therefore, a new course needs to be developed with Honors options.

Learner Analysis

The intended audience for an Honors Art History course is distance-learners interested in earning Honors credits for their elective requirements. It is to be expected that these learners have little to no previous knowledge in Art History and may be reluctant to take an Art History course as they don't see the relevance to their degree programs. Distance learners are primarily working professionals or active military. Students who choose to become online learners do so because they have other responsibilities that would prevent them from attending classes on a campus. Such responsibilities include family and/or professional careers. These learners want to improve their future careers by completing their education in a manner that would not impede on their current, daily schedules. Many of Post's online learners choose our programs because they are asynchronous: learners can work on their studies when they are able to and follow the progression of the class through weekly deadlines. It has been observed that many distance learners that fit into these descriptions are motivated to succeed because they can see a direct, positive impact on their lives with more education. These learners tend to be intrinsically motivated for these reasons. However, there are some on-campus students who choose to enroll in online classes for various reasons. Some want to earn their 4-year degree in less time, some may need to make-up credits during the summer, and some may have failed an Art History class

on campus and needs to take it again. On-campus learners are young and tend to be more extrinsically motivated. Finding a balance within the design project to accommodate two differing learner profiles will be a challenge. It is also important to note that some learners may have had prior experience studying art history, so activities and assignments need to be designed to promote personal experiences, analyzing new information, and making connections between the content and their present life circumstances.

Environment Analysis

Stakeholders include: The Instructional Designer (self), the students, the Director of the Honors Program, the Academic Advising team, Library Services, and the Program Chair of the Art Department. The stakeholders are interested in offering more Honors course to our distance learners as are already provided to on-campus students. The Instructional Designer is interested in creating a new course that engages distance learners while providing Honors credit. Students wish to earn Honors credit through distance learning just as on-campus students can. The Director of the Honors Program wants to expand online Honors options to promote and strengthen the Honors community of learners. Academic Advising is interested in providing more Honors options for all degree-seeking learners. Library Services would be interested in providing more online resources for Art History students through their online library. And the Chair of the Art Department would like to see more art students engaging in Honors art courses. This course can be offered both online and on-campus, however, its design will focus on distance learning. The Master Shell can be provided to on-campus instructors, who then have the flexibility to use the content at their discretion while adding classroom lectures and activities. Currently, Post University has online environments for distance learning, technical support, online library resources, and digital access to instructors, Program Chairs, Advising, etc. As an

online class, the project will be delivered to the learners through their Blackboard platform. New instructors can access the class through their Blackboard account in order to train themselves with the presented content and required activities.

Task Analysis

Unit 1: Prehistoric Art

1. Identify how early civilizations used art as a visual language.
2. Summarize how the art identifies the civilization.
3. Compare Paleo and Neolithic art styles by differentiating cultural changes.
4. Examine how architecture was used for spiritual purposes.

Unit 2: Ancient Egyptian Art

1. Interpret how Egyptians used imagery as a written language.
2. Research the significance of the afterlife and how that defined art creation.
3. Identify the artifacts of King Tut and how they inform our knowledge of Pharaohs.
4. Distinguish the differences in art from the Dynasty of Akhenaten to the others.

Unit 3: Ancient Greek Art

1. Research how the Ancient Greeks created stone temples that defied the age.
2. Identify how the Greeks used Egyptian techniques to create a new style.
3. Discover how the Acropolis displayed building strategies through the restoration process.
4. Interpret the three stages of Ancient Greek Art: Archaic, Classical, and Hellenistic.

Unit 4: Ancient Roman Art

1. Research how the Roman invention of concrete revolutionized architecture.
2. Discover the architectural design and intended purpose for the Colosseum.
3. Discuss how Romans used Greek sources and re-invented the content.

4. Summarize how Christianity altered the art and architecture.

Unit 5: Early Christian and Byzantine Art

1. Recognize how Roman architecture was altered for Christianity.
2. Discuss how Early Christians created symbolic artwork defining the new religion.
3. Compare the art and architecture of Western and Eastern Europe.
4. Analyze the Iconoclastic Divide and determine how it affected the art.

Unit 6: Medieval Art

1. Examine the rise in monasteries and how they shaped the artistic field.
2. Explore the discovery of bookbinding practices and how this distributed art in a new way.
3. Compare Carolingian and Ottonian art in the time of the Iconoclastic Controversy.
4. Evaluate how Medieval art and architecture shows similarities to Ancient Rome.

Unit 7: Romanesque Art

1. Compare and contrast Ancient Roman building techniques with the Romanesque.
2. Discuss how Christian images on cathedrals enforced the new religion to the masses.
3. Analyze the Pilgrimage practices and how they inspired cathedral design in Europe.
4. Differentiate between various cathedrals and identify key differences in design.

Unit 8: Gothic Art

1. Analyze the Gothic methods of architecture and why Gothic cathedrals are different.
2. Evaluate how the imagery of Gothic Art reflects that of illuminated manuscripts.
3. Discuss how Gothic art traditions re-shaped the image of Christianity and their people.
4. Explore the artistic medium of stain-glass windows and clarify how this process is done.

Situational Analysis

Several challenges to this project include issues related to budget, time frame, and technology. All stakeholders (with exception to the students) are taking on additional tasks beyond their regular work requirements, which can affect how the University will compensate them for their efforts. The instructional designer is taking on the task at large and would also need monetary compensation. The University will have to understand that these up-front costs can be returned through student tuition fees once the course is up and running. Creating a time schedule for this kind of project is strict, as it has to correlate with Term dates. If the project falls behind, implementing the course would be delayed eight weeks, or until the next 8-week Term begins. Since all of the course content needs to be electronically sourced, it is imperative to ensure that students can access textbooks and interactive content online with their computers and internet connections. It has to be made clear in advance that some of these electronic deliverables can only be accessed using a desktop or laptop computer (not with Tablets or Smartphones). The best method of addressing these challenges is to address them with the stakeholders before the project began to ensure that these parameters can be met in a timely way. The instructional designer can also modify the proposed timetable if any delays occur by absorbing time lost into the remaining steps of design.

Media / Technology Analysis

There are several types of technology required to create an online course. Much of what is needed for an art history class is series of images of artwork for each Unit. These images can be assembled into PowerPoint presentations, but it would be better to find more interactive software to make the learning experience more useful. There are several platforms that can be used to create collections of images, including options such as Prezi and Ani Moto. These platforms would not only need to be supplied to the instructional designer; they should also be

provided to the students so they too can create interesting presentations for assignments. Online access to materials like articles, videos, and textbooks need to be achieved through Blackboard and maintained in order to avoid any missed content for future classes. Through the creation of the project, technology can be used to create a communication plan with the stakeholders: weekly updates on the project can be delivered via email, especially if any of the stakeholders are working remotely. Special care has to be made to ensure that any technological platforms used are up to date. For example, Goggle Chrome will no longer support Adobe Flash player after this year. These kinds of technological changes occur often, and some content may have to be re-designed to face this imminent expectation.

Design

ADDIE	Steps	Time
Analysis	<ul style="list-style-type: none"> • Research the need of an Honors online Art History course. • Examine intended audience and learning styles. • Investigate relevancy of course content. • Select appropriate learning environment. • Categorize learning objectives through tasks by Unit. • Investigate cost analysis for project. • Distinguish technology needed for the creation of the project. 	2-4 months
Design	<ul style="list-style-type: none"> • Create media for each Unit to deliver course content. • Assemble online resources for each Unit. • Develop learning objectives through weekly assignments. • Integrate rubrics with assignments. • Design discussion boards to measure student knowledge. 	2 weeks per Unit.

	<ul style="list-style-type: none"> • Determine sequential roadmap of course material. • Propose a timeline to determine availability of new course. 	
Development	<ul style="list-style-type: none"> • Calculate time frame needed to complete the project. • Assemble Course Information tab. • Assemble Unit content. • Modify online content if links become unavailable. • Integrate online textbook from the library source. • Design a final project where knowledge is accumulative. • Integrate learning activities with Honors Program objectives. 	2 weeks per Unit.
Implement	<ul style="list-style-type: none"> • Produce an end-of-class survey to measure project outcome. • Monitor online content and update any needing it. • Present course to the Program Chair to provide feedback. • Present the online course to the University. • Predict student interest by compiling literature on the course. 	2 weeks- 1 month
Evaluate	<ul style="list-style-type: none"> • Adjust assessments based on student feedback. • Manipulate assignments and discussions. • Appraise student achievement. • Conclude if outcomes comply with the Honors Program. 	16-24 weeks.

Course Learning Objectives

After completing the online Honors Art History course, students will be able to:

1. Identify major works of art and architecture by style, time period, and civilization.
2. Distinguish between major time periods through an accumulative website project.

3. Analyze art based on historical, political, religious, and socio-cultural significance.
4. Investigate the development of art history through research papers representing the Units.

Lesson Structure

Unit 1: Prehistoric Art

- Identify how early civilizations used art as a visual language.
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Unit 2: Ancient Egyptian Art

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- Discover how the Acropolis illustrates Greek building techniques.
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- Explore the discovery of bookbinding practices and how this distributed art in a new way.
- Compare and the art styles of Carolingian and Ottonian at the time of the Iconoclasm.
- Evaluate how Medieval art and architecture shows similarities to Ancient Rome.

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- Discuss how Christian images on cathedrals enforced the new religion to the masses.
- Analyze the Pilgrimage practices and how they inspired cathedral design in Europe.
- Differentiate between the various cathedrals across Europe and identify key differences in design.

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- Discuss how Gothic art traditions re-shaped the image of Christianity and their people.
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Activities

Throughout the course, students will have weekly activities meant to address the learning outcomes. Each week, the activities will align with the Unit's major historical period, and an accumulative final project will determine the learners' ability to make meaningful connections between each Unit.

In each Unit, there will be two Discussion Boards where students will publish an initial post at least two follow-up posts. Discussion boards are crucial in keeping students engaged because it provides an opportunity to analyze each time period through major works of art. These activities encourage students to evaluate the course material from a personal, creative perspective.

In the first week, students will be asked to create a free website with a Blog page and eight tabs (one for each Unit) to develop an accumulating final project. By the end of each week, students will share at least two works of art from the Unit's time period with a personal analysis of each in the appropriate tabs. By presenting this information in a website, students can share their work with other classmates through a discussion board in order to examine each other's efforts and provide helpful feedback.

In the even-numbered Units, students will be asked to write a personal blog post. These posts can also be shared in a discussion board format for the same purposes as the art analysis each week. Making the content relevant to the learners is key in Art History and giving them the opportunity to reflect provides that connection.

In the odd-numbered Units, students will be asked to write a research paper demonstrating academic knowledge of the content. They can demonstrate their knowledge by interpreting what they find and find correlations between that and the provided content.

Although this activity may be the least favorite for students, it is a good way to assess their content knowledge, research strategies, and writing abilities.

The final activity will be the completion of a website that students develop over the duration of the course. In the final week, students will have the opportunity to modify their ongoing website development based on student and instructor feedback. Having the opportunity to create an original, online project should engage students who typically are experts in technology use.

Assessment

Assessing learning outcomes will rely on individual rubrics for each activity, outlining specific measures by category. According to Chris Zook (2017), formative assessments determine how a student is learning, whereas summative assessments determine how much a student is learning. The formative assessments include the discussion boards and the research papers. The final project and blog posts are summative assessments, as they demonstrate student's ability to apply what they learned and illustrate how much they have learned.

Formative Assessments	Summative Assessments
Participating in discussion boards within the deadlines and required posts.	Accurately applying the summation of Unit content through blog posts.
Present ideas for each DB, then compare ideas with peers to assess knowledge.	Dividing the final projects into chunks: appropriate art is selected and discussed in each website tab.
Weekly terminology is used accurately in discussions and research papers.	Development of the final project is discussed through DB's in order to measure accumulative knowledge.

Appropriate sources cited relevant to Unit material.	Original content in final projects is modified to reflect knowledge through peer review.
Accurately follows instructions to create a website with blog page and 8 Unit tabs.	Completed final project demonstrates an ability to analyze content from all Units.
Uses relevant images in Unit tabs accurately representing the Unit time periods.	Final thoughts blog post in Unit 8 accurately illustrates a student's summative knowledge.

Implementation

To pilot test this course, volunteer faculty and staff from Post will be assigned to the Blackboard shell as learners, where each will complete the course as a student would. They can provide helpful feedback as learners without prior art history experience (which we expect in Post students). The SME can play the role of the instructor and the Instructional Designer can be a teacher's assistant so they can have access to the Blackboard class and monitor progress. The SME and future instructors will not need training on the course content, but there may be a need for Blackboard training in general which Post provides for all new hires and requires completion. All of the developed class content, including e-text, multimedia content, online links, etc. needs to be in place and functioning before the pilot test can begin.

Evaluation

Evaluation of this project includes gaining feedback from students who have completed the course, instructors who have taught the course, and the University itself who want the course to align with their mission. The Kirkpatrick model of evaluation has four steps: reaction, learning, behavioral change, and organizational performance (Serhat Kurt, 2018). Level 1 will be a student response survey taken at the end of the course.

At the end of the course, learner can:	1: Strongly Agree	2: Somewhat Agree	3: Neither Agree nor Disagree	4. Somewhat Disagree	5. Strongly Disagree
Identify major works of art and architecture by style, time period, and civilization.					
Distinguish between major time periods through an accumulative website project.					
Analyze art based on historical, political, religious, and socio-cultural significance.					
Investigate the development of art history through research papers representing the Units.					

Level 2 will be measuring the learning outcomes of the project. Students will be tasked with a final course project where they can demonstrate how much of the content they have learned.

This can be compared to their introduction DB in Unit 1 where they were asked to share if they have had any prior experience studying art history. Level 3 evaluation should occur 3-6 months in the future to allow optimal time for student behavior to change. Another student survey can be attempted, or, instructors can be surveyed to identify if their students illustrated changed

behavior throughout the course. Level 4 perhaps should be an evaluation on the University itself. We can evaluate students' performance in subsequent courses and monitor the final grades to determine if the course (and the instructors) are getting successful learning outcomes.

Summary

The process of creating an online college class is specific, detailed, and requires precise steps. It is important for the success of the project that all stakeholders contribute fully within the proposed timeline. Active participation has a positive effect on productivity, especially when instructional designers feel as though they are working together as a team. Throughout this entire class, there has been plenty of opportunity to dive into the Instructional Design process and there are many useful online resources that would enrich an online Art History class. Honors requirements provide an opportunity for students to dig further into the content and to earn Honors credit. Projects creating online Honors options would ensure that online learners have the same opportunities for Honors credit as campus students.

In short, creating an online class is complicated, involves many stakeholders, and relies on a motivated Instructional Designer. This process goes far beyond what is needed to create an on-campus class. Long gone are the days of Art History classes where students would buy an enormous book, then sit through dull lectures in an audience hall. Content today needs to be more interactive to engage our technology-infused students. The relevance of taking an art history class needs to be addressed early and often. And instructional designers need to understand how to use the technological tools available to them to create a rich online learning environment.

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