Teacher as Researcher
Med Teaching and Learning in the Arts
Lisa McGovern
Submission due date 21/06/24
Word count 5474

Figure 1: Botanic Gardens, Glasgow

Table of contents:

Abstract

This research report examines how outdoor learning affects HND jewellery design students studying at City of Glasgow College. Using a qualitative case study approach, it explores if being immersed in nature can affect student engagement, creativity and awareness of the environment. The study explores theories such as ecopedagogy and experiential learning to gain a deeper understanding of these concepts. Four students will be interviewed and thematic analysis will be undertaken and applied to critically analyse the data collected. The research provides insights for introducing innovative teaching strategies by taking students outdoors to learn in hands on experiences, as well as commenting on the challenges of implementing outdoor learning. Recommendations include increasing the sample size to allow for a diverse range of students for a wider range of perspectives. The findings offer insights into the advantages of introducing outdoor learning into the curriculum in specific contexts providing guidance specifically for teaching in the field of jewellery design.

Research Context

I am the Curriculum Head for Craft and Design (Applied Arts, Jewellery, Design Practice Degree) at the City of Glasgow College. The Craft and Design Department comprises of courses ranging from NQ, HND to Degree level. I teach across all subjects including Jewellery Design, my subject specialism. The HND course teaches design and making and focuses on contemporary jewellery. I aim to examine the experiences of my current Higher National Diploma (HND) Jewellery students (SCQF) Level 7 through outdoor ecologically immersive learning. I will be taking 12 students to a local park (Botanic Gardens of Glasgow), to collect natural objects for integration into their jewellery designs later in the course as part of their SCQF level 7 Unit 'Alternative Materials'. 'Found' objects within jewellery design are objects incorporated into a piece of jewellery which has not been fabricated by the jeweller, in this instance these found objects will be natural material. This will be a three-hour lesson in the morning, comprising of collection of materials and class discussion. By critically evaluating existing literature and conducting and analysing a case study, I aim to explore the implications of such learning experiences on their artistic development, environmental consciousness, and engagement within the outdoor setting.

Informal observation and reflection of learners has led to the decision to explore learning jewellery design in an outdoor environment, as it has been noted that learning in the same technical workshop environment constantly might prevent students from gaining a deeper understanding of the materials they are using to produce their work. By taking them to a natural environment, the HND students may gain a richer understanding of the ethical considerations associated with sourcing and using natural materials in their future jewellery designs. The discussion by Carrus et al. (2014), surrounds the idea that spending time in nature is beneficial for improving cognitive performance and promote positive social behaviours. It aligns with my values of encouraging not only technical proficiency of their subject, but also a responsibility and awareness of environmental concerns. Exploring the literature and analysing the participant data will help to inform my teaching approaches.

Literature Review

This Literature review aims to critically explore the existing literature relating to learning outdoors, to identify the key research discourse, and to relate this to the planned case study context.

Outdoor learning has developed as an area in effective pedagogical approach in education. The UK sustainable development strategy calls on all education sectors to "embrace sustainable development and to promote the concept of sustainability literacy among their students" (The Higher Education Academy, 2006, p3). However, Bowers (2001 in Grunewald 2003) criticises the absence of ecological issues within education. Bowers currency is from two decades ago and therefore is not as relevant with the increase in climate awareness today (UN). He is generalising regarding the scope of the disconnect (e.g. geographic region, educational level) and assumes that there has been a decrease in the level of engagement on connecting with the natural world within education without further evidence.

Quay argues that the current disconnect from the natural world is derived from the performance-centred culture in schools (2015 in Gray & Thomson, 2016). Quay's research is limited solely to the schools system. Their argument is relevant across tertiary education as suggested by Grunewald (2003), whose research examines place-based education across all educational contexts. Grunewald's authority on the subject is relevant with extensive experience as an environmental educator, publishing several research in this field. Gibbs & Howley (2000 in Grunewald 2003) argue that creating pedagogies focused on local contexts could enhance academic performance compared to conventional standardised methods. There are other issues associated with outdoor learning such as "logistical challenges, including transportation, access to suitable outdoor spaces, and weather-related concerns" (Moncrieff, 2012 in Meighan & Rubenstein 2018).

Classroom Design

The environment in which students learn has an impact on their academic performance. (Canakkale 2016). Improving student learning, achievement, and motivation requires "attending to both the structural and symbolic features in the classroom" according to (Cheryan et al., 2014, p6). This is limited in its scope of impact and Cheryan's research omits external factors beyond the classroom environment that also influence student learning. Other factors such as learners home environment and individual differences may play significant roles. According to Stevenson (2008), educators must look outside of the traditional classroom for environments that employ more flexible and creative problem-solving abilities. Stevenson does not address the diverse range of skills and knowledge required for learning for sustainability beyond problem-solving, therefore limiting his viewpoint.

Outdoor learning can help cognitive development, but the immediate classroom environment limits the range and depth of sensory experience and affective learning (Lugg, 2007). Lugg's research on cognitive development is a general concept and could be more specific about which aspects are influenced by outdoor learning. The research omits the

potential benefits of indoor learning environments, such as access to technology and opportunities for collaborative learning. These opportunities are positively associated with students' learning and behaviour , which Lugg has overlooked (Guardino and Fullerton, 2010 in Sriram, 2018).

Learning Theories

Smith (2002) suggests that learning in schools becomes something gained through reading texts, listening to lectures, or viewing videos rather than through experiencing rich encounters with the world, suggesting a general trend where learning is primarily associated with passive activities. The research has limitations by not considering the subject matter, learners' preferences and needs and available resources. By taking learners outside of the formal classroom, hands-on engagement will allow them to explore their tactile and aesthetic qualities, leading to a deeper appreciation of craftsmanship and materiality (Änggård, 2012 in Meighan & Rubenstein, 2018). Anggard assumes that all learners will benefit equally from hands-on interaction, however he is not accounting for individual experiences and the study is limited to children, therefore omitting adult learners..

Experiential Learning

According to Kolb (Kolb, 2022), learning occurs through a “cycle of experience, reflective observation and active experimentation” providing a theoretical framework to understand experiential learning. Outdoor learning associated with environmental concerns aligns closely with this model, as students engage directly with the environment, reflect on their experiences, and apply new knowledge in practical settings (Lugg 2007). There might be benefits to outdoor education in this area and that direct experience in natural settings can facilitate connections with and concern for nature. Lugg omits problems associated with outdoor education, such as health and safety, access to natural spaces, or cultural obstacles. The author is from the School of Outdoor Education and Environment, therefore there may already have a subjective bias. Given the current demands for sustainability in education it's clear that further exploration into outdoor ecological teaching methods is necessary.

Ecopedagogy

Canakkale discusses the incorporation of ecopedagogy into the curriculum as having the potential to benefit students' experiences (Canakkale 2016). Canakkale's argument is more credible because it uses a qualitative research approach, which gives a deeper understanding of people's personal views on environmental issues. However, the study is limited to teachers of schools in Turkey and may provide answers relating to their own subjective bias and cultural reference. Introducing ecopedagogy into the curriculum involves “new teaching and learning methods one of which is outdoor education” (Gadotti, 2010 in Canakkale 2016, p3). By incorporating these approaches, Stapp (1969 in Kahn, 2010, p7) believe that the goals of environmental education are, “knowledge of the natural environment, interdisciplinary exploration, and an inquiry-based, student-cantered curricular framework”, Stapp's status as a “founder” (Kahn, 2010, p7) in education related to the environment lends currency to his ideas. His work laid the foundation for consequent developments in this area. Stapp’s intention is to promote criticality and by engaging

students in inquiry-based learning focused on the environment, it will enable them to explore different perspectives and produce innovative solutions. Gruenewald (2003, p629) believes that the study of places can help increase student engagement and understanding through multidisciplinary, experiential learning, so that education “might have some direct bearing on the well-being of the social and ecological places people actually inhabit”. His view assumes educators have the autonomy to incorporate place based learning into the curriculum, when in reality they can be bound by strict regulations or time bound factors.

Learning and Wellbeing

Payne (2006) suggests that direct contact in nature promotes creativity. Payne assumes that all students have equal opportunities for direct involvement with the environment and omits learners where this is not possible due to factors such as economic or cultural ones. However, the outdoors provides a wealth of stimulus for creativity. Students often draw inspiration from elements such as textures, colours, and organic forms, resulting in more imaginative and expressive work. When people have direct contact with an object, their responses tend to be more emotive than they are for those people who have only indirect experience (Millar & Millar, 1996 in Hinds & Sparks, 2008). Their research's strength is that it emphasises how important direct interactions and sensory engagement are to gaining insightful evaluations. It suggests designing experiences, which are practical and can enrich engagement. However, they omit research exploring emotive responses from passive learning with further study needed to evidence such a small scope of research.

Outdoor learning is essentially engaging and provides a break from the boredom of traditional classroom environments (Lugg 2007). How a student feels connected to nature is not considered in indoor settings, often through an emphasis of “knowing over being” (Quay, 2015 in Gray & Thomson, 2016, P33). The study is limited to schools and may differ in when comparing with adult learners. The novelty of outdoor settings, coupled with physical activities, stimulates students' curiosity and enthusiasm for learning, leading to higher levels of engagement and motivation. (Dewey in Smith 2002) Dewey omits different contexts in their discussion, such as urban versus rural environments, which could potentially vary the effectiveness hands-on activities and not enough research has been done to evidence if there are higher levels of engagement.

Spending time in nature has been linked to numerous psychological benefits, including reduced stress levels, improved mood, and increased resilience. Maller (in Keniger et al., 2013) These studies rely mainly on data from the perceptions of parents and teachers. It overlooks the diversity of students' interests, learning styles, and preferences. While outdoor settings and hands-on activities may engage many students, they may not necessarily appeal to all learners equally. Some students might engage more in traditional classroom settings or prefer different modes of learning.

The amount of time in nature spent in nature is also discussed in the literature. More time spent in nature was predictive for more compassion towards nature (Kals, et al., 1999 in Liefländer et al., 2013), and therefore It is predicted that regular exposure to environmental education will help to further strengthen connection and empathy towards it. Although

further research is needed to determine the amount of time and at what frequency is most efficient. Feeling connected with nature is linked to pro-environmental actions and is a strong motivation for protecting nature (Ballantyne and Packer 2009). Although the research is limited as it does not consider possible cultural, social, or economic factors that may influence an individual, its' strength makes it important to further investigate.

Conclusion

In conclusion, the literature review has explored the complex aspects of outdoor learning. The literature review investigated several theories surrounding learning outdoors, therefore providing a conceptual framework involving place based education, experiential learning, psychological benefits of connectiveness to nature and the awareness in environmental issues. Understanding these key issues and how they relate to students engagement with learning outdoors provides valuable insights into the discourse on the subject.

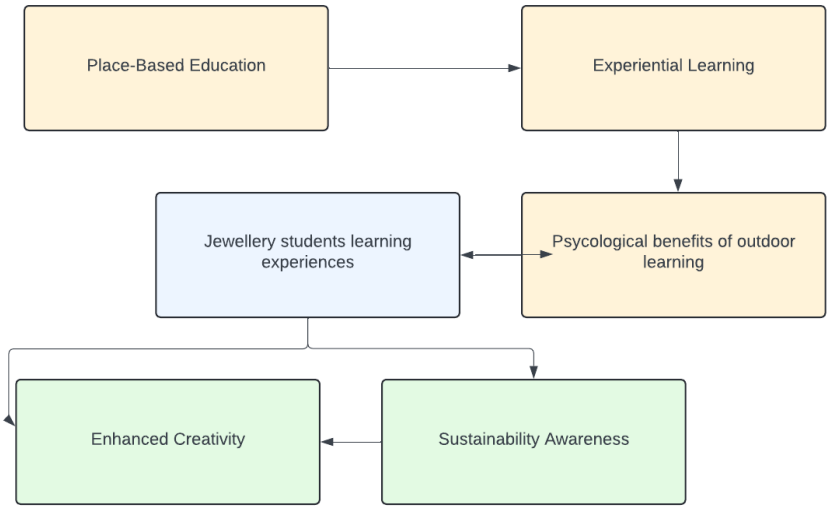

Figure 2: Conceptual Framework

However, it is noted that there are challenges and limitations associated with realising outdoor learning, including logistical issues and the differences in effectiveness across other contexts. By taking students to a park to collect found natural objects for integration into their designs and discuss their findings, the study seeks to explore how learning in such a setting differs from their traditional classroom environment.

Research Question

What are SCQF level 7 HND Jewellery students' experiences of outdoor ecologically immersive learning?

Interview Questions:

1. Can you describe your experiences when learning in the outdoor environment as part of your jewellery class today?

2. How would you describe your level of engagement during outdoor learning in comparison to traditional classroom or workshop settings?

3. Have you noticed any changes in your environmental awareness or attitudes as a result of this experience?

4. Was there anything that worked well or didn't work for you?

5. Is there anything else you'd like to share about your experience?

Research Design and Methods

Researcher Positionality

This research design will use a qualitative case study, focusing on a single group of SCQF Level 7 HND Jewellery students engaging in outdoor learning. This will comprise of a three hour lesson where students will be taken to a park environment and collect found objects for integration into jewellery design projects later in the course. By selecting a case study approach, it allows for an in-depth exploration of students' experiences, attitudes, and behaviours within a specific context. “Case studies can enrich and potentially transform a reader's understanding of a phenomenon by extending the reader's experience. “(Van Wynsberghe & Khan, 2007, p84).

An interpretivist approach is particularly suited due to the specific context of the phenomenon being investigated. I can explore the range of perspectives, experiences, and meanings that students attribute to their outdoor learning experience. Research within an interpretivist paradigm prioritises understanding phenomena through the subjective interpretations by individuals, contrasting with the positivist paradigm's emphasis on objective and quantifiable data that Cavana et al (2001 in Khan, 2014) consider “superficial.”

Research Design

One primary advantage is the depth of understanding and richness of data that qualitative methods provide. (Fossey et al., 2002) Unlike questionnaires, which often generate standardised responses limited by predetermined answer options, interviews will allow me to explore in depth students viewpoints of the experience. Through open-ended questions and prompts, qualitative interviews will enable them to express their thoughts in their own words, offering subjective insights that quantitative measures may overlook. (Merriam & Grenier, 2019).

Furthermore, qualitative research promotes a more collaborative process. In interviews, participants are actively engaged in constructing meaning and shaping the direction of the conversation. This collaboration of knowledge allows me to gain a holistic understanding of the subject matter while respecting the unique views of the learners. Unlike structured questionnaires, qualitative interviews have the flexibility to adapt to evolving questions and prompts. It allows for flexibility rather than the rigidity discussions being in sequence

allowing participants to introduce issues and matters that might not have been included in a pre devised schedule (Silverman in Cohen et al., 2018).

Data Collection

The primary method of data collection will be semi-structured and transcribed interviews with four randomly selected HND Jewellery students who participated in the outdoor activity. Regarding the qualitative research sampling Khan (2014) discusses that it is their relevance to the research topic which determines the way in which the people to be studied should be selected.

Potential researcher bias may arise due to my dual role as both a teacher and a researcher, influencing my learners perceptions and interpretations. Lund argues better objectivity is obtained by quantitative research (2012 in Caruth, 2013). Participant bias could stem from the relationships formed with myself and preconceived notions about the study's objectives, potentially influencing their responses during interviews.

Denzin (2018) discusses that the use of semi structured interviews allows for more flexibility while ensuring the key topics relating to the research question are explored. Four students will be randomly chosen to participate in these interviews with prompts being used to facilitate extra questioning. The style will be conversational allowing for them to reflect and respond on their experience in a more natural way. This method of gathering data is beneficial because it respects the participants' language and values their knowledge. (Davidson et al in Fossey et al., 2002).

Data Analysis

A process of Reflexive Thematic Analysis will be used to analyse the transcribed interview data, identifying recurring patterns, themes, and categories within the learners answers. The analysis will involve several stages (Braun & Clarke, 2022) including data familiarisation, coding, theme identification, and interpretation. Data can be coded to ensure a effective analysis (Corbin & Strauss 1990: 5 in Graue, 2015). However, Bryman & Bell criticise that coding the data causes a loss of the context (2011 in Graue 2015).

Thematic analysis aligns with the interpretivist paradigm, qualitative approach, and case study methodology of this research by allowing for an in-depth exploration of participants' subjective interpretations. As a flexible and iterative method (Sarantakos, 2013) thematic analysis enables the identification of patterns, themes, and meanings such as the interview transcripts.

Ethics

The key ethical considerations for this case study include ensuring informed consent, maintaining confidentiality, respecting autonomy and acknowledging bias. All participants are fully informed about the study's purpose, risks, and benefits, with voluntary participation and the right to withdraw emphasised. I must consider the effects of the

research on participants (Cohen et al., 2018) as I have a responsibility to my learners. Confidentiality must be maintained through secure data storage and anonymity to protect participants' identities. All participants have signed a consent form containing the above. My positionality as both teacher and researcher should be acknowledged to mitigate biases, and efforts to benefit participants' educational experiences should be made. The full ethics form can be found in Appendix 1 of this research report.

Figure 3: Jewellery students collecting 'found' objects at the park

Presentation and Discussion of Findings

The findings of this case study provide valuable insights into the SCQF level 7 HND Jewellery students through a visit to the Botanical Gardens, a local park in Glasgow. The thematic analysis of transcripts from student interviews highlighted key themes: **experiential learning**, **stimulous for creativity, informal learning environment**, **social interaction**, **environmental awareness**, and **engagement with nature**. Through a systematic approach and refinement of these themes, it was revealed that students demonstrated a growing awareness of environmental issues and sustainability considerations within jewellery design. By engaging with natural materials and observing their surroundings, they reflected on the ecological impact of their work.

One prominent theme was their engagement with nature, where participants consistently expressed an appreciation for the outdoor environment. They emphasised how nature created a sense of well-being and relaxation. Research supports the benefits of spending time in nature, linking it to a range of mental health benefits, such as decreased stress and better mood as discussed in the literature review by Maller (in Keniger et al., 2013). Three students agreed citing:

"the natural environment makes me feel a bit happier…my well-being, I feel better for it."

"I didn't really have any negative experiences. It was quite nice walking about in the fresh air, being outside felt more informal and relaxing; it's quite a soothing place."

"just being surrounded by smells and things, and that really transports you somehow to another level of presence."

A growing awareness of environmental issues were evident among the participants. By working with natural materials and closely observing their surroundings, students were prompted to reflect on the ecological impact of their designs. Lugg (2007) discusses in the literature that that direct interaction with natural environments helps encourage a connection with and concern for nature. All those interviewed expressed a desire to incorporate more sustainable approaches in jewellery making, such as using alternative materials or reducing waste in their designs. One student remarked:

“I'd be finding a way to include them without using resin, maybe trying something like Jesmonite or something natural.”

Another commented on the way they would use the material:

“I feel I probably would be more careful with them in the environmental sense, I think I'd probably take more care to the objects that I’d went out and picked myself.”

These reflections illustrate how engagement with nature prompted them to consider and integrate environmentally friendly practices into their work, aligning closely with the research question: What are SCQF level 7 HND Jewellery students' experiences of outdoor ecologically immersive learning? In the literature there is an emphasis by the Education Scotland’s Learning for Sustainability Action Plan 2023 to 2030 (2023) on integrating learning for sustainability within the curriculum. One student interviewed stated that there was a closer connection to nature,

“I think it really connects you with the world around, because we become so introverted and we think we are the end of the world experience when actually we’re just part of it. I think it's quite interesting.”

The informal learning environment was perceived as more relaxed and informal compared to the traditional workshop, allowing students the freedom to explore and engage with their surroundings at their own pace, without the constraints of a structured learning environment. Dillon et al. (2009, p108) caution against over-structuring learning activities, noting that traditional tools such as “worksheets and note-taking” were “unpopular with students” and did not significantly enhance their environmental learning. They suggest that direct interaction and physical handling is a more effective approach. Three interviewees’ quotes highlight this:

"as I was picking stuff up, I was thinking that could be really nice in certain ways in jewellery, and how they could try and transfer that into jewellery."

“it was less forced. I guess it was a lot easier and seeing different things and so that was very engaging.”

In the literature review Stevenson (2008) believes that educators should explore opportunities outside traditional educational settings to cultivate creativity, supported by the comment from one of the participants:

"You see yourself surrounded by things that continually change as you walk. It keeps your brain really engaged, active, and curious."

This quote highlights the positive impact of outdoor learning on engagement and supports the concept by Dierking and Falk (2000 in Dillon et al., 2009), where less structured settings can lead to more meaningful and self-directed learning. However, there are limitations as some learners may require more structure and guidance to thrive, and the lack of clear expectations could lead to confusion for them. It omits certain learning contexts. In this report, all students interviewed agreed that they engaged more with less structure:

"I think what I appreciated about it is that it felt not like a class, I think there was an element of organic processing where I'm allowed to just exist in a space."

"I quite like going to a different environment. I think it makes it a bit more interesting, not saying that's boring usually, but there's a bit of a difference to it, breaks up what you've been doing in the past couple of weeks."

"You get quite used to just sitting in the same place every day, so it's quite nice change to be somewhere where you can just walk up to someone and walk around and can intermingle."

Another significant theme was the stimulus for creativity provided by the outdoor environment. By collecting natural found objects such as leaves, twigs, and pinecones, they could draw upon the diversity of the natural world in their designs. Observing the intricate details and organic forms of plant life generated innovative ideas and design concepts. Hands-on activities enable them to explore tactile aspects, offering a greater appreciation for craftsmanship and the material qualities involved (Änggård, 2012 in Meighan & Rubenstein, 2018). One student observed:

"I was actually thinking about metal forming. You could make quite a nice wee snowdrop for earrings or something like that."

In the literature Payne (2006) suggest exposure to natural environments inspires innovative approaches. This demonstrates the process of creative thinking that occurs during outdoor learning activities as supported by two participants:

"it helped me to think more creatively because there was more to see."

"the fact that we could engage with colours and shapes that are not what we usually do, which is metal, it's not very organic and everything in the park was very organic."

Collaborative learning and peer interactions were significant themes emerging from the analysis. Students appreciated engaging in discussions about their observations with classmates, sharing insights, and exchanging ideas. These interactions created mutual learning and inspiration, helping to build a sense of community within the group. The opportunity for collaborative learning is known to positively influence students' learning outcomes and behaviour as discussed by Guardino & Fullerton (2010, in Sriram, 2018). However, their research omits the crucial role of the teacher in guiding and supporting that

collaboration. The class were encouraged to work with their peers in this case study and all four interviewees expressed that this improved their experience:

"I kind of sometimes just sit and don't engage with a lot of people. But if you're walking about in a group and meet up every now and then, it's quite nice because it's a bit more of a social feeling."

"would have been different on my own, but I quite liked having someone else cause then you could get a second opinion on it."

"Always quite good to talk it through someone else because you can be introduced to something you might have missed."

"it's quite a nice change to be somewhere where you can just walk up to someone and intermingle."

Finally, experiential learning (Kolb 2022) was a learning theory associated with their experience. This allowed students to apply theoretical knowledge gained in the classroom to real-life situations, facilitating a more holistic experience. Participants noted difference between the experience in the workshop and in the outdoor environment, expressing that physically interacting with natural found objects provided a deeper understanding and appreciation for the materials they would later incorporate into jewellery:

"I thought it was much more helpful being able to pick something up and see how it's structured in full 3D, I thought that was really good. I thought it was quite cool because I do struggle with just looking at pictures of things sometimes."

"it becomes that 3D experience from 2D, like seeing these majestic plants in real life rather than seeing them in a photo."

"it's quite nice feel to touch and feel the things instead of just looking them up or just having the photos."

While outdoor learning offers numerous benefits, it is crucial to consider the logistical challenges and practical aspects, such as travel time, weather conditions, and access to appropriate outdoor spaces (Moncrieff 2012 in Meighan & Rubenstein, 2018). One student emphasised:

"a wee bit annoying is it took me an hour and a half to get there this morning."

In the case study, students had varying opinions about the weather conditions. It was not sunny but rather cold and drizzly, leading to mixed reactions. One student noted that:

"*I was a bit distracted because of the wind and other factors*,"

while another mentioned,

"It wasn't too cold, but it also wasn't very warm, so it felt like an okay day for the activity."

Although the weather is an uncontrollable element, it has to be considered when planning outdoor learning activities in order to minimise distractions and allow for different outcomes.

The informal atmosphere promoted a sense of freedom and exploration, allowing students to engage with their surroundings in a relaxed manner. Furthermore, the social interaction aided collaboration and communication among students, providing them with valuable opportunities for learning from one another and gaining new perspectives. The positivity reflected by students highlight the potential benefits of incorporating outdoor learning into the curriculum.

Conclusion and Recommendations

In conclusion, this research report has highlighted the connection of outdoor learning, jewellery design and eco pedagogy, offering valuable insights into the experiences of HND jewellery students. The literature review offered a comprehensive critical analysis of the viewpoints of others, while the research methodology helped to with an in-depth evaluation of students' perspectives. The clear and organised presentation of findings, with key themes identified and discussed in relation to the research question, added depth and authenticity. However, certain limitations, such as the small sample size and potential researcher bias, are recognised.

To expand on the knowledge found from this study, several recommendations can be made for future studies. Increasing the sample size in the interviewing process would help ensure a broader range of perspectives is represented. Random selection might not guarantee the inclusion of participants with diverse and relevant experiences. By using sampling which has been predetermined, researchers can select participants who, given their unique experiences and viewpoints, can offer more relevant information. In the case of this study, selecting participants who are highly engaged could provide more detailed and rich data.

Following participants over an extended period of time would mean the researcher could observe changes and recognise patterns not shown in short-term studies. Conducting the case study earlier in the curriculum year could change interviewees answers as the relationship with their tutor would not yet be established, potentially affecting their honesty and the depth of their responses. Additionally, conducting the case study later in the day instead of in the morning may alter results, as learners might be more fatigued or less focused, which could influence the quality of their answers. Furthermore the weather could enhance their mood and enthusiasm if the study was carried out on a sunny day leading to more positive opinions.

Conducting the case study with students from applied arts, rather than jewellery design, may significantly alter the results. Applied arts students might have different approaches to creativity and design, influencing their engagement. Their responses could reflect distinct educational priorities and experiences, leading to the emergence of different themes and conclusions. This variation would highlight the importance of considering the specific context and learning objectives of each discipline when interpreting the findings.

Strengths and Limitations

The strengths of this research report include a thorough literature review that comprehensively covers theoretical frameworks and research findings on outdoor learning and environmental pedagogy. The diverse sources used illustrate a well-rounded understanding of the research context. Additionally, a clear research question and interview questions ensure that data collection and analysis align with the study's objectives. According to Fossey (2002), the quality and ethical standards of qualitative research are connected, both aiming to accurately represent the subjective experiences and behaviours of the participants.

The research design and methods are well considered and suited to the study's aims. When a qualitative case study approach is used, students' attitudes are fully studied, “facilitating a rich understanding of the phenomenon under investigation” (Merriam 2002). The selection of semi-structured interviews as the method of data collection lets students express themselves in their own words, ensuring a deeper level of understanding. Furthermore, the ethical considerations show a commitment to ensuring well-being and confidentiality, supporting the reliability of the research process. The presentation of findings is clear and organised, with key themes identified and discussed in relation to the research question. The inclusion of direct quotes from participants adds authenticity, providing specific examples to support the findings.

However, there are some limitations. For instance, the participant sample size of four may be somewhat small, which could limit how broadly the results can be applied. Future investigations might benefit from a bigger and more varied sample to guarantee a wider range of viewpoints. The researcher's dual role as both a teacher and a researcher may introduce bias into the data collection and analysis process. Participants may have felt inclined to provide answers that they believed matched the expectations of the researcher, particularly given the relationship built over the year. This could impact the accuracy of the data collected, potentially distorting the findings. Future studies could be conducted at an earlier point in the curriculum where no relationship has been established. Furthermore, the study's particular focus on jewellery students may have limited the findings' applicability to other disciplines. Because of the specific nature of jewellery design and its relationship to outdoor learning, students in other areas or at different educational levels may not be fully represented.

Overall, this study report provides insightful information about the experiences of HND jewellery students taking part in outdoor, ecologically immersive learning. The study's strengths and limitations are discussed, which provides a foundation for further investigation and emphasises the significance of exploring further ecopedagogical approaches.

References

Ballantyne, R. and Packer, J. (2009) 'Introducing a fifth pedagogy: Experience-based strategies for facilitating learning in Natural Environments', *Environmental Education Research*, 15(2), pp. 243–262. doi:10.1080/13504620802711282.

Barrett, E. (2007) 'Experiential learning in practice as research: Context, method, knowledge', *Journal of Visual Art Practice*, 6(2), pp. 115–124. doi:10.1386/jvap.6.2.115_1.

Braun, V. and Clarke, V. (2022) 'Thematic analysis: A practical guide', *QMiP Bulletin*, 1(33), pp. 46–50. doi:10.53841/bpsqmip.2022.1.33.46.

Carrus, G. *et al.* (2015) 'Contact with nature in educational settings might help cognitive functioning and promote positive social behaviour, *Psychology*, 6(2), pp. 191–212. doi:10.1080/21711976.2015.1026079.

Caruth, G.D. (2013) 'Demystifying mixed methods research design: A review of the literature', *Mevlana International Journal of Education*, 3(2), pp. 112–122. doi:10.13054/mije.13.35.3.2.

Cheryan, S. *et al.* (2014) 'Designing classrooms to maximize student achievement', *Policy Insights from the Behavioral and Brain Sciences*, 1(1), pp. 4–12. doi:10.1177/2372732214548677.

Cohen, L., Manion, L. and Morrison, K. (2018) *Research methods in education*. Abingdon: Routledge.

Denzin, N.K. (2018) *The Qualitative Manifesto* [Preprint]. doi:10.4324/9780429449987.

Dillon, J. *et al.* (2019) *Towards a convergence between science and environmental education: The Selected Works of justin dillon*. Abingdon, Oxfordshire: Routledge.

Fossey, E. *et al.* (2002) 'Understanding and evaluating qualitative research', *Australian & New Zealand Journal of Psychiatry*, 36(6), pp. 717–732. doi:10.1046/j.1440-1614.2002.01100.x.

Gadotti, M. (2010) 'Reorienting education practices towards Sustainability', *Journal of Education for Sustainable Development*, 4(2), pp. 203–211. doi:10.1177/097340821000400207.

Graue, C. (2015) 'Qualitative Data Analysis', *International Journal of Sales, Retailing and Marketing*, 4(9), pp. 5–12. doi:10.5848/apbj.2012.0037.

Gray, T. and Thomson, C. (2016) 'Transforming environmental awareness of students through the arts and place-based pedagogies', *Learning Landscapes*, 9(2), pp. 239–260. doi:10.36510/learnland.v9i2.774.

Gruenewald, D.A. (2003) 'The best of both worlds: A critical pedagogy of Place', *Educational Researcher*, 32(4), pp. 3–12. doi:10.3102/0013189x032004003.

Hinds, J. and Sparks, P. (2008) 'Engaging with the natural environment: The role of Affective Connection and Identity', *Journal of Environmental Psychology*, 28(2), pp. 109–120. doi:10.1016/j.jenvp.2007.11.001.

HM Government, Department for Environment, Food & Rural Affairs (2005) *'Securing the future delivering UK sustainable development strategy', Gov.uk*. Available at: https://assets.publishing.service.gov.uk/media/5a78a0eae5274a277e68e375/pb10589-securing-the-future-050307.pdf (Accessed: 13 April 2024).

Kahn, R.V. (2010) *Critical Pedagogy, ecoliteracy, & planetary crisis: The Ecopedagogy movement*. New York: Peter Lang.

Khan, S.N. (2014) 'Qualitative research method: Grounded theory', *International Journal of Business and Management*, 9(11). doi:10.5539/ijbm.v9n11p224.

Keniger, L. *et al.* (2013) 'What are the benefits of interacting with nature?', *International Journal of Environmental Research and Public Health*, 10(3), pp. 913–935. doi:10.3390/ijerph10030913.

Kolb, D.A. (2022) *Experiential learning: Experience as the source of learning and development*. Upper Saddle River, NJ: Pearson Education.

Merriam, S.B. and Grenier, R.S. (2019) *Qualitative research in practice: Examples for discussion and analysis*. San Francisco, CA: Jossey-Bass.

Liefländer, A.K. *et al.* (2013) 'Promoting connectedness with nature through environmental education', *Environmental Education Research*, 19(3), pp. 370–384. doi:10.1080/13504622.2012.697545.

Lugg, A. (2007) 'Developing sustainability-literate citizens through outdoor learning: Possibilities for outdoor education in Higher Education', *Journal of Adventure Education & Outdoor Learning*, 7(2), pp. 97–112. doi:10.1080/14729670701609456.

Meighan, H.L. and Rubenstein, E.D. (2018) 'Outdoor learning into schools: A synthesis of literature', *Career and Technical Education Research*, 43(2), pp. 161–177. doi:10.5328/cter43.2.161.

Meyer, C.B. (2001) 'A case in case study methodology', *Field Methods*, 13(4), pp. 329–352. doi:10.1177/1525822x0101300402.

Miller, S. (2017) 'The Rise of the Art Medal - the Belle Epoque and Beyond', *Coins Weekly* (Preprint). Available at: https://coinsweekly.com/the-rise-of-the-art-medal-the-belle-epoque-and-beyond/ (Accessed: 25 May 2024).

Ozdilek, S.Y. *et al.* (2013) *Effectiveness of an Ecopedagogy Based Outdoor Environmental Education Program on Environmental Awareness: Canakkale (Gallipoli), Turkey* [Preprint]. Available at: https://www.researchgate.net/publication/236346457_Effectiveness_of_an_Ecopedagogy_Based_Outdoor_Environmental_Education_Program_on_Environmental_Awareness_Canakkale_Gallipoli_Turkey/citations (Accessed: 01 June 2024).

Payne, P.G. (2006) 'Environmental education and curriculum theory', *The Journal of Environmental Education*, 37(2), pp. 25–35. doi:10.3200/joee.37.2.25-35.

Pirchio, S. *et al.* (2021) 'The effects of contact with nature during outdoor environmental education on students' wellbeing, connectedness to nature and pro-sociality', *Frontiers in Psychology*, 12. doi:10.3389/fpsyg.2021.648458.

Sarantakos, S. (2013) 'Data Analysis', in *Social Research*. London: Red Globe Press, pp. 367–340.

Scottish Government (2023) *Learning for sustainability: action plan 2023 to 2030*. Available at: https://www.gov.scot/publications/target-2030-movement-people-planet-prosperity/ (Accessed: 24 May 2024).

Smith, G.A. (2002) 'Place-based education: Learning to be where we are', *Phi Delta Kappan*, 83(8), pp. 584–594. doi:10.1177/003172170208300806.

Sriram, S. (2018) 'Engaging the student: Redesigning Classrooms for Project-Based Learning', *Dynamic Learning Spaces in Education*, pp. 89–104. doi:10.1007/978-981-10-8521-5_5.

Stevenson, R.B. (2008) 'A critical pedagogy of place and the critical place(s) of pedagogy', *Environmental Education Research*, 14(3), pp. 353–360. doi:10.1080/13504620802190727.

The Higher Education Academy (2006) *Sustainable development in higher education*. Available at: https://advance-he.ac.uk/knowledge-hub/sustainable-development-higher-education-progress-report-senior-managers-higher (Accessed: 14 April 2024).

VanWynsberghe, R. and Khan, S. (2007) 'Redefining case study', *International Journal of Qualitative Methods*, 6(2), pp. 80–94. doi:10.1177/160940690700600208.

Appendix 1

Application for Ethical Approval of Research

1. Category of Applicant

Taught Postgraduate Student Undergraduate Student

School: Royal Conservatoire of Scotland (MEd Learning and Teaching in the Arts)

2. Applicant's Details

Researcher's Name Lisa McGovern Researcher's Contact Email LMcGovern@rcs.ac.uk
Supervisor (Name/Email) Eilidh Slattery/E.Slattery@rcs.ac.uk

3. Study Details

Title of Study An exploration of SCQF level 7 HND Jewellery students' experiences of outdoor ecologically immersive learning
Module (where relevant) Teacher as Researcher Version of application (first, second, third) First

Details of any linked application n/a
Outline the aims and objectives of the study (400 words max)

The aim of this study is to explore SCQF level 7, HND 1 Jewellery students experiences of engaging in an outdoor learning environment. The learners are all over 18. This new element of my teaching will be introduced to the learners as part of their usual Alternative Materials lesson, in one three hour session in the first week in February 2024. Data will be gathered from participants by individual interviews in relation to this session.

Informal observation and reflection of learners has led to the decision to explore learning jewellery design in an outdoor environment with these learners as it has been noted that learning in the same technical workshop constantly might prevent students from gaining a deeper understanding of the materials they are using to produce their work. By immersing learners in the natural environment, the HND students may gain a richer understanding of the ethical considerations associated with sourcing and utilising natural materials in their future jewellery creations. Evidence suggested by Carrus et al. in their article 'Contact with nature in educational settings might help cognitive functioning and promote positive social behaviour' surrounds the idea that spending time in nature is beneficial for human

cognition. It aligns with our educational philosophy of nurturing well-rounded individuals who not only excel in technical skills but also possess a deep understanding of the symbiotic relationship between art, nature, and craftsmanship. Exploring the literature and analysing the participant data will help to deepen my understanding and to inform my teaching approaches.

This study will be a qualitative case study with the following research question:

What are SCQF level 7 HND Jewellery students' experiences of outdoor ecologically immersive learning?

4. Research Participants and Recruitment

The learners are HND 1 Jewellery students, SCQF level 7. All learners will take part in the planned lessons/sessions as part of their normal learning. It is planned to select a smaller sample group of 4 participants for interviews. This will be a non-probability purposive sample. It is planned to randomly select 4 participants. An information and consent letter will be given to all learners making the selection process clear and stating they will be notified if they have been selected.

The information and consent letter for participants is included as appendix 1.
A letter of support from my line manager has also been included (see appendix 2). Does the research involve work with children or vulnerable adults? No
If 'Yes' are you currently registered with the PVG (Protection of Vulnerable Groups) scheme? No
Does the research involve the co-operation or authorisation of any external groups or bodies? Yes
If 'Yes', please attach copies of letters of support[i] from the relevant organisations, along with any Memorandum of Understanding

5. Methodology and Procedure

The research method will be a small-scale qualitative case study involving a group of 4 learners.
The planned lessons will take place in the context of the whole class and data will be gathered from the 4 selected participants. The research question will be explored through a one three hour lesson.

The students will Identify and collect various natural materials from the outdoor environment of a nearby park that can be used in their jewellery designs. They will explore the creative possibilities of combining natural materials with precious metals in their jewellery creations. They will create a small jewellery prototype using some of the natural materials they collected. After documenting their findings for future reference and inspiration, the class will end with a discussion surrounding their findings.

Data gathering method/s
Data will be gathered in the form of audio recorded Individual interviews from 4 participants. Data collection materials can be found in appendix 3.

Photographic Documentation: I will be taking photographs during the learning experience for use in the research report. These will not be analysed or used to answer the research question, however they will be included in the research report as a communication aid as this is the simplest way to share the learning experience.The students will not be identifiable in the photographs.

Data analysis method

Data will be audio recorded and transcribed, and a process of Reflexive Thematic Analysis will be used. This approach to analysis will make use of the key stages set out by Braun and Clarke, 2006; 2022).

Summary: check all that apply

Questionnaires (please attach copies of each in the format they will be presented to participants) n/a

Interviews (please attach a summary of topics to be explored or an interview schedule) Yes
Focus Groups (attach materials and/or a summary of topics to be explored) n/a
Stimulus material used to generate responses (attach details) n/a
Observation n/a
Other (for example reflective journal; describe here and attach details)

Do you intend to use questionnaires or other materials that are copyright?

No

If ‘Yes’ do you have permission to use these materials? *N/A*

Will participants receive any compensation, reimbursement or payment for their participation (including course credits)? No
If ‘Yes’ please provide details

6. Ethical Issues and Risks

All ethical risks relating to the proposed study have been considered in respect of BERA’s Ethical Guidelines for Educational Research (2018). The proposed study is within the normal field of my practice and setting and will adhere to the statutory safeguarding procedures within this context. There are minimal risks attached to undertaking this research. My dual role as teacher and researcher will be made explicit to the participants and I will reflect carefully on any possible relational dynamics which may potentially arise during the process. There are no inherent risk factors requiring a risk assessment.
Voluntary informed consent will be requested from all participants.

Participants will be provided with a participant information sheet and consent form written in plain language, explaining the aims and purpose of the project and what their participation will involve. I will ensure that participants have understood this clearly and if necessary, will read through it or talk through the details with them. This document is attached as appendix 1.

Participants will be advised that participation is voluntary and that they are free to withdraw at any time without requiring to provide a reason. There will be no penalty in declining to take part in some or all of the research and participants may withdraw consent for the use of their data up to the point of submission of the module documentation.

Should participants withdraw from the study any data will be removed from the study and deleted where this is possible, for example, it may not be possible to remove data from a group interview. Participants will be advised that any data submitted anonymously cannot be removed from the study.

Participants will be advised that there might be no benefit to them in participating in the study and there will be no remuneration to them.

Data will be treated confidentially to the extent possible and will be anonymised.

Data will be stored securely on a password protected computer that only the researcher has access to. The data will be used in an anonymised report which will then be submitted for assessment at the Royal
Conservatoire of Scotland as part of the MEd in Learning and Teaching in the Arts. The data will be deleted on final completion of the assessment. Findings of the research may be used for knowledge exchange in the form of published articles or conference presentation.

Applicants should be specific regarding the risk issues (such as when working with vulnerable adults and/ or children - particularly instances where a Disclosure check would be required), and are advised to consider BERA guidelines where appropriate

https://www.bera.ac.uk/wp-content/uploads/2018/06/BERA- Ethical-Guidelines-for-Educational-Research_4thEdn_2018.pdf

Is there a risk of any participants experiencing either physical or psychological distress or discomfort as
a result in taking part in the study? No

If 'Yes' or 'Possibly' please attach a risk assessment form.

Will researcher(s) be at risk of sustaining either physical or psychological harm as a result of involvement in the
study? No
If 'Yes' or 'Possibly' please attach a risk assessment form.

Does your research need to engage with sensitive material
(e.g. pornography, terrorists or extreme groups)? No
If 'Yes' or 'Possibly' please attach a risk assessment form.

7. Good Ethical Practice Incorporated into Study
Consent Form? (please attach a copy) Yes

Participants offered opportunity to decline to take part and/or withdraw data? Yes
(Note: data gathered anonymously cannot be withdrawn, and this should be clearly communicated to participants.)

Participants told participation is voluntary? Yes

Advice from professionals to mitigate risks available if required? No
(Note: "professionals" here denoted e.g. medical professionals, and not teachers/academic colleagues.)

Participants informed there may be no benefit for them? Yes

Participants guaranteed confidentiality should they so wish? Yes
(Note: if issues of safeguarding arise, confidentiality cannot be guaranteed, and this should be clearly communicated to participants.)

Participants guaranteed anonymity should they so wish? Yes
(Note: if issues of safeguarding arise, anonymity cannot be guaranteed, and this should be clearly communicated to participants.)

Data Protection Act 2018 requirements met (collect only the data necessary for the task; ensure participants have access to the privacy policy; and ensure complete deletion of data as soon as possible)?
Yes

Safe data storage secured? Yes

If the procedure involves deception, will explanation be offered following participation? N/A
If the procedure involves observation, will consent be obtained from participants? N/A

If the procedure involves questionnaires, will the participants be informed that they may omit any items they do not wish to answer? N/A
(*Note: if items are mandatory this should be explained in the Methodology.*)

If the procedure involves interviews, will the participants be informed that they do not have to answer, and do not
have to give an explanation for this? Yes

If the procedure involves focus groups, will the participants be informed that they do not have to answer, and do not
have to give an explanation for this? N/A

If the procedure involves other activities, for example a reflective journal or practice journal, will the participants be informed that they do not have to answer/contribute, and do not have to give an explanation for this?	N/A

8. Applications to External Ethics Committees

Will an application be made to an external ethics committee? No

Please note that approval should normally be obtained from the Royal Conservatoire Ethics Committee before making applications to external committees.

9. Applicant's Declaration

I declare that the proposed investigation described in this application will be carried out as detailed and that if any changes to the procedures are planned, written permission will be sought from the Royal Conservatoire Ethics Committee.

X Lisa Mcgovern
Applicant

Applicant signature Date 23/11/23

10. Supervisor's Declaration

I declare that I have read the application carefully, including attachments, and I am satisfied that it meets the required standards.

X Eilidh Slattery
Supervisor

Supervisor signature Date 08/12/23

CHECKLIST

Have you included…?

Completed copies of this form? Yes

Signatures of applicant and supervisor? Yes

Participant consent form? Yes

Participant Information sheet? Yes

Copies of any questionnaires? N/A

Outline of any interview topics? Yes

Outline of any focus group topics? N/A

Copies of any stimulus materials? N/A

Copies of any observation frameworks? N/A

Copies of any required risk assessments? N/A

Any other materials required? N/A

Letters from organisations indicating permission has been granted to co-operate with study? Yes

Memorandum of Understanding with research partners (where appropriate) N/A

We take your privacy very seriously. Please find a copy of our privacy notice at: https://www.rcs.ac.uk/policy/privacy/

[i] Letters of support should be on headed notepaper and include the contact details and job title of the signatory. They can be in digital format.

Participant Information Sheet and Consent Form

Title of Project: An exploration of SCQF level 7 HND Jewellery students' experiences of outdoor ecologically immersive learning.

Researcher name: Lisa McGovern e-mail address: LMcGovern@rcs.ac.uk Supervisor name: Eilidh Slattery e-mail address: E.Slattery@rcs.ac.uk Course Title: MEd Learning and Teaching in the Arts
Module: Teacher as Researcher

What is this letter for?
I'm asking you for your consent to participate in my research project

The overall aim for my project is to find out more about the impact of outdoor environmental learning on the skills acquisition, creative ideation, and ethical considerations in the field of jewellery design. Specifically, the research aims to investigate how engaging with natural materials in an outdoor setting influences students' creativity, design processes, and their ability to integrate sustainability into their work

My research question is: What are SCQF level 7 HND Jewellery students experiences of outdoor ecologically immersive learning?

What will you be doing?
You are being invited to take part in the research because you are an HND Jewellery student at the beginning of your learning journey with the desired abilities and knowledge required for this case study. You are now halfway through your first year and have a good understanding of the fundamentals of the technical aspects of jewellery making.

You will be going to a nearby park where you will Identify and collect various natural materials from the outdoor environment that can be used in your jewellery designs. You will explore the creative possibilities of combining natural materials with precious metals in your jewellery creations. You will create a small jewellery prototype using some of the natural

materials you collect. After documenting your findings for future reference and inspiration, the class will end with a discussion surrounding these findings. This will be part of your Alternative Materials Unit on a Tuesday in the first week in February 2024. You will then be interviewed for around 15-20 minutes about your experience after the session when we return to the College.

How will you be providing information?

I will be collecting data from you in an interview that will be audio recorded and transcribed. I will be taking photographs to document your findings during your learning experience. These photographs are not going to be analysed or used to answer the research question. These are going to be used as a communication aid in the research report. You will not be identifiable in these photographs.

What will happen to your data?
The data collected from you will be collected on February 2024 at City of Glasgow College. Any data collected digitally will be stored on my computer and will be password protected in an encrypted file. All hard copies will be stored safely.
All photographic data collected will be stored on RCS OneDrive under password protection.

I will then analyse the data collected, and the findings will be anonymised. I will not share the original data that I gather with anyone.

I will use my analysis of the anonymised data to write a report which will be seen by my supervisor, Eilidh Slattery and project assessors. My anonymised findings may also be shared with others, e.g. through presentation at a conference, or submission of a research paper to an academic journal within the arts and education sectors.

After the module has been finally assessed, all of the data that I have collected directly from you will be deleted.

Are there any risks?
You are unlikely to experience any physical, psychological, or social risks through taking part in my research study.

I have obtained full approval from the RCS research ethics committee to undertake my study. An ethical risk assessment has been completed and is available for you to look at if you would like to.

Will there be any benefits?
By contribution you will be helping my understanding of how engaging with natural materials in an outdoor setting influences the learning experience, design ideation, and ethical considerations for your jewellery creations.

There might be no direct benefit to you in taking part.

Will it cost anything?
There will be no cost to you, and you won't receive payment for taking part in my study.

Will anyone know that you took part?
By giving consent, you are agreeing that the data provided by you can be used in an anonymised report which will then be submitted for assessment at the Royal Conservatoire of Scotland and may be shared publicly.

Anonymity will be assured for you to the extent possible based on the information I've provided above.
Revised Sept 2022 EH
At minimum, your name will not appear and will be given a pseudonym when I write my report.

All of the original data that I collect will be kept confidential and I will delete it on final assessment of the module.

Do you have to give consent? What if you change your mind?
You can choose whether to give your consent to take part or not.
If you do give consent, you may withdraw this consent at any time, without stating a reason, and without any consequences for you.

N.B. if you choose to withdraw from the study at any point, your data will not be used in the report

IDENTIFICATION OF INVESTIGATORS
If you have any questions or concerns about this research, please contact:

Lisa McGovern
The Royal Conservatoire of Scotland
100 Renfrew Street
Glasgow G2 3DB
LMcGovern@rcs.ac.uk

or

Eilidh Slattery
The Royal Conservatoire of Scotland
100 Renfrew Street
Glasgow G2 3DB
E.Slattery@rcs.ac.uk

What are your rights?
If you have any concerns about your rights in this study, please contact Eilidh Slattery (see above).

We take your privacy very seriously. Please find a copy of our Privacy Notice at:
www.rcs.ac.uk/policy/privacy

Consent Form

Title of Research Study: An exploration of SCQF level 7 HND Jewellery students' experiences of outdoor ecologically immersive learning.

1. I confirm that I have read and understood the Information Sheet for this research study and have had the opportunity to ask questions.
2. I understand that participation is voluntary and that I am free to withdraw myself and my data without giving a reason and without any consequences at any point prior to submission.
3. I understand that all data collected will remain confidential and identities will be anonymised in any documentation produced.

4. I understand that there might be no benefit from taking part in the research and that there will be no financial remuneration for taking part.
5. I understand that data will be deleted on final assessment of the module.

6. I understand that if I have any additional questions that I can contact the researcher, Lisa McGovern, LMcGovern@rcs.ac.uk or their supervisor Eilidh Slattery, E.Slattery@rcs.ac.uk
7. I am happy to agree to take part in the research.

_____ Name

_____ Date

_____ Researcher Name

_____ Date

We take your privacy very seriously. Please find a copy of our Privacy Notice at: www.rcs.ac.uk/policy/privacy

The use of semi structured interviews will be used to gain qualitative data.

Semi structured interview
The interview will be carried on the same day soon after the morning class on the first week in February 2024. It will consist of four individual interviews for a total of 4 students. Every interview will take approximately 15 to 20 minutes. The interview will be audio recorded and transcribed.

The semi structured interview will use the following questions, followed by prompts:

Question 1:
Can you describe your experiences when learning in the outdoor environment as part of your jewellery class today?
Prompt
Experiences of discussing your selections with peers

Question 2:
How would you describe your level of engagement during outdoor learning in comparison to traditional classroom or workshop settings?
Prompt
Curiosity about natural elements collected

Question 3:
Have you noticed any changes in your environmental awareness or attitudes as a result of this experience? Prompt

Learning outside in relation to understanding the impact of jewellery-making on the environment

Question 4:
Was there anything that worked well or didn't work for you?

Question 5:
Is there anything else you'd like to share about your experience?