

## INVESTIGATION ON STUDENTS FEEDBACK ABOUT DISTANCE LEARNING FOR ART SUBJECT

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**Abstract:** *The utilization of online platforms for learning has become increasingly common, although it is still relatively unexplored in specific disciplines such as Art and Design. In the Film and Animation Majors within the Art and Design Faculty, students encounter subjects that necessitate the development of technical proficiency in their learning outcomes and subjects that require in-person discussions to deepen their understanding. Gaining technical proficiency typically requires practical, hands-on practice, which is most effectively facilitated through in-person instruction. This article presents the feedback received from students enrolled in two foundation classes, one practical and one theoretical, regarding their experience with distance learning. The authors collected and analyzed feedback from both types of classes, focusing on participants who provided feedback for both practical and theoretical courses. The outcomes consist of recommendations from the students' perspectives, highlighting the successes and challenges encountered with distance learning in the respective classes.*

**Keywords:** *distance learning; film; animation; major; technical proficiency skill; on-line learning.*

### Introduction

Online learning creates challenges and opportunities (Richardson et al., 2015). Years before the pandemic, the campus had prepared the online learning platform through an integrated learning management system, but the number of users was insignificant. When shifting happened, it took special effort for all learning ecosystems to conduct distance learning using the online platform abruptly.

Since learning is an ecosystem, it happens when the interconnection and relationship among all aspects are wholesome. The success of distance learning depends

on the ecosystem of people, content, strategy, technology, and learning culture. Even though the effectiveness of online teaching and learning is still questionable due to the lack of research and appropriate tools, according to Reyes-Fornier et al. (2020), given the pandemic situation as a challenge, the campus needs to make distance learning happen at any stake (Mukhtar, 2020)

In the Art and Design Faculty, especially in Film and Animation Majors, some subjects require students to develop technical proficiency in the learning outcomes, such as creating observational drawings, cinematographic shots, or an-

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imating keyframes. Developing technical proficiency requires the students to practice a lot to establish habits. It also requires the instructors to supervise thoroughly and give feedback to promote improvement (Lightfoot et al., 2019).

This article reports students' feedback on distance learning from two subjects taught in the Film and Animation Major, Art and Design Faculty foundation class. The subjects are Visual Art Composition (VAC) and World Art History (WAH). The VAC requires the students to work toward technical proficiency in the learning outcomes. WAH class is a subject that does not require students to develop technical proficiency.

Since there is no requirement to develop technical proficiency in WAH, we assumed distance learning could be implemented more effectively in WAH than in the VAC. We attempt to investigate students' feedback on these different subjects.

### **Research Overview**

The authors conducted a thorough study with foundation year students majoring in Film and Animation at the Art and Design Faculty. This included participants in Visual Art Composition (VAC), a technical, practical course, and World Art History (WAH), a theoretical course, delivered online. Using qualitative analysis, the study employed in-depth interviews and thematic coding of open-ended survey responses to explore nuanced aspects of students' experiences, focusing on engagement levels and learning outcomes mastery during distance learning.

The research also used a comparison method to identify distinctions and commonalities between VAC, emphasizing technical proficiency, and a theoretical exploration of WAH. This dual-method strategy offered a holistic understand-

ing of students' perspectives on distance learning in practical and theoretical subjects. To contextualize findings, the authors supplemented their research with detailed lecture overviews for both classes, providing a comprehensive qualitative analysis and comparison framework. This approach aimed to offer nuanced insights into the effectiveness of distance learning across diverse art courses.

### **Disrupting Education and Distance Learning**

In navigating the perennial discourse on educational disruption, institutions continuously grapple with adapting to the rapid changes in modern civilization. As Elias (2010) contends, the evolution of online distance learning is a response to the diverse challenges inherent in the learning process. This adaptability is particularly crucial, requiring even faculties to periodically reassess and realign their education policies to the ever-changing educational landscape.

The discourse around distance learning has been ongoing for years, prompting campuses to implement learning management systems to facilitate remote education proactively. The pandemic, however, propelled this preparation into immediate action, giving rise to what Alasmari (2021) terms "Emergency Distance Education (EDE)." In this unprecedented era, faculty members and students were compelled to leverage the existing learning management system platform to ensure continuous learning. Despite the platform's initial insignificance in terms of users, its importance has skyrocketed, marking a paradigm shift where distance learning is no longer an alternative but an inevitable component of contemporary education. This transformation highlights the challenges and opportunities that emerge when online distance learning becomes an integral aspect of the design

education landscape.

Weise (2021) explained how education would be disrupted, as universities must facilitate the classroom without borders. Before the pandemic, students came from many regions, and they would stay at the campus dorms or rent a room in a shared home near the campus. By staying near the campus, students will spend most of their time using campus facilities without worrying about the traffic or being late to attend a class. Traditional on-site education does not demand students to take accountability for their learning. Students can “follow the herd” in the classroom (Knowles and Kerkman, 2007).

When the pandemic happened and social distancing became mandatory, most students returned to their parent's houses or chose to commute rather than rent a room or share home nearby campus. These situations disconnected students from the ‘herd.’ Students depend on themselves during online learning; therefore, according to Knowles and Kerkman (2007), individual motivation becomes essential.

Practicing distance learning using online platforms is not easy for many students and lecturers. Many of them have limited access to an excellent learning atmosphere. Privacy, gadgets, internet connections, student retention, and individual motivation became several causes that hindered both students and lecturers.

In order to ensure the well-being and safety of individuals on campus amidst the ongoing pandemic, a novel challenge has emerged – the need to adapt to a hybrid learning disruption. Numerous remote learning and assessment tools have been developed, drawing upon traditional face-to-face instructional methods (Thomas & Graham, 2017). However, many instructors lack familiarity with online and hybrid learning platforms. Consequently, despite the availability of technology, in-

structors and assessment tools require a more extensive adjustment period to embrace these advancements (Berk, 2013) effectively.

If the pandemic disrupts the learning system, it also gives an excellent opportunity to start a new learning ecosystem. Weise recommended how a new learning ecosystem should be. Although the new learning ecosystem she proposed is extensive, it can also be implanted at a smaller level. There are five guiding principles that she offers. First, she stated that people should be able to see the programs from a bird's eye view so they do not get lost. Second, Weise pointed out that learners in the program need to be supported to help them overcome any difficulties they face.

Third, there should be a specific target to help learners to achieve the planned skills. Fourth, Weise pointed out that the programs must be integrated with the learners' needs. Fifth, The programs should be transparent and fair regarding the process of assessing learners to show their skills. Above five guiding principles toward the new learning ecosystem, Weise emphasizes data infrastructure sharing to strengthen the connection among learners; how learners can access what they need regarding their learning.

Focusing on Weise's two guiding principles, this article analyzes students' feedback on distance learning. This research compared two subjects taught in the Foundation class of the Art and Design Faculty, Film and Animation Major, to determine how distance learning is still able/unable to develop technical proficiency. Hopefully, this research will gain insight into how online learning influences the learning outcomes of art and design students.

### **Visual Art Composition (VAC) Overview**

Most foundation students are new to VAC and have no prior knowledge of this subject. One of the essential learning outcomes that VAC needs to cover is developing technical proficiency in observational drawing, where students process light perception and translate it into an image composition (Feldman, 1992). Students must develop observational and technical skills to produce an image composition to cover the required learning outcome. Students can independently use various drawing tools, such as pencils and ink, colored pencils, watercolors, or markers, based on their abilities. In order to motivate students to fulfill the learning outcome requirements, specific instructors are assigned the task of closely supervising students and offering feedback throughout the process to facilitate their progress.

VAC requires students to actively direct their learning while the instructors guide and provide feedback. VAC class characteristic is more studio-like or apprenticeship where students must practice their skills to develop technical proficiency. Aside from technical proficiency, Visual Art Composition prepared the students to have adequate observational skills. The observed objects must be visualized based on structure, composition, basic shapes, and color.

Instructors for VAC consist of assigned lecturers and final-year students who assist with the class process. The class is conducted in 14 weeks, divided into 4 phases and two weeks of preparation for finals. The first phase is the introduction phase, in the week 1-2. Students will explore the basics of a visual object; lines and basic shapes, the scales and measurements of an object towards other objects. The second phase is during weeks 3-5; students will observe more complex shapes and textures and present them in the perspective

law. During the third phase, weeks 6-8, students will explore and observe organic shapes and objects and how color affects their shapes and textures. The final phase is on weeks 9 to 12; the students will observe and learn human and animal proportions and their gestures and motions. Weeks 13 and 14 are the final week for VAC students, where they will try to put all the objects they have observed into a visual composition that depicts an event at a time.

### **World Art History (WAH) Overview**

WAH learning outcomes do not require students to develop technical proficiency. The subject requires the students to comprehend how historical contexts are relevant or irrelevant to nowadays' context by examining some heritages. WAH tries to conduct historical research about Art, which can enrich the student's learning experience. According to Scott and Orel (2019), historical research holds relevance across various knowledge domains, including Art. Janson (2007) emphasizes that contemporary society encompasses numerous visual representations from ancient cultures. Aspiring Art and design practitioners within the Film and Animation Major are expected to possess the ability to analyze visual images and comprehend cinematic concepts (McIver, 2016) for effective communication with their audiences.

Although many topics in WAH class are *métier* and new for most foundation students, World History is a subject that has already been taught in middle and high school in the national curriculum (Pratama & Hidayat, 2022). World Art History classes are delivered in 14 weeks, with mid-term tests, and final tests are in the middle of weeks 7 and 8 and after week 14. The timeline covered in WAH is from the prehistoric period until the modern art period. The classes are held weekly,



with 3x50-minute sessions. The instructors will emphasize the core concept that visual art forms can be categorized into two main tendencies: representational Art and non-representational Art. Representational Art typically depicts subjects the audience can easily recognize from real life. In contrast, non-representational Art does not rely on direct representation of real-life objects and often requires further interpretation.

Given 14 weeks of the online class, the timeline is divided into 5 phases. The first phase is introduction weeks (weeks 1-2), where students will examine the prehistoric period and how the remaining from that period is still relevant or irrelevant nowadays in terms of non-representational Art tradition. During the second phase in weeks 3-5, students will identify the historical context from the ancient History related to Asia and the roots of representational and non representational art. In the third phase in weeks 6-8, students will analyze the ancient History related to European History and representational Art tradition. Students will capture the essence of the Medieval and Renaissance Eras and reflect on those periods in Art in weeks 9-10 or in the fourth phase. In the final phase, weeks 10-14, students will analyze and review what and how a modern period is, how it derived from the past, and how it resonates in the Postmodern and Contemporary periods.

## Methodology

WAH and VAC subjects are the case studies for the distance learning practice, which will be discussed. The VAC course requires students to strive for technical proficiency, even if they have limited prior knowledge. On the other hand, WAH is an exploratory discipline that does not mandate students to develop technical expertise, as many students already possess prior knowledge in the field. Through-

out the 16-week duration of the course, which includes midterm and final term assessments, all students and instructors are situated in distinct locations, and the learning process is facilitated by utilizing an online platform provided by the campus. Each class has 14 weekly meetings, with mid-term and final tests conducted between weeks 7 to 8 and after week 14.

## Subject 1: VAC

When VAC was transformed from traditional on-site learning to distance learning, the main composition of the learning class was the same. The difference was, for 16 weeks during the class duration, including mid-term and final term, all students and instructors were located in separate areas, and the class was conducted using a learning management system platform that the campus has provided.

Students must complete six credit semesters (SKS) in a week. During distance learning, VAC class students will observe some objects in basic shapes, lines, colors, and compositions. Students will try to create some composition from the objects they have observed in the first place. The session with instructors is separated into instructors lecturing, video guidance, live session demos from instructors, individual research and explorations on the tasks given, and discussion and feedback. After the session, students must continue their independent research and complete and submit the task discussed and feedback next week.

## Research Questions

The main question is taken from Weise's guiding principle number 2 with adaptation to the situation: **How does distance learning provide by the campus support students to be capable of mastering the required**

**skills?** From the main question, three questions are addressed, focusing on how the students are engaged, how the students build skills, and suggestions for betterment:

- How engaged is the VAC class? (**engagement**)
- How does each session help students in mastering the required skills? (**skills**)
- How should the session/activities be better? (**suggestions**)

### **Participants and Procedures**

We distributed questionnaires to foundation year students of class 2020 Film and Animation Major in Art and Design Faculty who attend the VAC and WAH class. When the questionnaire is conducted, students have fulfilled 14 weeks of lectures. The authors sent the questionnaire through a learning management system platform where students can fill it in. One hundred sixty-six participants gave feedback. Further, the authors screened the feedback limited to respondents who gave feedback to both the VAC and WAH classes. Thirty-two participants gave feedback to both VAC and WAH classes.

### **Measurements**

The instructors of the VAC class created interview questions. The questions are constructed based on how the class sessions are divided online to see how each session would help students develop technical proficiency. All participants are required to answer five closed questions and two open questions. The e-learning platform provides data analysis.

### **Data Analysis**

The questionnaires consist of three

main groups of questions, which were derived from the three research questions. Question numbers 1-3 are related to the first secondary research question (engagement). Question numbers 4-5 are related to the following secondary question (skills), and the 6-7th question is related to the last (suggestion). The e-learning platform analyzes data by showing the chart data for each question.

#### **Research Question 1:** How engaged is the VAC class? (**engagement**)

Three sub-questions represent the engagement questionnaire:

- How often did you attend the online class?
- How did the online class help you in doing your project-based tasks?
- How would you think the class is better to be conducted?

#### **Research Question 2:** How does each session help in mastering the required skills? (**skills**)

Two sub-questions represent the skills questionnaire:

- Which session helps you the most in understanding your project tasks?
- How do instructors' demos help you in mastering the proficiency skills?

#### **Research Question 3:** How should the session/activities be better? (**suggestions**)

The suggestion questionnaire is represented by two sub-questions, which are open questions:

- How should the class be more supportive to help students expand the re-

quired skills?

- How should the instructors be more supportive to help students expand the required skills?

## **Subject 2: WAH**

When the WAH was transformed from traditional onsite learning to distance learning because of pandemic situations, the main composition of the learning class was still similar. The difference was that for 16 weeks during the class duration, including mid-term and final term, all students and instructors are located in separate areas, and the learnings are conducted using an online platform provided by the campus.

WAH students will examine art heritages from many periods during distance learning, identify and analyze them, and connect with the present. The class was delivered online in 14 weeks. Mid-term and final tests are in the middle of weeks 7 and 8 and after week 14. The online meetings are held weekly, with 3x50 minutes sessions with instructors. During onsite lecturing, the class composition used to be divided into three sections; lecturing and literature review 50', students' activities 50', and class discussion 50'. During distance learning, the composition of the three sections remains the same.

## **Research Questions**

The main question is taken from Weise's guiding principle number 2 with adaptation to the situation: **How does distance learning provide by the campus support students to be capable of mastering the required skills?** From the main question, three secondary questions are addressed, focusing on how the students are engaged, how the students build skills, and suggestions for

betterment:

- How engaged is the WAH class? (**engagement**)

- How does each session help students in mastering the required skills? (**skills**)

- How should the session/activities be better? (**suggestions**)

## **Participants and Procedures**

We distributed the questionnaires to foundation year students of class 2020 Film and Animation Major in Art and Design Faculty who attend the VAC class and WAH class. When the questionnaire was conducted, students fulfilled 14 weeks of lectures. The authors sent the questionnaire through the campus' learning management system platform, which students can fill in. One hundred sixty-six participants gave responses. Further, the authors screened the responses limited to respondents who gave feedback to the VAC and WAH classes. Thirty-two participants gave feedback to both VAC and WAH classes.

## **Measurements**

The instructor of the WAH class created the questionnaires based on the VAC class with modifications. The questions are constructed based on how the class sessions are divided online to see how each session would help students develop comprehension and analytical skills in Art History. All samples are required to answer four closed questions and two open questions. The e-learning platform provides data analysis.

## **Data Analysis**

The questionnaires are divided into three main groups derived from the three

secondary research questions. Question numbers 1-3 are related to the first secondary research question (engagement). Question number 4 is related to the following secondary question (skills), and the 5-6 questions are related to the last (suggestion). The e-learning platform analyzes data by showing the chart data for each question.

**Research Question 1: How engaged is the WAH class? (engagement)**

Three sub-questions represent the engagement questionnaire:

- How often did you attend the online class?
- How did the online class help you in doing your project-based tasks?
- How would you think the class is better to be conducted?

**Research Question 2: How does each session help in mastering the required skills? (skills)**

A question represents the skills questionnaire:

- Which session helps you the most in understanding your project tasks?

**Research Question 3: How should the session/activities be better? (suggestions)**

The suggestion is represented by two sub-questions, which are open questions:

- How should the class be more supportive to help students expand the required skills?
- How should the instructors be more supportive to help students expand the required skills?

## **Result**

**Research Question 1: How engaged is this online class?**

**Feedback on VAC**

**Attendance:** From 32 responses, 21 respondents answered that they always attend the 14 weeks class (65, 63%), while seven (21%) attend 13 weeks from 14 weeks. Only one response (3,13%) attended 12 weeks from 14 weeks, and three responses (9,38%) attended less than 12 weeks of class.

**Assistance:** Of 32 responses, 17 (53,13%) answered that online classes are beneficial in mastering technical proficiency, while 15 (46,88%) answered that online classes are reasonably helpful. There was zero (0) response answered that the online class is poorly helpful in mastering technical proficiency.

**Platforms:** From 32 responses, 15 responses (46.88%) request that the class should be conducted fully onsite. Meanwhile, 13 responses (40.63%) requested that the class should be conducted hybrid with the onsite portion should be more significant, and four responses (12.50%) requested that the class be conducted hybrid with the online portion should be more significant.

**Feedback on WAH**

**Attendance:** From 32 responses, 24 respondents answered that they always attend the 14 weeks class (75%), while five respondents (15,63%) attend 13 weeks from 14 weeks. Two respondents (6,25%) attended 12 weeks from 14 weeks, and only one (3,13%) attended less than 12 weeks of class.

**Assistance:** Of 32 responses, there were nine responses (28,13%) answered



that online classes are beneficial to promote learning history, while 19 responses (59,38%) answered that the online class is reasonably helpful in promoting learning history, and four responses (12,5%) answered that the online class is poorly helpful to promote learning history.

**Platforms:** From 32 responses, 14 responses (43,75%) request that the class be conducted fully onsite. Meanwhile, 11 responses (34,38%) requested the class be conducted hybrid, with the onsite portion should be more significant, and six responses (18,72%) requested the class be conducted hybrid (both online and onsite), with the online portion should be more significant. Only one response (3,13%) requested that the class be conducted entirely online.

### **Research Question 2: How do each session help the students in mastering the required skills?**

#### **Feedback on VAC**

**Beneficial:** This questionnaire allowed respondents to respond to more than one answer. Only four responses (12.50%) answered that instructors' presentations are beneficial in mastering required skills. There were 15 respondents (46.88 %) who gave feedback that instructors' video tutorials were a benefit in mastering required skills, and eight responses (25%) responded that the class discussions helped master required skills. There are 23 responses (71.88%) that live-demo sessions from the instructors are effective in mastering required skills, and 13 responses (40.63%) giving feedback that connecting knowledge through assignments facilitates them mastering required skills.

**Technical Proficiency Skills Development:** From 32 responses, five re-

sponses consider the live-demo session somewhat to help them master their skills. In comparison, 12 respondents think that the live demo session helps them master their skills, and 15 respondents believe that the live demo session is beneficial in mastering their skills.

#### **Feedback on WAH**

**Beneficial:** This questionnaire allowed respondents to respond with more than one answer. Six responses (18,75%) answered that instructors' presentations through lecturing are engaging and promote understanding. There are 13 responses (40,63 %) that answered instructors' presentations through video demos are engaging and do promote understanding, and ten responses (31,25%) responded that the class discussions are engaging and promote understanding. Three respondents (9,38%) replied that tasks and quizzes are engaging and promote understanding.

**Technical Proficiency Skills Development:** -

### **Research Question 3: How should the session/activities be better?**

#### **Feedback on VAC**

#### **Suggestion to class activities:**

These open questions allowed respondents to give feedback on how they think the class session should meet their needs. Authors grouped feedback based on similarity. Paraphrasing and interpreting edits are made to the respondents' feedback to group the feedback into most likely response clusters. The authors also decided to exclude respondents who responded that the class is well-conducted (5 responses) and focus on further feedback

for betterment.

Twelve responses requested that the class be conducted onsite. Respondents mentioned they need direct assistance from instructors in accomplishing practice-based tasks to develop technical proficiency.

Some responses requested more e-books, video tutorials, live demos, and references for the material given. The responses also suggested that the materials should be delivered before class.

Participants request regular feedback for every task and visual journal that is submitted. They also demand feedback on the technical proficiency skills needed in real-life visual art production. Four responses requested extended time to submit weekly tasks and group discussion sessions. They also inquired about more mini-tasks to drill their practice skills.

#### **Suggestions to instructors:**

The authors excluded respondents who responded that the instructors met their requirements in facilitating the students satisfactorily. We opt to focus on feedback for betterment.

Some responses considered the instructor's need to be at a slower pace when giving tutorials. The responses also requested that the instructors be more considerate and thoughtful of a wide range of students' abilities during the lecture, live demo, and instructing the tasks. Respondents also suggested that the instructors should encourage students since the subject's learning outcomes are challenging.

Some respondents need the instructors to be more interactive when delivering the material, especially during lecturing sessions where it is theoretical and considered tedious. Respondents suggest that instructors provide regular feedback

to submit students' work. Some responses requested that instructors provide more video tutorial examples and record the online session to re-watch after the class session. Some responses suggest the instructors share experiences about how technical proficiency skills would be needed in real-life visual art production.

#### **Feedback on WAH**

##### **Suggestion to class activities:**

These open questions allowed respondents to give feedback on how they think the class session should meet their needs. Authors grouped feedback based on similarity. Paraphrasing and interpreting edits are made to the respondents' feedback to group the feedback into most likely response clusters. The authors also decided to exclude respondents who responded that the class is well-conducted (8 responses) and focus on further feedback for betterment.

Many responses suggested more video and other media, including games, to make the activities more engaging and show relevance between the present and History. Some respondents request activities such as discussions and group works to help other learners to promote understanding.

Some responses suggested recommendations to reduce dead air before the class begins like music to lift the mood or stories and ice-breaking sessions in the middle of the class discussions to make the distance learning more casual rather than intimidating. There are also suggestions to provide a note or a highlight of some critical events in the discussion sessions since the topic is new to many students, and they have no prior knowledge about the discussed topic.

### **Suggestions to instructors:**

In this feedback collection process, open-ended questions were designed to elicit respondents' thoughts on how the class sessions could better meet their needs. The authors organized the feedback by identifying similarities, employing paraphrasing and interpretive edits to cluster responses into likely thematic categories. Notably, the decision was made to exclude responses from participants expressing satisfaction with the instructors' facilitation (15 responses), focusing instead on feedback geared towards improvement.

Several suggestions surfaced, urging instructors to enhance the lecture sessions' appeal. Respondents advocated for more engaging classes by incorporating ice-breaking sessions and lively, interactive content delivery to ward off monotony. Practicality and efficiency in explaining visual content were also emphasized.

A significant number of responses highlighted the importance of visual elements in presentations. Recommendations encompassed visually appealing and explanatory slide materials enriched with relevant videos, particularly those related to culture and history-focused films. Additionally, there was a call for a reduction in English-language videos to accommodate all students.

Instructors were advised to create a more interactive environment by allowing students additional opportunities to ask questions and allocating more time for Q&A sessions. Furthermore, a suggestion was made to provide essential notes and citation sources directly within the content, offering footnotes for each specific piece of information rather than restricting such details to reference pages. This approach aims to facilitate further reading for students.

### **Discussion**

#### **Engagement**

In VAC and WAH, the number of students attending the full 14 weeks of meetings exceeds 50%. It should also be noted that the campus has regulations for students to attend at least 11 weeks of meetings to qualify for the final test. A high percentage of students attending the full 14 meetings may show a high engagement rate, but the students' real presence cannot be truly measured.

Based on the findings above, we must revise our assumption that distance learning can be implemented more effectively on a subject requiring students to develop technical proficiency. Some responses found that WAH online classes are poorly helpful in promoting learning history, while VAC activities were still considered helpful in mastering technical proficiency. In our analysis, as most students have no prior knowledge of VAC, any strategies or activities to assist the students in developing technical proficiency can always be considered valuable. Although many topics in WAH are *métier* and new for most foundation students, they have been taught World History at school for years. Students might have labeled it based on their prior knowledge of studying history, which controls their point of view on WAH subjects.

#### **Skills**

Instructors' presentation through lecturing is considered less beneficial in a subject that requires students to develop technical proficiency skills like VAC. Instructors' live demos and video tutorials are the most beneficial for students in developing the skills needed: our analyses, distance learning disabled students to connect with their instructors, and the learning situation. So, instructors' live

demo (not only video tutorials) is urgently needed to reinforce the connection.

Instructors' presentations through video and class discussions are still considered to promote understanding in a subject that does not require students to develop proficiency skills like WAH. However, tasks and quizzes should be reviewed further to promote students' learning at the optimum level. Our analysis, Students might have labeled History subjects based on their prior experience in middle or high school, so it needs further designed class activities and research rather than relying on regular tasks and quizzes.

### **Suggestions**

Many responses proposed that VAC should be held on-site or hybrid. While WAH was more likely chosen using online platforms. Suppose a class that requires technical proficiency, like VAC, will be continuously held online. In that case, it is recommended that the VAC instructors in the future should be able to design a distance learning experience that can substitute on-site learning. Other options the campus might consider are conducting a hybrid class, integrating distance learning and on-site learning experience. Although hybrid is an option, shifting to a hybrid in learning needs more thought and research (Waddoups and Howell, 2002).

All subjects must provide more engaging content and visuals in distance learning to promote learning experience and understanding. It is also expected for all subject instructors to be more considerate of students and reach out to struggling students. It can be displayed by focusing on students' abilities, extending the time for completing challenging tasks, summarizing the discussions, and maintaining students' interest in the topic and time management. In their research paper, Reyes-Fornier et al. (2020) mentioned

that instructors for online learning have a different quality from instructors for traditional on-site learning. This means the faculty should train the instructors to shift and conduct distance learning using an online platform.

Following the need for engagement in online learning, subjects requiring developing technical proficiency should provide regular feedback to ensure the skill-developing process is happening among students. The class characteristics in distance learning should be more practical. There should also be explicit parameters on whether students are eligible/ineligible to meet the required standard. To engage in the subjects without developing technical proficiency is essential to show a clear connection between the required learning outcomes and real-life practice in distance learning. Somehow, it is also recommended that both subjects deliver activities that connect the required skills with real-life or work-related proficiencies.

### **Conclusion**

This study investigates students' feedback on distance learning within the Film and Animation Major of the Art and Design Faculty foundation class. Despite the study's limited sample size, key findings have emerged, prompting further exploration with larger samples and across various subjects to enrich perspectives. The findings underscore the importance of adopting a serious and organized approach to distance learning, particularly in fostering student engagement and skill development. Three fundamental pillars—learning aids, instructors, and activities—stand out as pivotal areas for enhancement. In subjects demanding proficiency skills like Visual Art Composition (VAC), a heightened focus on exceptional learning aids is recommended. While visual aids such as live and video



demonstrations cannot entirely replace offline activities, they are valuable supplements for skill acquisition. To optimize their effectiveness, instructors should meticulously prepare these visual aids according to specific parameters.

In addition, a student-oriented approach by instructors in distance learning settings is essential for facilitating interactive classes and addressing individual challenges. Feedback is central to the learning process, acting as a vital human touch. The absence of social presence in distance learning, as noted by Muhirwa (2009), underscores the significance of constructive feedback for positive learning outcomes. Finally, dynamic, interactive, and flexible distance learning activities are advocated to bolster student engagement. By designing activities that encourage active participation and foster a conducive learning environment, distance learning can be more compelling and motivating for students.

In summary, it is essential to prioritize the values of learning aid, instructors, and activities to enhance distance learning. The provision of adequate learning resources, student-oriented instruction, and interactive and flexible activities will contribute to a more engaging and practical distance learning experience. In the future, distance learning is inevitably inherent to education, yet it is no longer a substitute for traditional on-site learning (Bozkurt et al., 2015). Adaptation is needed to ensure the transformation from offline learning to distance learning. In examining students' feedback, the steps to adaptation can be projected to encourage learning to suit students' needs.

In 2022, substantial modifications to the Film and Animation Major curriculum prompted revisions to Visual Art Composition (VAC) and World Art History (WAH) content, accompanied by changes in course names. Concurrently, adjust-

ments to the university's distance learning policy, driven by the persistent impact of the pandemic, led to a predominant shift to a hybrid format, blending on-site and remote learning. This dual adaptation necessitated the refinement of course content and the learning management system to suit the demands of effective teaching delivery in the hybrid learning environment. These recent changes not only prompt critical questions about the efficacy of hybrid learning models but also offer opportunities for further investigation into their impact on student engagement, skill development, and overall learning outcomes within the context of Film and Animation education. Future research endeavors could explore instructors' and students' experiences and perspectives, providing valuable insights for refining and optimizing future curriculum adjustments and distance learning policies.

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