

FLIPPING THE ART CLASS

By

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A CAPSTONE PROJECT PRESENTED TO THE COLLEGE OF THE ARTS OF THE
UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
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ABSTRACT OF CAPSTONE PROJECT PRESENTED TO THE COLLEGE OF THE ARTS
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Major: Art Education

Abstract

The goal of this capstone project is to assist other art teachers in adopting the Flipped Learning model into their teaching practice. The project includes a guide consisting of information on what the flipped classroom model is, how to do it, how to make, find, and manage videos, and how other art teacher have already flipped their classes. To investigate this topic I used practice-led methods to discover the technologies and resources available to teachers wanting to flip their classrooms. I also surveyed four art teachers who are currently flipping their classrooms to discover how they flip, what technologies they use, and any advantages or disadvantages they have discovered in the process. Through this project, I have found that the Flipped Learning model can be adopted into any art teacher's classroom practice if he or she is willing to give it a try. There are many low-cost options for filming, editing, sharing, and managing videos for the classroom that even the least tech-savvy art teacher can be successful. I have also discovered through this project that there is more than one way to flip a classroom. Of the five art teachers, I

surveyed not one of them flipped in the same way or even used the same technologies. Within this capstone paper, I discuss my research process then describe the methodologies I used to achieve my goal of writing a guide to assist art teachers in flipping their classrooms. Finally, I share my project findings and provide recommendations for future research within this subject.

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I want to be a dynamic art teacher. I want my students to not only make art but also think about why they are making it. As an art teacher, a large part of promoting good classroom discipline consists of assisting students in building a knowledge base and skills to successfully express themselves and their ideas visually. Because of this, a large chunk of class time in the art room is dedicated to giving live demonstrations through direct instruction. According to Roehl, Reddy, and Shannon (2013) students of the 21st century have a decreased tolerance for lecture-style distribution of course information. If direct instruction must be used, studies have shown direct instruction to work best when delivered on an individual basis (Bergmann & Sams, 2014b). If a more dynamic classroom environment is desired something needs to change. My students deserve more.

One day during a faculty meeting at my former school, the math teacher brought up a new method of instruction. He was using the *flipped learning model* for his classes. Instead of delivering lectures in class he was making instructional videos for students to view as homework. In class, students did their math assignments with their teacher present to assist them. This sounded like exactly what I needed.

Right away I started making demonstration videos as a vehicle for in-class lectures. Although I never completely flipped my art classroom the videos accomplished the following: (a) all the students could see and hear the videos clearly, (b) absent students could get the exact same instruction without reteaching, and (c) students who did not understand certain demonstrations could pause, rewind, and re-watch the videos. Most importantly, in-class time was transformed into a more interactive environment. My students were now engaged in more discussions, group work, and inquiry-based activities. My classroom was becoming a dynamic

learning environment. With this research, my goal was to study how to implement the flipped learning model into art education so that other art teachers could try it too.

Statement of Problem

The flipped classroom has been used in core subjects such as science, math, and language arts. Art education shows great potential to benefit from the flipped classroom model to increase student understanding, make instruction consistent, and allow for even more time for active learning activities.

Purpose and Goals of Study

For this Capstone Project I investigated how to implement the flipped classroom model into an art education environment. Based on my research, I created an online resource guide to assist other art teachers in flipping their own art classrooms. This resource is available online for easy access at: http://issuu.com/lynnseynicole/docs/flipping_the_art_class_1

Research Questions

The following questions guided my research on the flipped art classroom model:

1. How can the flipped learning model be effectively applied to art education?
2. What technologies and resources are available for art teachers to flip their classrooms?

Rationale and Significance of the Study

The flipped classroom model has potential to be used successfully in an art education setting because it allows more time for active learning activities, makes instruction consistent, and encourages students to take a more active role in their education. Prior to this study, there were few flipped learning resources available specifically for art educators. Research needed to

be done and a resource guide needs to be created to put the appropriate information in one easy-to-use place for art educators curious about flipping their classrooms.

Assumptions

If an art teacher is interested in implementing the Flipped Learning model the assumption has to be made that appropriate technology is available within the school for student and teacher use. It also must be presumed that students and teachers know how to get online, navigate the Internet, and watch online videos. Lastly, it is assumed within this study that students and teachers taking part in this model have access to the Internet on a regular basis either at home, school, or through other means.

Definition of Terms

Flipped learning. A pedagogical approach that moves direct instruction from the group space to an individual space using instructional videos (Bergmann & Sams, 2014a). With this model, students watch instructional videos at home and do what would have been the homework in class. With the absence of direct instruction in class, the flipped learning model allows for a more dynamic and interactive learning environment in the group space (Bergmann & Sams, 2014a). Other terms related to flipped learning include: inverted classroom, asynchronous instruction, reverse instruction, and the naked classroom (Bergmann & Sams, 2014a, 2014b, 2012; Herreid & Schiller, 2013; Bowen, 2012).

Active learning. Instructional activities involving students in doing things while also thinking about what they are doing (Bonwell & Eison, 1991). According to Bonwell and Eison (1991) active learning activities can include cooperative learning, debates, drama, role-playing, simulation, peer teaching, and others. In an art education environment this can include art critiques, art creation involving individuals, partners, or groups.

Millennial. A social construct that believes children born between 1980-2002 have an immersive command over technology as opposed to those who came before them (Boyd, 2012;

Roehl, Reddy, & Shannon, 2013). Other terms that apply are students of the electronic age, and digital native (Boyd, 2012; Roehl, et al., 2013).

Limitations of the Study

This study took place in the summer of 2015. In the summer I do not have access to a classroom and thus had no means to test-drive the Flipped Learning model with students. The focus of this study is grounded in the creation of a resource guide for using the flipped classroom model in art education. Related areas of interest that are of value but are outside of the scope of this study include an in-depth look at active learning strategies for art education and the use of Web 2.0 technologies. Web 2.0 is a wide-ranging term for technologies that are widely available through the web. According to Buffington (2008a) Web 2.0 in the art education classroom can expand art-making possibilities, students' thinking, and relate students to artists in different ways. More research on active learning and Web 2.0 technologies within an art education environment is needed but will not be present this study.

Literature Review

In this literature review, I will discuss the possibility of introducing the flipped classroom model in an art education environment. First, I will talk about the benefits and concerns of the flipped learning model. I will then draw attention to active learning methods that may be used during class time, after instructional videos have been viewed. From there, I will investigate what kinds of curriculum can be used in the flipped art classroom and the instructional technologies available for creating learning objects. Throughout I will reference *flipped* scholars and teachers who paved the way.

Two scholars that stood out most in my research so far were Bergmann and Sams. These two chemistry teachers from Colorado developed the Flipped Classroom model in 2007 (Raths,

2014). According to Bergmann and Sams (2014a) the goal they had in mind in creating the flipped model was to build more face-to-face time for students into their classrooms, allowing for deeper learning. Without these two scholars, the flipped classroom would not be what it is today. Many other scholars like Buffington (2008a, 2008b, 2010) and Gran (2014) were also of value to me in putting the flipped classroom in the context of an art education environment. With these experts in mind, I was able to begin constructing how the flipped classroom model can be applied to an art education environment.

Flipped Learning

For the flipped art classroom to work some questions need to be answered. For example, within the context of art education, what active learning strategies can be applied to this model? In addition, how can art teachers get their students on board to fully participate in this type of pedagogy? The following literature addresses these questions.

Flipped classroom. According to Bergmann and Sams (2013b), the flipped classroom is nothing new; it simply adds an audiovisual option for students to prepare for class. In fact, from the personal hygiene and manners movies of the 1950's to video subscriptions of the 2000's the audiovisual component of education is also nothing new (Bergmann & Sams, 2014a). Jonathan Bergmann stated, "We really didn't change anything about what we did, except we moved the lecture to home, the homework to class, and we saw amazing results from kids" (Flipping the classroom, 2011).

Studies have shown direct instruction is not the most effective teaching tool for group settings, but a great tool to use with individuals (Bergmann & Sams, 2014b). This problem is solved with the Flipped Classroom model. Direct instruction is delivered to students via instructional videos at home where they can examine the information individually. In class,

students do what would usually be considered their homework with their teacher as a guide on the side (Bergmann & Sams, 2014a). The flipped model is not just about instructional videos, however.

According to Bergmann and Sams (2014b) there has been too much emphasis on the videos when looking at the flipped learning model. The instructional video is no more than another learning object not unlike books, periodicals, and online simulations (Bergmann & Sams, 2014b). It is the same concept of sending students home to read class texts while doing activities in class. According to Herreid and Schiller (2013) students and teachers prefer online videos to reading. As digital natives, students today have a decreased tolerance for lecture-style distribution of course information and prefer environments that support multitasking and group activities (Roehl, Reddy, & Shannon, 2013). The flipped classroom model supports this by using videos instead of books before class to better prepare students for class activities. Students learn more when they are better prepared (Herreid & Schiller, 2013). Nevertheless, there are even more advantages to the flipped classroom than learner preparation.

Benefits of the flipped classroom. The flipped classroom helps teachers build positive relationships with their students, maximizes class time, caters to different learning styles, and meets the individual needs of students (Bergmann & Sams, 2014a; 2014b). With direct instruction moved out of the classroom more time is made available for in-class activities. More time in class means more face-to-face time with teachers, which can lead to a greater potential to build positive relationships (Bergmann & Sams, 2014a). According to Bergmann & Sams (2014a) students who have positive relationships with their teachers do better on standardized tests and have higher grades. The flipped classroom also accommodates different learning styles. Students can watch instructional videos in a variety of ways. They can pause, skip sections,

replay, or watch from beginning to end in a linear fashion (Buffington, 2010). Because the videos are available online, students can watch them as many times as they need wherever they have access (Bergmann & Sams, 2013b). Still, not everyone is flipping over the Flipped Classroom.

Concerns of the flipped classroom. Nielsen (2012) believes teachers should proceed with caution when considering flipping their classroom. Some students may not have access to technology they have access to at school. In addition, some parents and educators alike are starting to see mandatory homework as a needless activity that robs students of their after-school time (Nielsen, 2012). The Flipped Classroom model was created to make more time for in-class work. What if in-class work is more memorizing and test preparation? Should teachers make more time for bad pedagogy (Nielsen, 2012)? Why should students watch the videos at the same time? True flipping should allow for students to work at their own pace. Can students truly work at their own pace when they are grouped with other students of the same age regardless of their developmental readiness (Nielsen, 2012)? Finally, Nielsen (2012) points out that not all students thrive on direct instruction. Some students need a more constructive approach to learning to grow (Nielsen, 2012). We've heard about the videos, why we should use them, and the concerns of the model; how do we flip the classroom?

Putting it all together

Flipping the classroom starts with gathering learning objects which include but are not limited to audio books, newspapers, magazine, and videos (Flanagan & Calandra, 2005). What makes the flipped learning model so attractive is the availability of online resources students may use to prepare for class (Herreid & Schiller, 2013). Teachers may curate videos from a myriad of online sources or make their own (Herreid & Schiller, 2013). According to On Tam (2012)

videos may comprise of presentations, demonstrations, or recorded lectures. In an art education setting this may consist of art history lessons, technique and skill-building demonstrations, models on how to analyze and interpret works of art, or as general instructional resources (Gran, 2014; Buffington, 2008a). Videos can be found in many locations for art classrooms.

Smarthistory on the Khan Academy website consists mostly of art history lectures and some models of analysis and interpretation (Gran, 2014). YouTube includes many demonstration videos like the drawing demonstrations from Mark Crilley for middle and high school students (Gran, 2014). On Vimeo, there is *Double Elephant Print Workshop* for printmaking and Jesse Brass' *Making Art* channel for more videos on image analysis. Additionally, teachers creating their own videos is always an option.

To create videos a simple video-editing program, a video-enabled camera, and a computer are necessary (Gran, 2014). To get started it is suggested to start slow (Pi Lambda, 2011). First, flip one lesson, then flip one unit, or create a screencast of a PowerPoint presentation with voiceover (Bergmann & Sams, 2013b). Videos must be made short. A general rule of thumb is to create 60 to 90 seconds of video per grade level (Bergmann & Sams, 2013a). To maintain the relationship aspect of teaching Bergmann and Sams (2013a) suggest making as many videos as possible and curate the rest. Students appreciate and recognize when teachers take time to teach them, even in video form (Bergman & Sams, 2013a). What happens next? For class time, Herreid and Schiller (2013) assert that active learning activities work best.

Active learning. Direct in-class instruction limits spontaneous exploration for students (Bowen, 2012). Why try or ask questions when the teacher already gave out the answer? According to Bowen (2012) students learn by doing. Active learning provides a wide range of pedagogies such as class discussion, lab work, problem-based, collaborative, and cooperative

learning (Bowen, 2012). What makes active learning attractive for face-to-face time is how it motivates students to learn, promotes long-term retention, applies information to new settings, and develops thinking skills (Bonwell & Eison, 1991). Active learning is comparable to lectures in promoting mastery of content but superior in promoting the development of students' thinking and writing skills (Bonwell & Eison, 1991). Another way to promote active learning in the classroom is to use Web 2.0 technologies, which include blogs, wikis, podcasts, social networks, social bookmarking, and RSS feeds (Buffington, 2008a). How do we get students to buy into this kind of pedagogy?

Getting students on board. To get students on board with the flipped learning model, it is important to know how to motivate them. According to Roehl, Reddy, and Shannon (2013) the way digital natives think and process information is significantly different from their predecessors. They characteristically tend to have a short attention span giving them a low tolerance for in-class lecture delivery (Roehl, et al., 2013). The first step to motivating millennial students is to create a classroom environment that supports multitasking and appreciation for the social aspect of learning (Roehl, et al., 2013). In other words, get the lectures out of the classroom to allow for more active learning (Pi Lambda, 2011). No matter what the classroom environment provides it is important to note that students are not always going to be interested in topics adults want them to learn (Wormeli, 2014).

Raths (2014) suggests explaining the pedagogy to students so they understand why they must engage in learning objects as homework. Watching instructional videos is very different than watching videos for entertainment. Students must be taught how to watch, pause, rewind, and take notes as they watch their videos (Raths, 2014). It is important to inform parents as well. Have a conference to explain the Flipped Classroom model, create a 5-minute parent video that

explains the pedagogy, or publish information about it in a school newsletter. Above all, make sure the instructional objects created or used are easy to find for both students and parents. Rath (2014) suggests putting them on a class website for easy access. Make it clear to students and parents that not watching videos is the same as cutting class (Pi Lambda, 2011). For active learning to take place in the classroom students must come prepared (Herreid & Schiller, 2013).

Furthermore, it is not enough for students to just watch videos to prepare for class; they need an activity to reinforce their learning (On Tam, 2012). For deeper engagement students simply need to provide answered questions, completed worksheets, or notes to prove they watched the videos (Bergmann & Sams, 2013a). In an art education setting this evidence can be sketches, notes, or proposals. If a student lacks the technology to watch video content at home, make burned DVDs available as an alternative-learning object (Bergmann & Sams, 2013b). For summative instruction, after the active learning activities are complete, Bergmann and Sams (2013a) suggest having students complete an assessment and take it as many times as they need to prove mastery. Assessments can include student-made instructional videos, works of art, artist statements, or reflections.

The flipped learning model is nothing new (Bergmann & Sams, 2013b). It simply moves lecture-based instruction out of the classroom allowing for active learning to take place during class time (Pi Lambda, 2011). The flipped classroom creates a learning environment that promotes social interaction and risk taking that motivates millennial students (Wormeli, 2014). If the time is taken to explain the pedagogy to students and parents, success is likely.

Implications of the Flipped Art Classroom

The art education environment allows for the risk-taking and social interaction millennial students crave (Wormeli, 2014). With instructional videos moved outside of class more time is made available for students to create and talk about art. Videos can include demonstrations of artist techniques, how-tos for desired outcomes, reminder of process, and facilitation of art criticism (Buffington, 2008b). Videos can be created or curated. With sites like YouTube, Vimeo, and Kahn Academy the possibilities are already endless (Gran, 2014). Regardless, students need to know their teachers' care and want to teach them, creating videos is important for this reason (Bergmann & Sams, 2013a). It is essential to hold students accountable for engaging in learning objects. Always couple video watching with an activity like drawing sketches, taking notes, or producing their very own podcast to show as evidence of participation (Bergmann & Sams, 2013a). When the lecturing is done outside of class, it leaves more time to create art.

Methodology

The methodologies I used are practice-led research and curriculum development. According to Candy (2006), the aim of practice-led research is to advance knowledge about or within a practice. Curriculum research is research in which one or more of the variables being tested represent the status or change in student behavior (Macdonald & Raths, 1963). Kimpston and Rogers (1986) illustrate a framework for classifying variables, their purpose, and how they all fit into a curriculum document or, in my case, a resource guide. Gilboy, Heinerichs, and Pazzaglia (2015) provide a template for creating a curriculum for the flipped art classroom, which divides activities for the curriculum plan into before class, during class, and after class portions. During the Summer A session from April 27-June 19th 2015 I studied how to deliver

art pedagogy in art education environment using the flipped classroom model using the methods listed above.

Items of Focus

I studied how the flipped classroom model can be applied to an art education setting, and what kinds of instructional technologies are available for art educators to implement the flipped classroom model into their educational practice. To discover answers to my queries I studied secondary sources to gain knowledge about the flipped classroom model and instructional technologies available to assist in implementation. According to Bergmann and Sams (2014a) the flipped classroom is a model that uses media-rich learning objects as a tool to move direct instruction out of the group learning space to allow for a more interactive learning environment. With the learning object being of the utmost importance in applying the Flipped Learning model, it was essential I put the tools needed for creating and curating videos into my study of the flipped classroom and the resource guide.

Data Collection Procedures and Instrumentation

Following Nimkulrat (2007) advice, my research consisted of three main components: (a) surveying literature, (b) making artifacts and reflecting on my own experiences, and (c) comparing my artifacts and reflections to others (p. 4). For this I studied literature reviews, case studies, curriculum plans, peer-reviewed studies, related articles, and surveyed other art educators (Candy, 2006). The artifact I created is a resource guide for art educators to use to assist interested art teachers in flipping their own classrooms. It is available as an ISSUU document online http://issuu.com/lynnseynicole/docs/flipping_the_art_class_1.

Data Analysis Procedures

Data analysis included the use of the planning template for the flipped classroom obtained by Gilboy, et al. (2015). Using the data I collected in the literature review, notes I created through the practice-led research, and art teacher surveys I conducted, I sorted my variables by before class, during class, and after class categories. From there, I further sorted variables into functions, goals, objectives, and other components that were included in the resource guide (Kimpston & Rogers, 1986). These objectives included video creation, curation, and how others are implementing the Flipped Classroom model into their teaching practice.

Findings

My goal of this study was to create a guide to assist art teachers in adopting the Flipped Learning model into their classroom practice. I conducted practice-led research and surveyed other art educators to discover how the flipped learning model could be applied to art education; and what technologies and resources are available for art teachers to flip their classrooms. Through this process I found how to create videos for instruction; where to go to obtain, curate, and manage instructional videos; and how other art teachers are pioneering the Flipped Learning model in their own art classrooms.

How to Create Instructional Videos

I found creating videos could be as easy or as complicated as teachers choose to make it. Through my study, I stumbled upon a video on the YouTube channel *Hip Hughes History*. In this video, Hughes (2013) takes teachers wanting to flip their classroom through all the steps for making and sharing a video with students. He covered topics like curating, making videos, equipment, film tips, and how to edit video using iMovie.

Hughes (2013) demonstrated that making a video can be as easy as teachers filming themselves while teaching and posting it on the web, or as complicated as putting on a full production complete with sound effects, lighting, and a green screen. According to Bergmann & Sams (2013a) teachers do not have to make videos for every single objective to have a flipped classroom. It is perfectly acceptable to cover 3-4 objectives in a unit with videos and the rest in class.

During this study, I found a myriad of different software and online tools for creating videos. For IOS devices, I discovered *Educreations* and *ShowMe* as ways to create animated slides with voiceover. All teachers have to do is download or draw their visuals and press record to add their voice. Another option for creating animated slides with voiceover is *Knowmia*. Teachers can create the same type of animated presentations like with *Educreations* and *ShowMe* with the added bonus of also being able to record their hand gestures and face as they teach the lesson.

The downloadable software I was particularly impressed with was *Camtasia*. *Camtasia* is software that allows screen casting, video editing and allows users to add interactive content like quizzes or links. What I was most impressed with was how user-friendly it was. Upon opening the program for the first time, I was greeted with an interactive tutorial on how to use the program. Once the tutorial was complete it was near impossible to get confused. If I got lost using the software at any point, all I had to do was right-click in the area of the screen I was having trouble with and I would be given the option to play another tutorial. Other software I found for Mac and PC were *Adobe® Presenter*, *PowToon*, *iMovie®*, *Airserver®*, and *Cameo™*.

Curating Videos

If teachers do not feel comfortable producing their own videos or they simply do not want to create a video for every objective, curating is an option. Web sites like YouTube and Vimeo host many channels full of art lessons. YouTube has *Blick Art Materials*, *Little Art Talks*, and *The Art Assignment*; Vimeo hosts *Double Elephant Print Workshop*, *Making Art* with Jesse Brass, and *Art Room* from Tricia Fuglestad. If teachers are seeking videos created by organizations the Museum of Modern Art, Khan Academy, Lynda, and PBS all contain a library of videos, lesson plans, or full episodes. Content created by organizations have the added security of having been fact checked and produced by professionals.

Video and Learner Management

Sometimes, simply having all the videos needed for a unit is not enough. According to Boyd (2012) videos need to be easy to find and user-friendly. That is where learner management software and online tools come in. With tools like *Moodle*, *Blackboard*, and *Schoology* teachers can upload videos, assign tasks, and see who is watching and when. In the context of an art class, the online tools I found most appropriate were *Sophia*, *Khan Academy*, *EduCanon*, and *Blendspace*. All of these either have pre-uploaded video lessons or ways for teachers to upload their own. These tools also have ways of adding and managing classrooms so teachers know who is participating in these lessons, and who is not. *Khan Academy* and *Sophia* both include an additional feature for motivating students. They give students points and badges for watching videos and completing tasks adding a fun element to the process.

I was most excited to discover *EduCanon*. *EduCanon* is an online learner management tool and video editor. With *EduCanon*, teachers can take videos they have either curated or created and edit them within this online tool to add interactive components. *EduCanon* allows

teachers to add classes and monitor activity in real time. Teachers will know who is watching, for how long, and what tasks they have completed.

How Other Art Teachers are Paving the Way

I surveyed 4 art teachers identified as using some aspect of the flipped learning model in their classroom practice. I wanted to know how they were flipping their classrooms, whether they created or curated videos, what they liked about the model or were concerned about, and what advice they wanted to give to other art teachers wanting to flip their classrooms. I surveyed Jason LeClair of Beacon Charter High school in Woonsocket RI, Tricia Fuglestad of Dryden Elementary school in Arlington Heights IL, Ricci Justis of RiverTrail Middle school in Johns Creek GA, and Samantha Melvin of RJ Richey Elementary in Burnet TX.

The major findings within this survey were what these teachers perceived as benefits and disadvantages of the model. J. LeClair (personal conversation, July 2015) personally enjoyed seeing his students' come to class ready to work. With the flipped learning model, his students come to class prepared already knowing what is expected of them for the day. T. Fuglestad (personal conversation, July 2015) saw the potential for her students to view content at home if they were out of the class for illness or travel. R. Justis (personal conversation, July 2015) liked how her students could watch her videos as many times as they needed whenever they needed for reference. S. Melvin (personal conversation, July 2015) sees the flipped learning model as a way to engages students and families in learning at home. She liked how it motivated her students and helped them take ownership of their learning.

The challenges these art educators foresaw ranged from the availability of technology to getting parents on board. The culture shift needed to help students realize they must take a more active role in their education is one challenge J.LeClair (personal conversation, July 2015)

observed. “Having them realize that education is not a spectator sport is something to overcome”(J. LeClair, personal conversation, July 2015). S. Melvin (personal conversation, July 2015) and R. Justis (personal conversation, July 2015) observed issues with technology. “...technical snags arise when using this approach. Sometimes pages won't load on certain devices for reasons the user can't address on their own”(R. Justis, personal conversation, July 2015). “The issue I found to be the greatest is the disparity between students' resources at home. How can a true flipped learning model be successful if not all students have access to the web? What if they don't even have a computer” (S. Melvin, personal conversation, July 2015)? Finally T. Fuglestad (personal conversation, July 2015) recognized a huge issue with communicating with parents to get the links out.

Findings Summary

There is more than one way to use the Flipped Learning model in art education. Teachers can create, curate, and manages all videos and lesson materials using the many software and online tools available on the web or for download. Videos can be created using IOS tools like *Educreations*, *ShowME*, and *Knowmia*. Online, teachers can create and edit videos using *PowToon* and *EduCanon*. Software available for download includes *Camtasia*, *Adobe® Presenter*, *iMovie®*, and *Airserver®*. If curating content is what teachers prefer, websites like YouTube and Vimeo are available. If teachers want to curate content and manage their classes *Sophia*, *Khan Academy*, *EduCanon*, and *Lynda* are obtainable online.

The Flipped Learning model can be applied to art education. Students being taught with this model show up to class prepared to get to work and motivated to take ownership of their learning. Students can also access lessons anytime as many times as they need, even when they are out of school. Implementing the Flipped Learning model in art education is not without its

challenges. Students need to learn how to take an active role in their learning and communication with parents and students needs to be established. Teachers also need to be aware of their students' access to technology at school and home to be sure participation is possible. Finally, there always needs to be a plan B in place. Technical snags will happen.

Discussion and Conclusion

The goal of this study was to create a resource guide to aid art educators in using the Flipped Learning model in their classroom practice. The scholarly literature suggests that art class is a place where risk-taking and social interaction can happen. Through the Flipped Learning model, more time is made available for active learning strategies like art making, discussions, and writing reflections. My research questions included: "How can the Flipped Learning model be effectively applied to art education?" and "What technologies and resources are available for art teachers to flip their classrooms?" The methods of research I used were practice-led research and curriculum development. In the remainder of this section, I will discuss and interpret my findings for this study, highlight the significance, implications, give recommendations based off of the study, and conclude this document with final thoughts.

Discussion and Interpretation of Findings

Now that this study has come to an end, I now see that the resources and technologies available for art teachers to flip their classrooms are widely available and exist for any teachers' skill level. Art teachers do not need to have a background in filmmaking or basic knowledge in video editing to use the Flipped Learning model. If there is a will, there is a way. I also discovered that there is no one way to flip a classroom. Teachers may show videos all the time for every objective, or present them once in a while as an enrichment or way to introduce a unit. There are as many ways to flip a classroom, as there are ways to teach.

Teachers who want to film their lectures and demonstrations can start simple; they can film themselves while teaching or add voice over to an existing slide presentation. Should teachers still find video creation to be too difficult or time-consuming they can always search the many video curation websites available for videos created by other artists and art educators. Getting started really is that easy. As teachers start to feel more comfortable teaching in this manner, they may seek more advanced options for creating and curating videos.

It is important to make sure videos are user-friendly and easy for students and parents to find. If teachers want to take a more fundamental approach to the Flipped Learning model only having videos viewed outside of class they must use a Learner Management system. Websites like *Khan Academy* and *Sophia* already have lessons with interactive components built in. Art teachers can also use *EduCanon* or *Blendspace* to add their own videos and supplemental materials. Ultimately, teachers can use all of the LMS sites available and provide links on a class website or newsletter or pick one LMS and stick to it. Make it easy for students and parents to find these materials, or nobody will use them.

To be successful with the Flipped Learning model for art education teachers need to take the concerns and criticisms of the model into account. Teachers must be aware that technical snags will happen and have a Plan B in place. It is important to know what technology resources are available for students in their homes. If most students do not have access to the Internet at home then teachers need to provide a time before, during, or after class for students to use view the videos while in school. Communication with parents is also essential. If watching videos is a part of students' homework then parents need to be informed. Students and parents need to know that watching the videos is required and to not watch is the same as skipping class. Finally, teachers wanting to introduce the Flipped Learning model into their classrooms may need to be

the driving force behind a culture shift in their schools. The Flipped Learning model requires students to take a more active role in their learning; if they cannot be motivated to do so then success is unlikely.

Significance, Implications, and Recommendations

The findings of this study are significant for art teachers wanting to introduce the Flipped Learning model into their classroom practice. Getting started with this model is easy; art teachers only need to try. There are many ways to create, curate, and manage videos online. Teachers simply need to discover which technologies and resources they are most comfortable with and start using them.

To aid art teachers in flipping their classrooms policies and professional development workshops would be of assistance. Schools should make sure students have access to technology so they can view the videos outside of class. Schools can have a program in place for students to take home computers or schedule a time for students to access information before, during, or after classes. Schools can also aid in implementing a school culture where students take an active role in their own learning. If the entire school requires this type of responsibility from the students, then the students will be more inclined to participate. Finally, parents need to be informed to help aid the school in enforcing this new culture.

Further research I would recommend pertaining to this study would include a field study on using the Flipped Learning model for education in an art classroom. Art teachers need to know how this model impacts student achievement in art, how to motivate their students, and many other questions that can only be answered through this kind of method. Additional studies on active learning strategies for art education and the integration of Web 2.0 technologies would also add to this area of study.

Conclusion

This research will shape my professional practice as I move forward. With all the resources and tools I now know to be available I am more aware of what will best work for me in my classroom practice. I cannot wait to get started. With this research, I created a resource guide available here: http://issuu.com/lynnseynicole/docs/flipping_the_art_class_1. This document includes more ways to create and curate videos and offers a more in-depth look at how the art teachers I surveyed are pioneering the Flipped Learning model in their own classrooms.

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| <h2 style="margin: 0;">UFIRB 02 – Social & Behavioral Research</h2> <h3 style="margin: 0;">Protocol Submission Form</h3> | | | |
|---|--|--|---------------------|
| <p><i><u>THIS FORM MUST BE TYPED. DO NOT STAPLE.</u> Send this form and the supporting documents to IRB02, PO Box 112250, Gainesville, FL 32611. Should you have questions about completing this form, call 352-392-0433.</i></p> | | | |
| Title of Protocol: | Flipping the art class | | |
| | | | |
| Principal Investigator: | Patterson | Lynnsey | UFID #: |
| | (Last Name) | (First Name) | |
| Degree / Title: | MA in Art Education/ Graduate Student | Mailing Address: (If on campus provide PO Box address): | Email: |
| Department: | College of the Art and Art History | | Telephone #: |
| | | | |
| Co-Investigator(s): | | | UFID#: |
| | Coordinator: | | |
| Research Asst.: | (Last Name) | (First Name) | |
| Degree/Title | EdD, Professor | Mailing Address: (If on campus provide PO Box address): | Email: |
| Department: | School of Art and Art History | | Telephone #: |
| | | | |
| Supervisor (If PI is student): | Roland | Dennis | UFID# |
| | (Last Name) | (First Name) | |
| Degree / Title: | | Mailing Address: (If on campus provide PO Box | Email : |

| | | | |
|--|----------------------------|---|---------------------|
| | | address): | |
| Department: | | | Telephone #: |
| | | | |
| Dates of Proposed Research: | 5/7/2015- 6/30/2015 | | |
| | | | |
| Source of Funding (<i>A copy of the grant proposal must be submitted with this protocol if funding is involved</i>): NOTE: If your study has current or pending funding, AND your research involves comparison of different kinds of treatment or interventions for behavior, cognition or mental health, you must submit the <i>Clinical Trial Assessment Form</i>. | | n/a | |
| Describe the Scientific Purpose of the Study: | | | |
| To see how art teachers are using the flipped learning model in their classroom practice. | | | |
| Describe the Research Methodology in Non-Technical Language: (<i>Explain what will be done with or to the research participant.</i>) | | | |
| Participants will voluntarily answer a 6-question survey. | | | |
| Describe the Data You Will Collect: (<i>what are you collecting, where will it be stored, how will it be stored</i>) | | Please List all Locations Where the Research Will Take Place: (<i>if doing an on-line survey then just state "on-line survey"</i>) | |
| Data collected will be survey answers given voluntarily by participants in either written or verbal form. The data will be stored on my personal computer. | | On-line questionnaire or interview through an online video chat application. | |
| Describe Potential Benefits: | | | |
| <i>There are no potential benefits for participants.</i> | | | |

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Describe Potential Risks: *(If risk of physical, psychological or economic harm may be involved, describe the steps taken to protect participant.)*
There are no potential risks.

Describe How Participant(s) Will Be Recruited: *(flyers, email solicitation, social media websites, etc.)*
Participants will be individually contacted through email.

| | | | | | |
|---|---|-----------------------------------|-------|---|-----|
| Maximum Number of Participants (to be approached with consent) | 6 | Age Range of Participants: | 26-50 | Amount of Compensation/ course credit: | n/a |
|---|---|-----------------------------------|-------|---|-----|

Describe the Informed Consent Process. *(How will informed consent be obtained? Attach a copy of the Informed Consent Document)*
Participants will be given an informed consent letter to sign if they agree to the terms.

(SIGNATURE SECTION)

| | | |
|---|--|------------------------|
| Principal Investigator(s) Signature: | | Date: 5/10/2015 |
| Co-Investigator(s) Signature(s): | | Date: |
| Supervisor's Signature: | | Date: |
| Department Chair Signature: | | Date: |

What to include in your protocol submission packet

1. Three copies of the signed protocol [containing signatures of all investigators, supervisor (if PI is graduate student), **and** department chair]
2. Three copies of the informed consent, flyers, or advertisements, interview questions, surveys)
3. If the protocol is funded by NIH provide one copy of the grant proposal.

The review process usually takes 7 to 10 **business** days. You will receive an email notification about revisions needed to the protocol. If your study is approved, the approval packet will be mailed to you at the address you indicated on the protocol submission form.

You may check the status of your protocol submission at <http://irb.ufl.edu/webtrack.html>

Author Biography

Lynnsey Patterson is an artist based out of the Big Horn Basin. Her current artwork showcases western landscapes from Wyoming, Montana, and Colorado. In the past her work has ranged anywhere from traditional media to steel. Patterson's work can be seen at the Cody Country Art League in Cody, WY.

A K-8 art teacher in Casper Wyoming; Patterson has experience teaching sculpture, photography, drawing, painting, and art foundations. A supporter of Comprehensive Art Education and Project Based Learning Strategies, Patterson used a variety of tactics to ensure her students learn. It is important to her that all her students get consistent instruction. She has filmed and shown many demonstration videos, employed the use of document cameras, and mastered many IOS applications. An artist as teacher, Patterson encourages her students to learn and build new art-making skills while fully exploring their individual creativity.

Her website can be viewed here:

www.lynnseypattersonart.com