

# SAMR and the Flipped Classroom

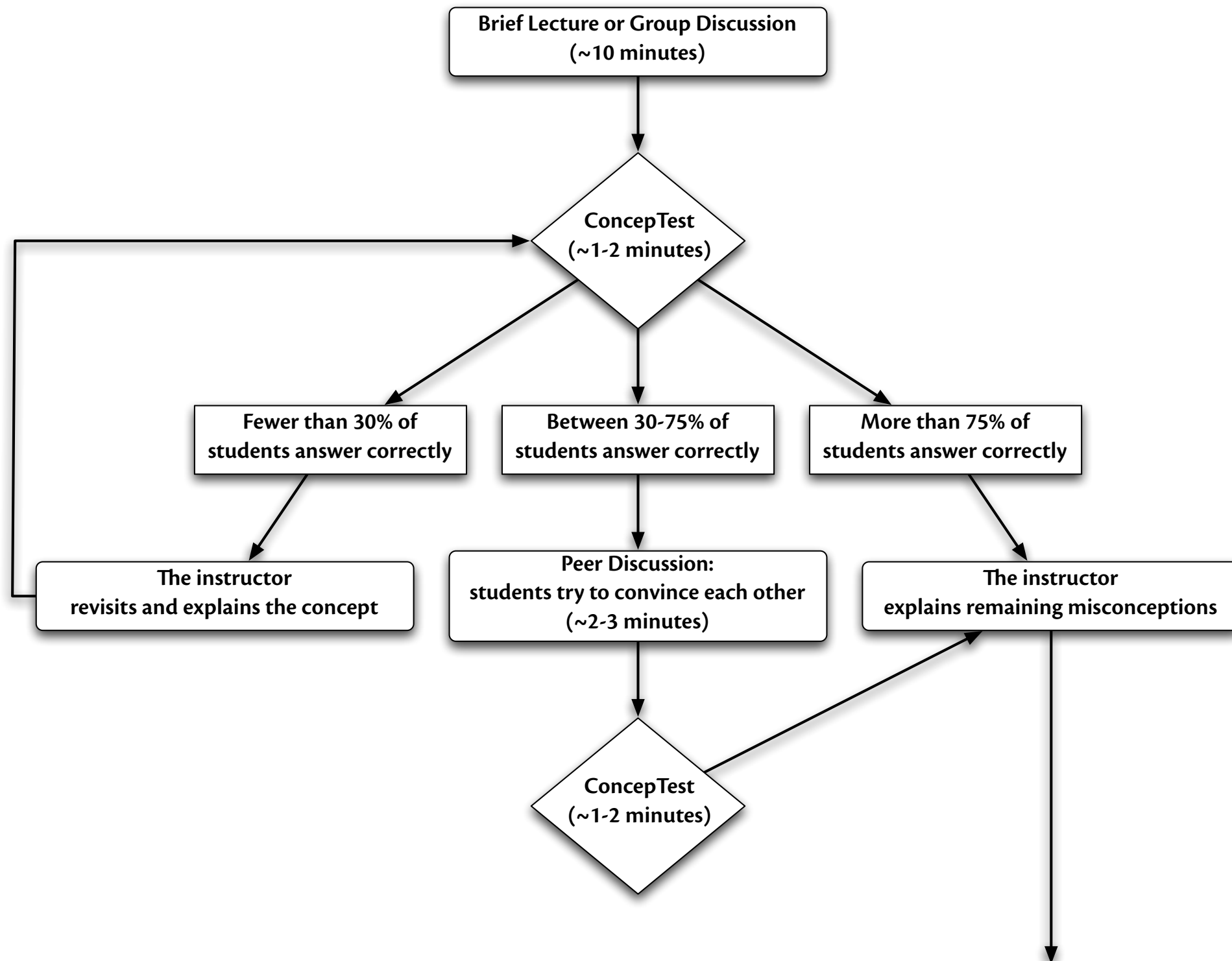
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Ruben R. Puentedura, Ph.D.

# Structuring the Flipped Classroom

# Flipping the Classroom: ConcepTests

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## Redefinition

*Tech allows for the creation of new tasks, previously inconceivable*

## Modification

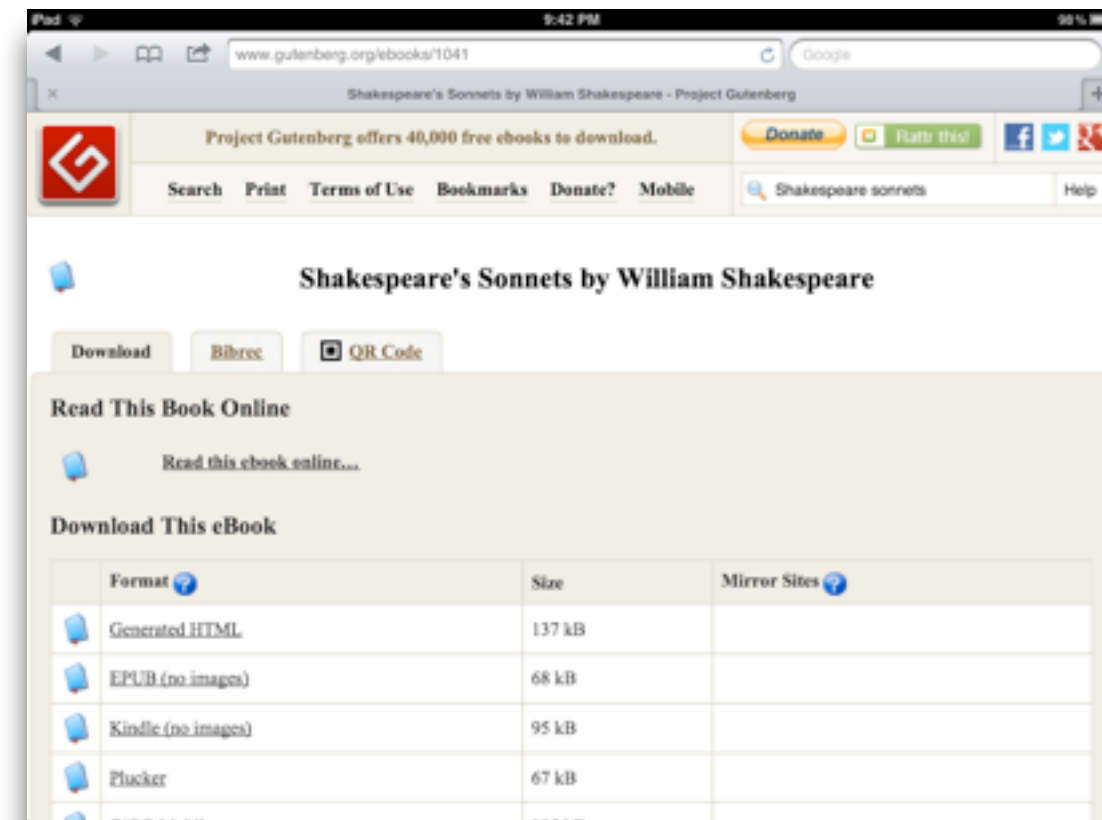
*Tech allows for significant task redesign*

## Augmentation

*Tech acts as a direct tool substitute, with functional improvement*

## Substitution

*Tech acts as a direct tool substitute, with no functional change*





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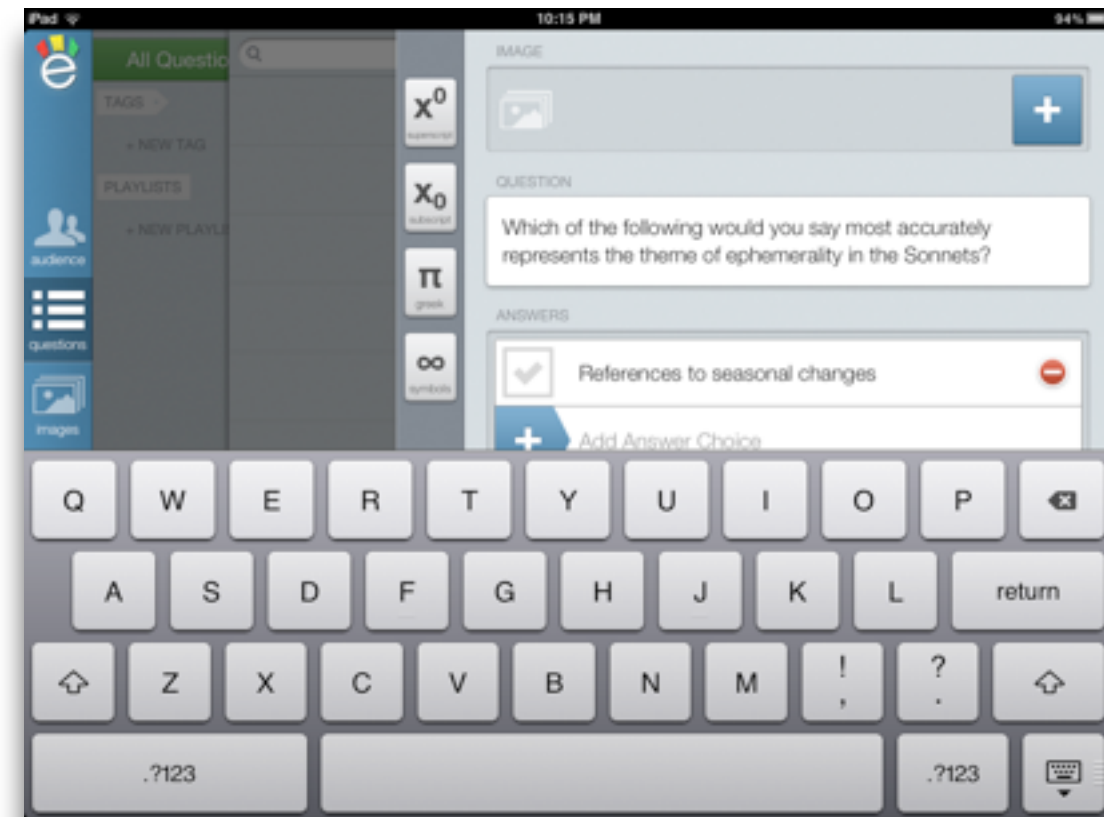
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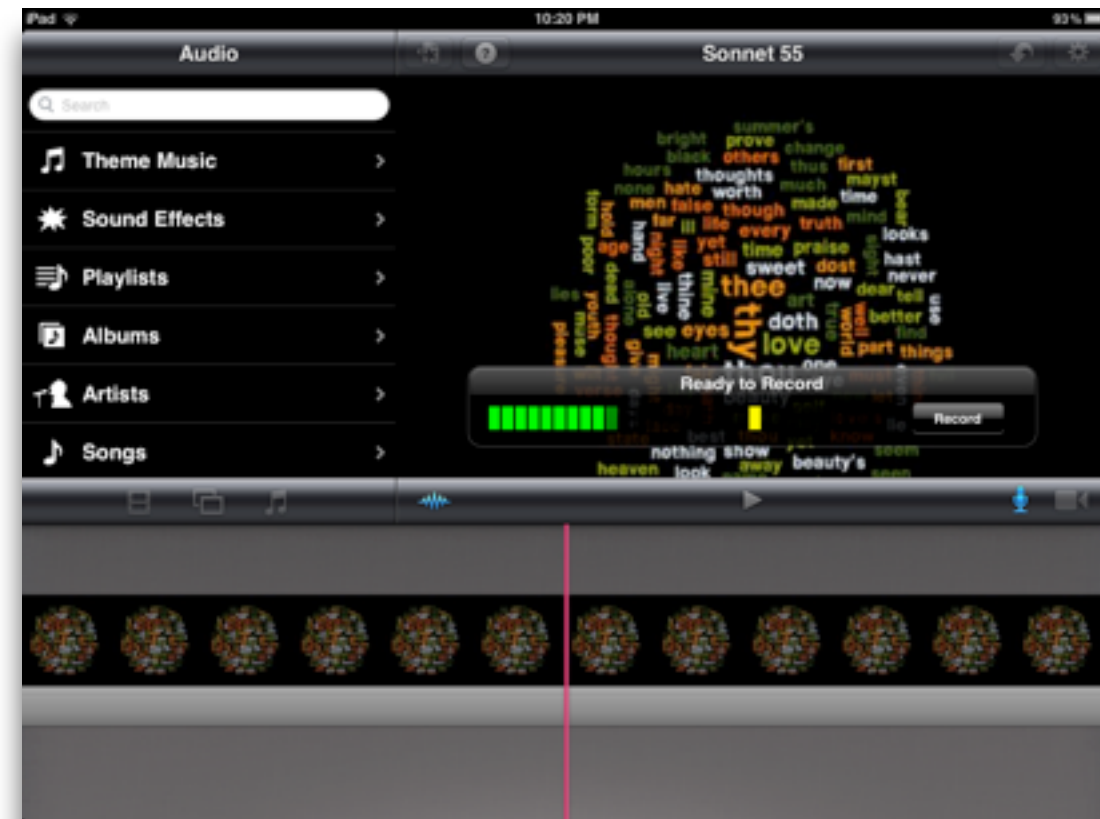
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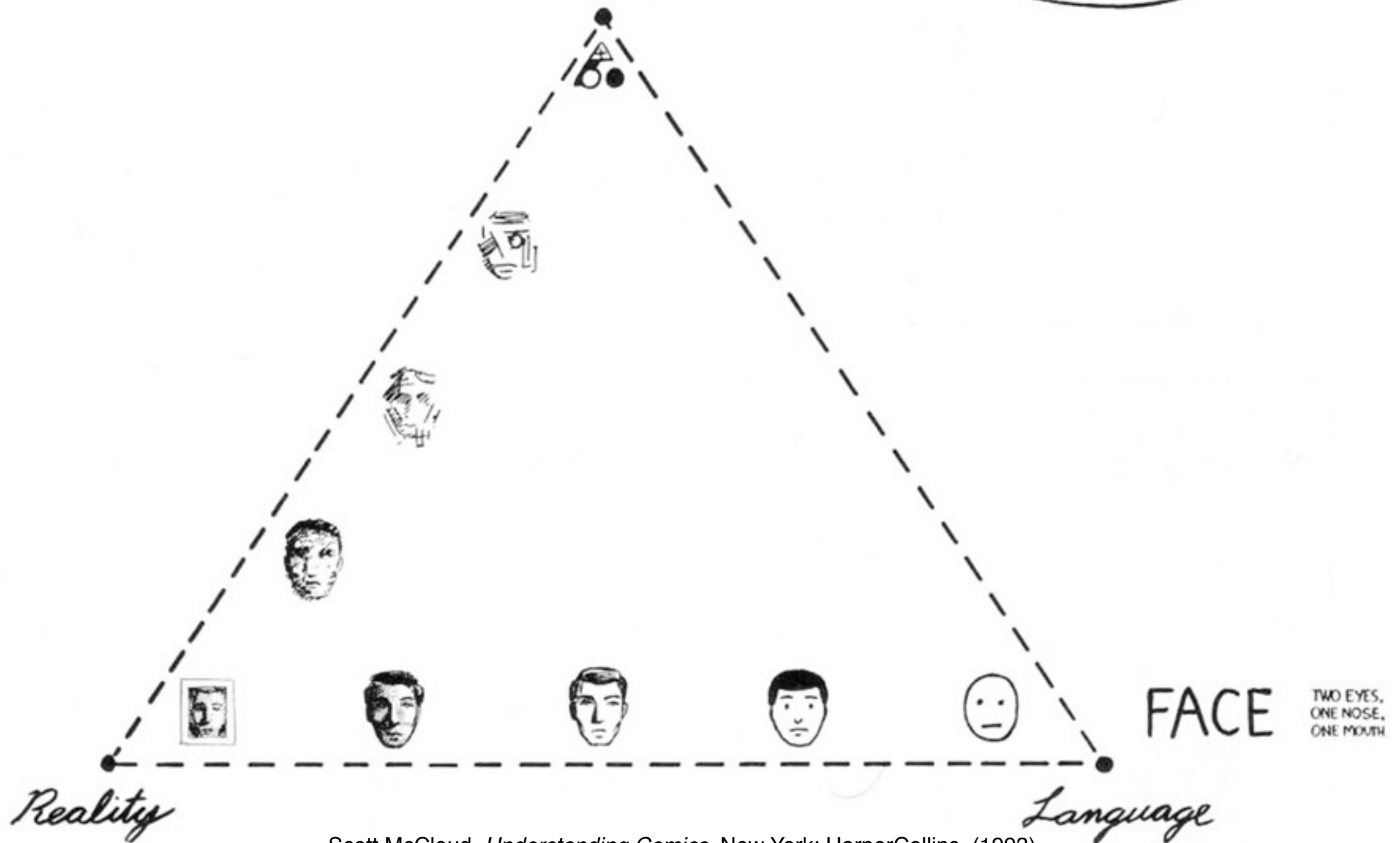
# Structuring Video Narrative



THIS IS  
THE REALM OF THE  
ART **OBJECT**, THE  
**PICTURE PLANE**, WHERE  
SHAPES, LINES AND  
COLORS CAN BE  
**THEMSELVES** AND  
NOT PRETEND  
**OTHERWISE**.

*The  
Picture Plane*

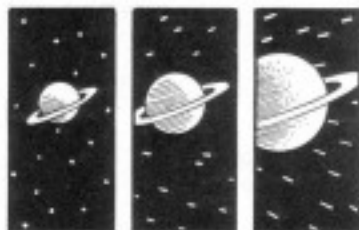
*BELOW ME,*  
THE AREA DESCRIBED  
BY THESE 3 VERTICES--  
"REALITY," LANGUAGE AND  
THE PICTURE PLANE--  
REPRESENTS THE TOTAL  
**PICTORIAL VOCABULARY**  
OF COMICS OR OF *ANY*  
OF THE VISUAL  
ARTS.



MOST **PANEL-TO-PANEL** TRANSITIONS IN COMICS CAN BE PLACED IN ONE OF SEVERAL DISTINCT CATEGORIES. THE FIRST CATEGORY--WHICH WE'LL CALL **MOMENT-TO-MOMENT**--REQUIRES VERY LITTLE CLOSURE.



1.



NEXT ARE THOSE TRANSITIONS FEATURING A SINGLE **SUBJECT** IN DISTINCT **ACTION-TO-ACTION** PROGRESSIONS.



2.



THE NEXT TYPE TAKES US FROM **SUBJECT-TO-SUBJECT** WHILE STAYING WITHIN A SCENE OR IDEA. NOTE THE DEGREE OF **READER INVOLVEMENT** NECESSARY TO RENDER THESE TRANSITIONS **MEANINGFUL**.



3.



**DEDUCTIVE REASONING** IS OFTEN REQUIRED IN READING COMICS SUCH AS IN THESE **SCENE-TO-SCENE** TRANSITIONS, WHICH TRANSPORT US ACROSS **SIGNIFICANT DISTANCES OF TIME AND SPACE**.



4.



A FIFTH TYPE OF TRANSITION, WHICH WE'LL CALL **ASPECT-TO-ASPECT**, BYPASSES TIME FOR THE MOST PART AND SETS A **WANDERING EYE** ON DIFFERENT **ASPECTS** OF A PLACE, IDEA, OR MOOD.



5.



AND FINALLY, THERE'S THE **NON-SEQUITUR**, WHICH OFFERS NO LOGICAL RELATIONSHIP BETWEEN PANELS **WHATSOEVER!**



6.



FIRST, WE HAVE THE **WORD SPECIFIC** COMBINATIONS, WHERE PICTURES *ILLUSTRATE*, BUT DON'T SIGNIFICANTLY ADD TO A LARGELY COMPLETE TEXT.



WE STUMBLED BACK TO THE APARTMENT SHORTLY BEFORE DAWN, *VOMITTING* EVERY 20 YARDS.

JUDY GAVE ME HER KEYS AND SMILED.



THE *UNITED STATES CONSTITUTION* WAS ADOPTED BY THE *SECOND CONTINENTAL CONGRESS* IN 1787 AND PUT INTO EFFECT IN 1789.



ANOTHER TYPE IS THE **ADDITIVE** COMBINATION WHERE WORDS *AMPLIFY* OR *ELABORATE* ON AN IMAGE OR VICE VERSA.



MY HEAD FEELS LIKE A *SMASHED PUMPKIN*!



HOW D'YA LIKE MY *NEW THREADS*, BABE?



IS THIS THE SAME *JUPITER* OF MY YOUTH?



PERHAPS THE MOST **COMMON** TYPE OF WORD/PICTURE COMBINATION IS THE **INTER-DEPENDENT**, WHERE WORDS AND PICTURES GO *HAND IN HAND* TO CONVEY AN IDEA THAT NEITHER COULD CONVEY *ALONE*.



MEANWHILE...



THIS IS ALL I NEED TO *STOP HIM*!



I ASK YOU, DOES THIS GUY LOOK LIKE A *C.E.O.* TO YOU??



"AND JUST *GUESS* WHO DROVE UP IN BOB'S TRUCK AN HOUR LATER!"



HEY, MARGE! OH, MY GOD!

"AFTER COLLEGE, I PURSUED A CAREER IN *HIGH FINANCE*."



HE'S LYING.



HURRY UP, WILL YA?!



THEN THERE ARE **PICTURE SPECIFIC** COMBINATIONS WHERE WORDS DO LITTLE MORE THAN ADD A *ROUNDTRACK* TO A VISUALLY TOLD SEQUENCE.



HE DID IT!



AAAAH... AAAAH...

IN **PARALLEL** COMBINATIONS, WORDS AND PICTURES SEEM TO FOLLOW VERY DIFFERENT COURSES--WITHOUT *INTERSECTING*.



"TALKED TO *BILL YETI*"

"SALLY DID *WHY?*"

"THE *TEST RESULTS* CAME BACK. ALL *NEGATIVE*."

"*REALLY?*" THAT'S GREAT!"

WELL...



PEPPER, CEREAL.

MILK, BUTTER.

LIGHT BULBS.

AND, OF COURSE, **DUO-SPECIFIC** PANELS IN WHICH BOTH WORDS AND PICTURES SEND ESSENTIALLY THE *SAME MESSAGE*.



GRIM-FACED, GEORGE LIFTED HIS *LOLLYPOP*.



BUT THE CAPTAIN'S MIGHTY BLOW *MISSSES* ITS INTENDED TARGET!

BLAST! HE DODGED MY PUNCH AND I STRUCK THIS *BRICK WALL*!



HA! I DODGED YOU!

I FEEL SO SAD!



...THOUGHT AMY.

STILL ANOTHER OPTION IS THE **MONTAGE** WHERE WORDS ARE TREATED AS INTEGRAL PARTS OF THE PICTURE.



INTERDEPENDENT COMBINATIONS AREN'T ALWAYS AN *EQUAL BALANCE* THOUGH AND MAY FALL *ANYWHERE* ON A SCALE BETWEEN TYPES ONE AND TWO.

**P**  
W



GENERALLY SPEAKING, THE MORE IS SAID WITH *WORDS*, THE MORE THE PICTURES CAN BE FREED TO GO *EXPLORING* AND VICE VERSA.

**W**  
P

# Four Basic Forms of Montage (+1)

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## 1. Organic Montage

- Montage follows the interplay between the dramatic moments of the story/stories.

## 2. Dialectical Montage

- Montage follows a rhythm set by the logical components of a thesis.

## 3. Montage by Quantity of Movement

- Montage follows the dynamics of the action inside the frame.

## 4. Montage by Quantity of Light

- Montage follows the physical and symbolic interplay of light/dark inside the frame.

## • Animating the Image Via Montage

- Montage aims to reintroduce the idioms of live film to still (or near-still) images.



# Organic Montage:

## *Once Upon A Time In The West*

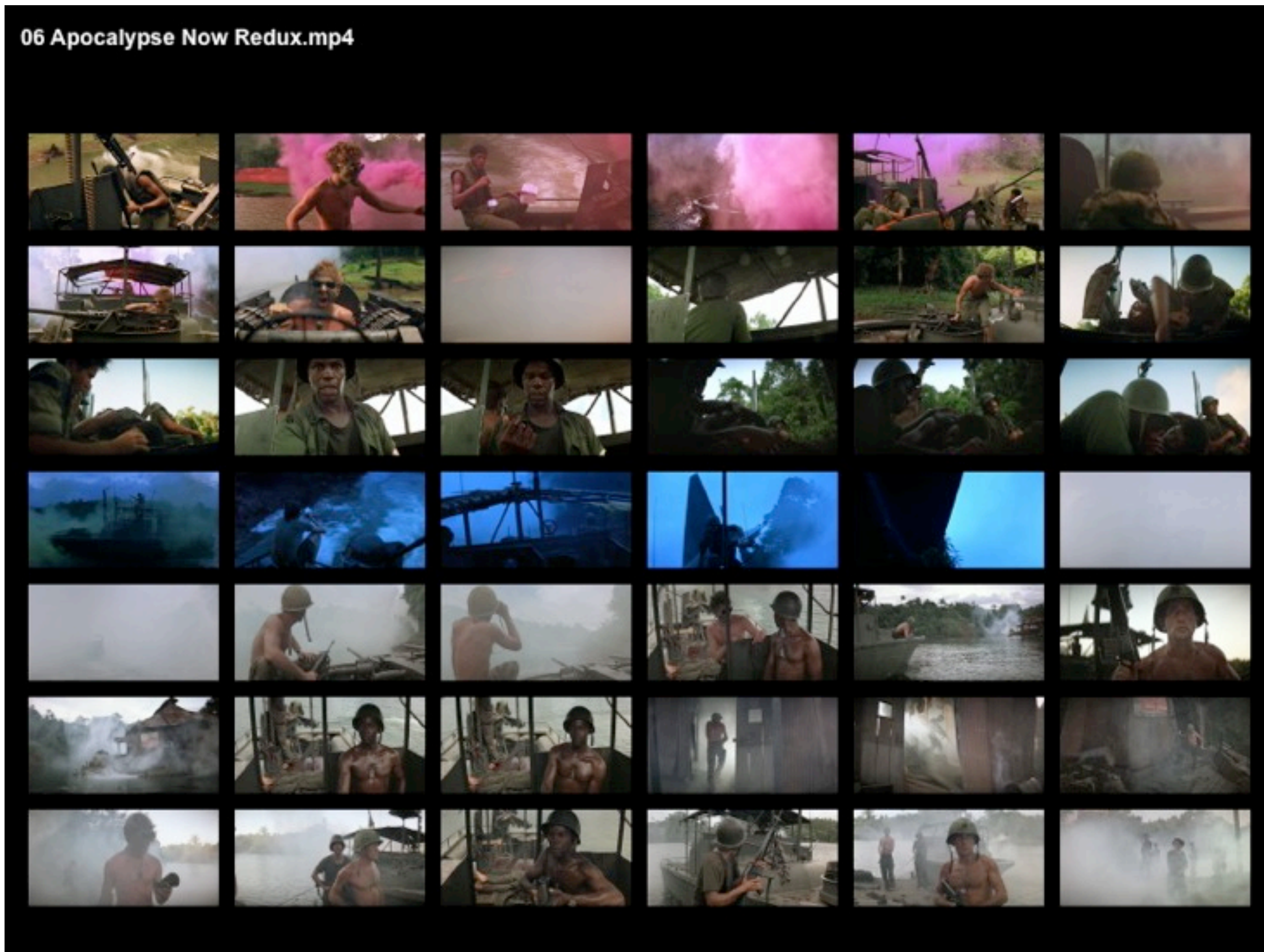
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# Dialectical Montage: *Apocalypse Now Redux*

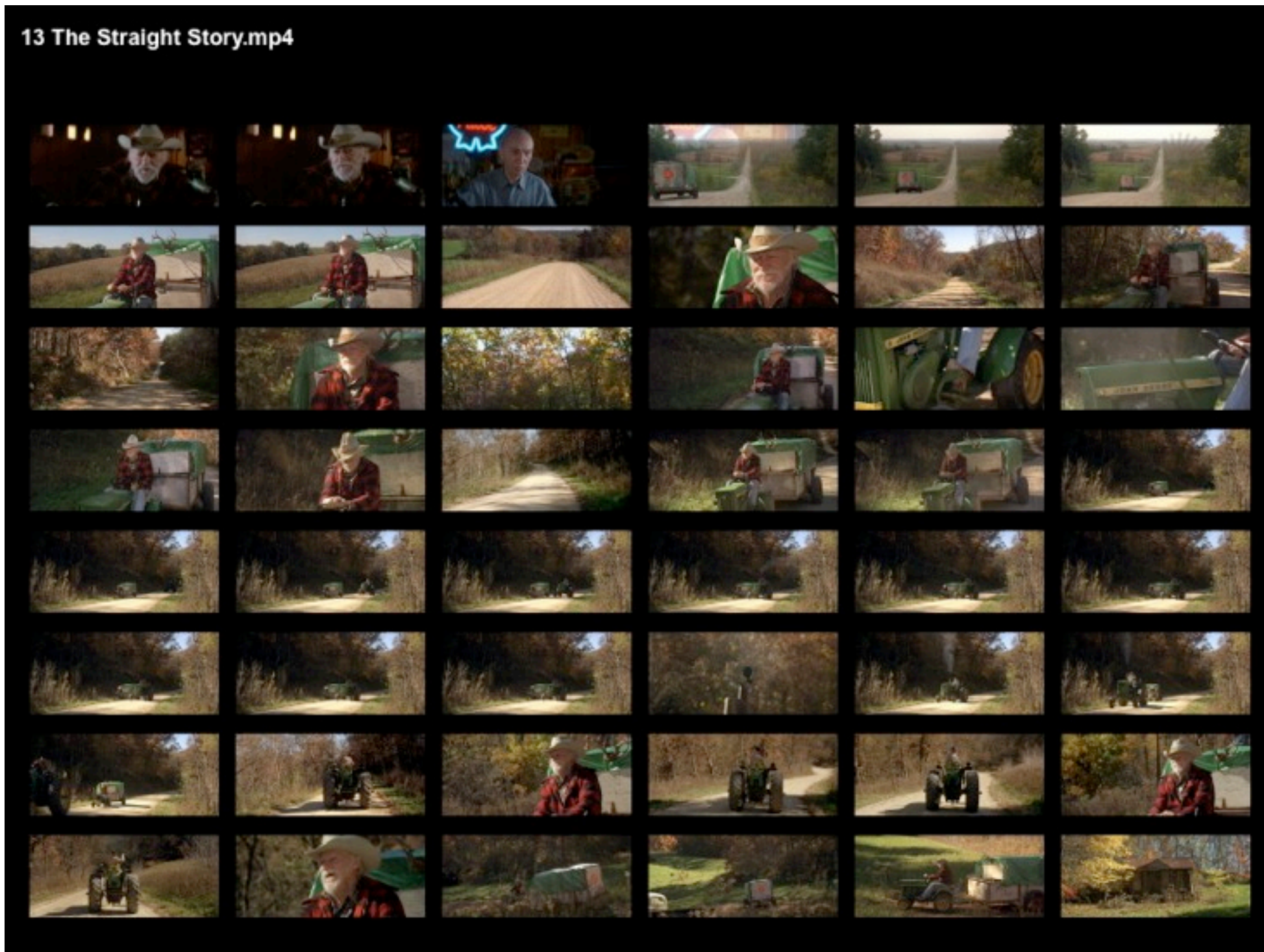
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# Montage by Quantity of Movement: *The Straight Story*

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# Montage by Quantity of Light: *Pi*

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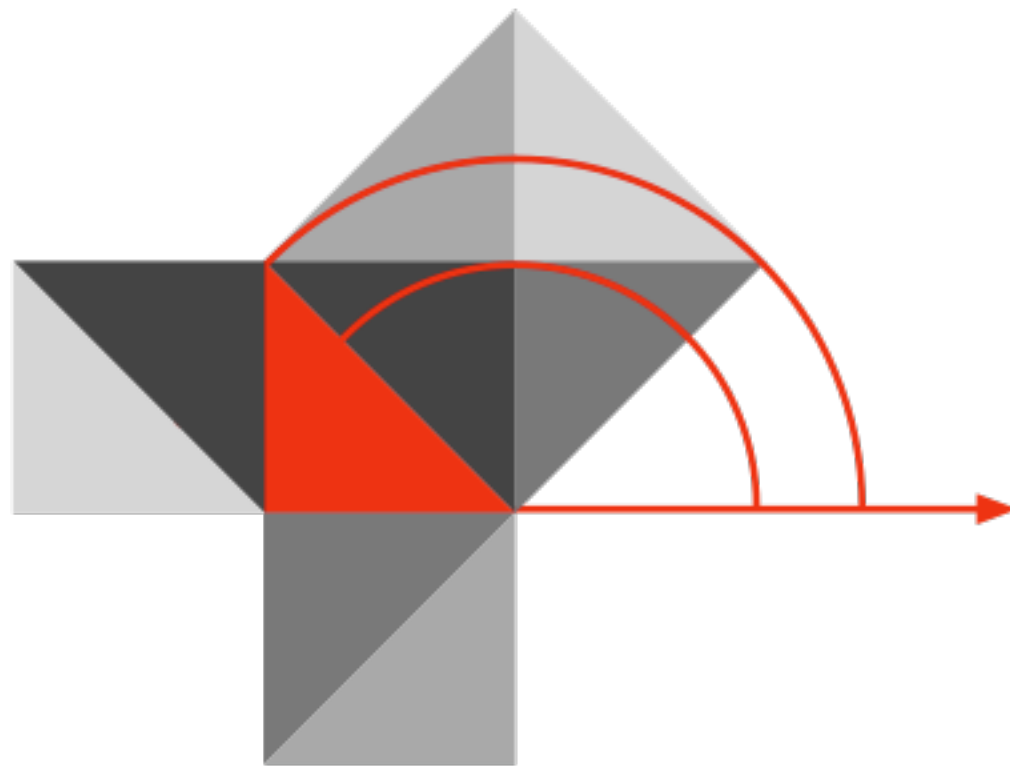
# Animating the Image Via Montage: *La Jetee*



*La Jetee*. Dir. Marker, Chris. 1962. DVD. In: Short 2- Dreams; Warner Studios, 2000.

# Hippasus

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Blog: <http://hippasus.com/rrpweblog/>

Email: [rubenrp@hippasus.com](mailto:rubenrp@hippasus.com)

Twitter: @rubenrp

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