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SEEING IS BELIEVING

THE USE OF ONLINE VIDEO IN ART CLASSES AND HOW IT IMPACTS THE CLASSROOM DYNAMIC

SJOERD DE JONG

Index

Executive Summary

In a society that is becoming more connected to online tools and online media, there is surprisingly little scholarly literature on the subject of how these tools are being used in some aspects of life. This thesis focuses on the use of online video in art classrooms. This one of the aspects of online video use of that is not completely understood yet. Literature on the subject matter discusses the effects of using online video by citing other studies or by brief classroom descriptions. There are very little articles focused on classroom descriptions, interviews or other examples of qualitative research that might connect literature-based conclusions to insights gained from empirical studies. Questions remain about how online video changes the classroom dynamic, and these questions are therefore the center of this thesis. Three main themes form the core of this research. The first theme is about the video itself; does online video bring something new to the classroom and what are important differences between online video and material that is not digital? The second theme questions how teachers interact with the videos and how they incorporate the video in the lessons. Do they structure activities such as classroom discussion after the video? Do they see video as something that can explain the material to students or just as a supportive tool? The third theme is about how using online video is changing student behavior; are students more concentrated, do they remember the video better than oral or textual information? These are the questions that these themes focus on. This thesis focuses on art classes specifically, because online video is a tool that is prominent in art classes. For example, the final exams of art theory in the Netherlands has to be taken on a computer because of the digital content (including videos) present in the exam. Furthermore, cultural institutions such as museums
create online videos for art classes, illustrating the connection between art classes and digital content.
 This thesis combines an extensive literature review with data gathered through interviews with teachers who use online video in their classes. Their classes were also observed to gain a more complete image of the teacher and the class. By comparing information from literature and from empirical data, an image of the classroom dynamic is formed that is informed by a tradition of research and completed by information gathered through examining the classroom situation. Advocates of new media literacy such as policy makers and academics argue for more extensive use of digital tools. Cultural institutions continue to produce more digital content for schools. To promote a more effective use of digital tools and to support the production of content that is tailored better to the classroom, a better comprehension of online video and the classroom dynamic needs to be focused on. This thesis is a step in that direction.

Introduction

Online tools have become a crucial part of many aspects of daily life. Education is one of these aspects. In it, online video is a valuable tool.. Online video is becoming a popular tool in classrooms and this is becoming apparent in scholarly literature. For example, one article shows results of a survey that indicate how in American universities more than forty percent of faculty staff is expected to use more online video[1]. Using video as an educational tool is nothing new, but online video could change how video is being used in classrooms. Online video has already changed how video is being used today. For example, it is much easier to share a short video clip over the internet than to share a video that is not online. This impact of online video is expected to be appearing in education as well. This is why research on online video in the classroom is important.

Using digital tools is a relevant policy issue. The Dutch ministry for Education issued a white paper in June 2015 detailing fundamental media literacy rights for children and young adults. One of these rights was a right to being taught media literacy in schools. Children had to be taught by teachers who were skilled with digital tools. Media literacy and twenty-first century skills often connected to digital teaching tools. The relevancy of these concepts is illustrated by schools that are doing more with new technology. During the research done in this thesis, observations were made in schools where personal IPads were as common as textbooks. This shows that education often shapes new technology into teaching tools. This changes the classroom dynamic. Therefore, the Dutch government argues, there should be more attention for media literacy. This is also a reason to study the classroom dynamic and study how new technologies change the classroom dynamic. The definition of online video in this research is video that is available via the internet. This could mean clips from YouTube but also television episodes that are accessible online. The definition of offline video pertains to all material that is not shown from the internet but from, for example, a dvd, vhs-tape, or a hard drive.

This research will focus on the art subjects in Dutch secondary schools and how online video is used in those classes. Watching online video is connected to media literacy, which is often connected to art and culture subjects in the Netherlands. Media literacy is not commonly a set subject but often lessons about media and how media contains different messages. Media literacy is about identifying the messages and how they are constructed in different media. This is taught in art and culture classes because art and culture classes often teach film analysis or lessons on pop culture. Secondly, art subjects are subjects in which online video is often used. For example, the final exams of art theory subjects have to be made on computers because they include video clips. Furthermore, online video can be used for showing instructional videos on creative techniques and for showing examples of art forms that can more easily be shown through video such as theatre or dance. Because there is no set national curriculum for the art subjects, every art subject is taught differently. That is why it is interesting to examine the use of video in art classes because every teacher has different ways of teaching the subject.

The use of online video is the subject of academic discussion, although the number of scholarly studies on the topic is rather low. This is clear from a literature study done in 2011. This literature survey mapped out scholarly literature on YouTube from 2006 to 2009 and the author found only 99 journal articles and conference papers with YouTube in the title[2]. Thirteen of these were on YouTube and education. The literature is often written about higher education and it is often written about students making content rather than watching it in classrooms. Literature takes a predominantly

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[1] Kaufman, Peter B., and Jen Mohan. *Video use and higher education: Options for the future.* New York University, New York 2009.

[2] Snelson, Chareen. "YouTube across the disciplines: A review of the literature." *MERLOT Journal of Online Learning and Teaching*. 2011.

quantitative approach[34]. This means that there is no understanding of the classroom dynamic beyond some brief classroom descriptions and many quantitative studies. This hinders insight on what teachers value about online video and how it changes student behavior, all valuable perspectives when trying to understand the use of online video better. Closing this gap in literature could mean more qualitative studies about this phenomenon and a more balanced literature landscape. Studying the use of online video in art classes with a qualitative approach could benefit more than just academia. Art teachers, schools and cultural institutions such as museums or theatres could do many things with an enhanced understanding of the use of online video. Teachers can be inspired to use online video more effectively thanks to information on how using video in the classroom changes student behavior and museums making online content for schools can learn from information about what kind of videos teachers prefer to use.

A closer look at these classroom situations can benefit people who deal with online video directly because of the qualitative approach that examines the classroom situation closely.

The aims of this thesis are to answer the questions left by the gap in literature because of the lack of qualitative research into this subject matter. These questions are about the teacher, the videos used, the classroom dynamic and student behavior. In sum, the main goal of this thesis is to get a better understanding of the use of online video in art class. This means comparing a literature study with an empirical study, gaining an insight supported by theory and empirical data.

The goal of this research is to better understand the use of online video in art classrooms. The classroom dynamic, the teacher's approach to online video and the change of student behavior are the main areas of interest in this research. Three 'themes' were prominent in scholarly literature on online video that could explicitly define the questions of this research. These themes were a result of an extensive literature review and provide a solid basis for studying the academic discussion and guiding research on online video in the classroom. The first theme is 'online'. Literature emphasizes the difference between online and offline video.[5]. Online video is supposed to be more interactive and connect to students more. In policy papers, the difference between online material and offline material is crucial, because online video can teach students to use new media. The perspective that teachers have on online video and the differences between online and offline material is a crucial element within this theme.

The second theme is 'integration'. This theme is about the function of video in class, how video is connected to other parts of the curriculum such as homework, and how discussion in class can be structured around a video. The third theme is 'enhancing learning abilities'. Several texts suggest[6] that video enhances learning abilities of students. The literature study in this essay aims to examine which learning abilities are enhanced and how. This is not limited to online video; these effects of video have been studied for decades. Literature often does not describe how these effects change student behavior in class which is why this will be examined during the empirical part of the research.

[3] Burke, Sloane C., Shonna Snyder, and Robin C. Rager. "An assessment of faculty usage of YouTube as a teaching resource." *Internet Journal of Allied Health Sciences and Practic*e 7.1 2009: 8.

[4] Jung, Insung, and Yekyung Lee. "YouTube acceptance by university educators and students: a cross-cultural perspective." *Innovations in Education and Teaching International* 52.3 2015: 243-253.

[5] Jones, Troy, and Kristen Cuthrell. "YouTube: Educational potentials and pitfalls.*" Computers in the School*s 28.1 2011: 75-85.

Mullen, Rebecca, and Linda Wedwick. "Avoiding the digital abyss: Getting started in the classroom with YouTube, digital stories, and blogs." *The Clearing House: A Journal of Educational Strategies, Issues and Idea*s 82.2 2008: 66-69.

[6] Fleck, Bethany KB, et al. "YouTube in the Classroom: Helpful Tips and Student Perceptions." *Journal of Effective Teaching* 14.3 2014: 21-37.

Berk, Ronald A. "Multimedia teaching with video clips: TV, movies, YouTube, and mtvU in the college classroom." *International Journal of Technology in Teaching and Learning* 5.1 2009: 1-21.

Together, these three themes touch on different important elements within the classroom situation and every theme puts an emphasis on a different actor within that situation. The first theme is about the video itself, the second about how the teacher uses video in class and the third about how student behavior changes.

As stated above, studies on the use on online video in class are few and far between. Most of them are written around 2007-2011. Most of the texts studied in this research come from an education studies background and some of them from a sociological perspective. Ronald Alan Berk has written an article[7] on multimedia in the classroom which is cited in several texts[8] studied in this research. Google Scholar shows that his text has been cited at least 239 times in online publications. The focus of this article is on the use and effects of video in classrooms. This structure is present in other articles from the field of education studies. For example, Jones' and Cuthrell's[9] article on YouTube briefly explains the development of YouTube and then goes on to illustrate how YouTube could be used in the classroom. Other articles from the field of education studies are more specific. For example, an English teacher writes about how YouTube can be used to find adaptations of Shakespeare and another text studies the effects of classroom discussion about a video[10]. Most of the articles mentioned above are texts discussing ways to use online video in classrooms, or teachers describing how they use online video in classes. A few of the texts are quantitative studies on the effects of online video in class. The article on classroom discussion mentioned above is one example, another is a text discussing the acceptance of online video in higher education[11]. This text, again from authors from an education studies background, draws its results from a survey and a statistical analysis of this survey. The sociological articles mentioned are quantitative or they discuss online video as one part of a larger study on multimedia, thus online video is only briefly discussed[12]. Because of the small amount of literature on online video in classrooms, it is difficult to point out any significant authors or texts. Berk[13] stands out because he is cited often in articles related to online video or multimedia in education. His paper is an extensive article on using multimedia in classes. It discusses effects of using multimedia in class, talks about the different kinds of multimedia that can be used, and explains techniques for using video clips in classrooms. The method of this article is a literature review; Berk makes claims that he supports by citing scholarly works on the subject matter. It is clear that most of the texts written on this subject are from an education studies background. Within this field there are several varieties in method, such as a description of YouTube and how to use it in classrooms or a specific study on the effects of classroom discussion around online video. For example, the focus of this paper is on teachers and the classroom situation, but it is also grounded in theory. The empirical part of this research is based on a literature review and instead of an emphasis on quantitative methods, as is common the emphasis is on qualitative methods such as interviewing and observation. The questions of this research are not about survey results or tips on how to use online video in classes, but rather on the classroom dynamic and online video.

The method of this research is inspired by sociological perspectives that explicitly argue for a strong dynamic between a literature-based background and an empirical study[14]. These perspectives serve

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[7] Berk 2009.

[8] Fleck 2014.

[9] Jones, Cuthrell 2011.

[10] Desmet, Christy. "Teaching shakespeare with YouTube." *English Journal.* 2009: 65-70.

[11] Jung, Lee 2015.

[12] Schuck, Sandy, and Matthew Kearney. "Classroom-based use of two educational technologies: A sociocultural perspective." *Contemporary issues in technology and teacher education* 8.4 2008: 394-406. Miller, Michael V. "Integrating Online Multimedia into College Course and Classroom: With Application to the Social Sciences." *MERLOT Journal of Online Learning and Teaching* 5.2 2009: 395-423.

[13] Berk 2009.

[14] Morais, Ana M. "Basil Bernstein at the micro level of the classroom." *British Journal of Sociology of Education* 23.4 2002: 559-569.

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as inspiration only because the model and the concepts from which these perspectives are taken are not explicitly used in this research. The dynamic between theory, literature, and empirical study are what is important in this research, not the entire model or specific statements taken directly as guideline. Therefore, this research uses the views of the dynamic between empirical data and theory as inspiration and not borrowing directly from this method. A pair of specific articles are taken as direct inspiration for the qualitative methodology and its relationship with the theoretical element of this research. These articles will be explained further in the chapter in which the empirical study of this research will be described. The sociological inspiration for the methodology is a reworking of methodological concepts by sociological education researcher Basil Bernstein[15]. Bernstein's concepts were later reworked into a model that explicitly shows the relationship between different levels of theory and empirical research. Basil Bernstein inspired this model because it "rejects both the analysis of the empirical without an underlying theoretical basis and the use of the theory which does not allow for its transformation on the basis of the empirical."[16] The new model signifies the relationship between theory and empirical data allowing for interpretation of the data by theory and for testing the theory with empirical data. These perspectives are not unique but useful because of how explicitly they link the theory with the empirical along with the relationship between theoretical study and empirical study that is at the center of the methodology of this thesis.

A theoretical source of inspiration is Henry Jenkins' (et.al.) influential white paper on media literacy and participatory culture[17]. This paper advocates a new kind of media literacy in which new skills and perspectives concerning new media are crucial. In total, eleven core skills are listed in the text: 'play', 'performance', 'simulation', 'appropriation', 'multitasking', 'distributed cognition', 'collective intelligence', 'judgement', 'transmedia navigation', 'networking', and 'negotiation'. Some core skills listed in this text are highly relevant to teaching with online video. Being able to remix media content into something different is a core skill. This is clearly apparent in classrooms, because teachers embed videos in PowerPoint presentations and construct a different context around the video, thereby making the video fit the subject matter of that lesson. Distributed cognition, another core skill, is explained as interacting with tools that expand mental capacity. Using online video in class and using it as something that can be analyzed and imitated is a way to distribute cognition. Other core skills that are activated when using online video in classrooms are judgement, collective intelligence and transmedia navigation. Therefore, this research positions itself positively towards the theories of participatory culture and this new media literacy that resolves to cover the 'participation gap'. By taking steps to close the gap between research and practice and to create a deeper understanding of the classroom dynamic, this research supports the theories of more new media literacy.

Other issues discussed in the white paper are the participatory gap, the ethics challenge, and the transparency problem. The ethics challenge is a collection of problems connected to young people gaining increasingly more public voices and roles within communities. The transparency problem is about young people learning to see how media is being made and which messages are constructed and hidden within media. The participatory gap considers the unequal access to technological means of media production, skills involved in media production and involvement in online sites of creation, such as, for example, YouTube. This participatory gap is discussed in a later article that resists a complete switch to media literacy teaching from a standpoint that every student participates in online content creation. This is interesting issue could be useful as a starting point for a research into whether or not students are involved with online content creation. However, this research is on students watching online video in classroom, so these three problems mentioned above are not

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[15] Bernstein, Basil B. *Pedagogy, symbolic control, and identity: Theory, research, critique.* No. 4. Rowman & Littlefield, 2000.

[16] Morais, A.M. 2002.

[17] Jenkins, Henry, et al. *Confronting the challenges of participatory culture: Media education for the 21st century*. Mit Press, 2009.

relevant to these research, however interesting they may be for further research into new media literacies.

By understanding the classroom situation, new steps could be taken to create a media literacy program more suited to the current participatory culture and the new media dynamics. In Jenkins' influential book *Convergence Culture*[18], he writes a chapter on his idea of media literacy and how a *Harry Potter* fan site illustrates these theories. He describes how the website *The Daily Prophet* brings children and young adults from arond the world work together to create a large amount of new material. This illustrates the concepts, networking, appropriation and collective intelligence. Educators are astounded as to how students can spend so much energy into engaging with popular culture but not with their text books. Jenkins explains that students have a much more affective relationship with popular culture than with their school work. This participatory network gives young adults many more opportunities than traditional education to learn media literacies and to learn how to write and critique texts. Several insights in this work are relevant to this research, such as material that can connect to students better than traditional educational material and students being able to participate and generate their own content. Online video is sometimes said to have content that can connect better to students because it is a more modern medium with more modern content, including content made by students. This student generated content is highlighted in several articles studied in the literature study[19]. In a more recent book, *Spreadable Media: Creating Value and Meaning in a Networked Culture (Postmillennial Pop)*[20], Jenkins, Ford and Green, together with other authors, discuss the many different identities of YouTube in the context of examining audiences of new media. They elaborate on how different niches have different interests and how creators can play into this. For instance, vloggers (video bloggers, creating online video diaries that can be watched by anyone on, for example, YouTube) can become extremely popular and successful by tailoring their content to specific audiences. Within this context, the authors discuss the audience for educational content on YouTube. They describe that educators continually want to find new digital tools for the classroom. These tools can also be used to drive collaborative efforts among students such as finding online content for assignments. It is briefly described how using YouTube to find archived material is a learning activity by itself. The role of the student changes into the role of appraiser of online materials and the role of the teacher changes into helping the students find appropriate material. This way of using online video connects to the concept of appropriation mentioned in Jenkins' white paper.

Later articles that discuss new media literacy seem to agree with Jenkin's position in the white paper. An article by Kristen Bloom and Kelly Marie Johnson explores cross cultural education and online video and how students already participate in global online networks[21]. Networking, collective intelligence, and transmedia navigation are several core skills mentioned in the white paper that are in the foreground of this article. By working together with 'video-pals' and by creating their own videos, students are connecting to a greater network, pooling their knowledge and working with different media. Communication through new media and highlighting the differences in communications through video are important themes in these projects. Even students who resist these cross cultural exchanges can present opportunities to learn about media literacy, different cultures and new technologies. These students offer learning opportunities through overcoming the factors of resisting these exchanges, be it confusion, misunderstandings, or ignorance.
Hobbs and Jensen connect to the idea of embracing the opportunities offered by new participatory

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[18] Jenkins, Henry. *Convergence culture: Where old and new media collide*. NYU press, 2006. P. 178 - 185
[19] Desmet 2009.
[20] Jenkins, Henry, Sam Ford, and Joshua Green. *Spreadable media: Creating value and meaning in a networked culture.* NYU press, 2013. P. 102
[21] Bloom, Kristen, and Kelly Marie Johnston. "Digging into YouTube videos: Using media literacy and participatory culture to promote cross-cultural understanding." *Journal of Media Literacy Education* 2.2 2013: 3.

media reviews the past and present of media literacy and speculates about future possibilities[22]. In the paragraph on the future of media literacy, examples are discussed in which students learn through co-creation, collaboration, and networking. The text illustrates this with an example in which students integrate dramatic conventions with digital environments to learn about story creation. Students start conversations about identity, power in digital spaces and media literacy. In another example, students play a video game in which they play science reporters. The game is aimed at teaching students to be critical of science reporting and it shows another way in which co-creation, play and simulation, three concepts in Jenkins' (et.al.) white paper.

Two articles show the difficulties and slight skepticism of this new perspective on media literacy. Literat's article which explores how to measure media literacy notes that quantitative methods can be used. However, it states that, a qualitative component should help to create a more complete picture of the development of media literacies[23]. Testing skills through quantitative studies, is inherently difficult, the authors note, and therefore a qualitative study could complement a quantitative method for measuring media literacy. Furthermore, there is no clear baseline or end point for measuring media literacy. It cannot be clearly measured where media literacy education (either formal or informal) starts and when it ends. The study conducted in the article was to see if media exposure enhanced the core skills mentioned by Jenkins and if media literacy is measurable by breaking down a survey into those eleven factors. This was, in fact, possible for ten factors, which were significant subscales in the survey that made up the method used in this study. The survey did show that more media exposure correlates to higher levels of media literacy skills. In sum, the study was aimed at finding how to measure media literacy, and while measuring it with the skills mentioned in the white paper proved very useful, it remains difficult.

Another article[24] that mentions difficulties with new media literacies is an article focused on media literacy in the UK. This article questions some parts of Jenkin's concepts, for instance that not every student is an active participant in online activities, in fact, only a small percentage of internet users, creates content and collaborates with other users to create content. This digital divide needs to be addressed more, and is the reason that participatory culture is not relevant to everyone. The author of the article argues that 'media 1.0' (traditional media-education) gets taught alongside 'media 2.0' (a participatory culture with technology-savvy students) and that the limitations of 'media 2.0' get recognized and resolved. What is interesting is that this author does agree with the white paper in that both texts are recognizing the 'participatory gap' and the importance of closing it.

To make sense of this new media landscape with networks that anyone can access and participatory networks in which anyone can create, these concepts of the new media literacy (appropriation, distributed cognition, networking, collective intelligence, and transmedia navigation) are crucial for understanding multimedia use in the classroom. This theoretical framework of skills for a new media literacy will help to interpret the findings of this research and see where it fits into a broader perspective.

The method of this thesis consists of a strong dynamic between literature and empirical data. An examination of literature on online video in education serves to focus the empirical study and creates a basis for interpreting the data from the empirical study. In the literature study, it is important to recognize which aspects of online video use are emphasized by literature and to shape that information into interpretation tools. These conclusions from the literature study are shaped into interview questions. The interview questions are also inspired by a preliminary survey which was answered by over 40 teachers. The empirical data is analyzed with the findings from the literature

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[22] Hobbs, Renee, and Amy Jensen. "The past, present, and future of media literacy education." *Journal of Media Literacy Education* 1.1 2013: 1.

[23] Literat, Ioana. "Measuring New Media Literacies: Towards the Development of a Comprehensive Assessment Tool." *Journal of Media Literacy Education* 6.1 2014: 15-27.

[24] Buckingham, David. "Do We Really Need Media Education 2.0? Teaching Media in the Age of Participatory Culture." *New Media and Learning in the 21st Century*. Springer Singapore, 2015. 9-21.

study. This is to see if the perspectives on online video in classrooms are similar or different from the perspectives from the empirical data. The method of this research is derived from multiple sources. The structure of this research, using a literature review as basis for an empirical study and allowing empirical data and findings from literature to interact and transform each other, can also be recognized two different articles. The first article, written by May and Robinson, is on a statewide arts integration project in Utah, United States[25]. This article introduces the subject of arts integration and various models through a literature review. Their method also consists of a survey that was responded to by fifty respondents. The purpose of the survey was to research art teacher's perceptions on arts integration. By using several demographic questions, twelve Likert items (statements to which respondents could agree with points on a scale from 'disagree strongly' to 'agree strongly') and several open questions, they can draw conclusions about how art teachers view arts integration and its impact on teaching and students. Finally, the authors discuss the results of the survey and literature on the subject matter. This method is similar to how the empirical study and the literature review interact in this research. Literature is discussed, an empirical study and its results are described and then those results are analyzed by referring back to the literature review. Furthermore, the survey, its purposes, and the kind of questions asked in its text it are very similar to the questions asked in the survey in this research. Likewise, Likert items are the focus of the survey and researching the perceptions of teachers on a specific teaching practice is the purpose of this survey and the one in the article. However, the survey in the article is the entire method, whereas the survey in this research is a preliminary survey to establish expectations for interviews and observations.

Inspiration for the interviews and observations was taken from several different sources on qualitative research. The book, *Research Methods in Education*[26] stated several formal concerns of interviewing and observing. For instance, the book describes the type of interview that is done in this research as a 'guided interview'. This term means that the interview is according to pre-set guidelines and focus areas. These focus areas will be further detailed in the chapter explaining the empirical method. Because these focus areas guide the interview, some information might be omitted from the interview, simply because there is no question with regards to that information. This is why the interviews in this research are not completely closed, defined in the book as a 'open-ended standardized interview'. This type of interview is not subject to change during the interview whereas the 'guided interview' is merely guided by topics of interested and can change to ask more questions during the interview regarding information discussed by the interviewee. In this book as well, it is clear that the observation in this research can be defined as a participant observation in a naturalistic setting. The observer is a full participant because it is clear to the people in the observed setting who the observer is and what the goals of the observer are. Another article that discusses observation and the role of the observer is a literature study on observation and the role of the observer that appeared in a journal titled 'Library Trends[27]'. The role of the observer is more nuanced in this article but again it is clear that the role of the observer in this research is that as 'observer-as-participant'. The role of the researcher is still strongly research related but the observing become known to the participants. What is interesting is that it is different from complete participant and participant as observer in which the observer is already a member of the group that is being observed. The 'observer as participant' role that is being assumed in this research is the role of the outsider being known to the group but not being a part of the group. These sources have shaped the empirical method by providing a basis of definitions and boundaries of the data gathering methods that are being used. By being aware of this background, the method becomes more defined and more

[25] May, Brittany Nixon, and Nicole R. Robinson. "Arts Teachers' Perceptions and Attitudes on Arts Integration While Participating in a Statewide Arts Integration Initiative." *Journal of Music Teacher Education* 25.3 2016: 12-26.

[26] Cohen, Louis, Lawrence Manion, and Keith Morrison. *Research methods in education*. Routledge, 2013.

[27] Baker, Lynda. "Observation: A complex research method." *Library trends* 55.1 (2006): 171-189.

grounded in theory.

The expectations for this research are that the perspectives from the classroom situation and from the views of the teachers differ strongly with literature in some areas. It is expected that teachers discuss online video much more in terms of practicality while literature emphasizes content. Literature is expected to be less explicit and concrete when discussing the effects on learning abilities of online video. The teachers can fill in those gaps by describing specific situations in which they saw how students behaved towards online video. In short, theory will provide a solid basis for understanding the classroom situation. The empirical data will create a much more detailed understanding of the classroom situations. No major differences between theory and empirical study are expected apart from the ones mentioned above. Overlap between the two is expected.

The lay-out of this thesis from this point is as follows: the literature study, a detailed description of the empirical data gathering process, the empirical data summarized, the analysis of the empirical data with the conclusions from the literature study, and a conclusion.

Literature review along the three research themes; online video, integration, and enhancing learning abilities.

The introduction mentioned that literature on the subject of using online video in classrooms is scarce. However, this does not mean that conclusions from this literature can be cast aside. In fact, examining the literature is very useful to explore the different aspects of online video that are emphasized by the articles that have been written. Literature is studied in this chapter to gain an insight in the research done on the subject of online video in the classroom, to shape the empirical part of this research, and to use the insights from literature to help analyze the findings from the empirical study. This research landscape can be examined to come to new relevant questions. The themes that will structure this literature examination are: 'online video', 'integrating video' and 'enhancing learning abilities'. These themes are chosen because they can be seen in every text that was found while making this literature review. These themes will structure the method for empirical study and the analysis of the empirical data. Structuring the literature review according to these themes helps to compare conclusions from different articles and focuses this chapter on a few relevant issues instead of broadly summarizing texts. At the end of each paragraph, the findings of the literature examination are structured into aspects of the theme of that paragraph. These aspects, written down as bullet points, are used as interpreting tools in the chapter in which the empirical data is compared to the findings from the literature review.

Online video is a fairly new medium. YouTube was created in 2005, and it is visible in Snelson's literature review[28] that increasing amounts of scholarly literature were being written on the subject from 2008 onwards. It is fair to assume that only from 2008 online video started becoming a common tool in classrooms. Literature written on the subject of differences between online and offline video is almost exclusively focused on what benefits online video could have in class rather than placing a stronger emphasis on how online video is different in terms of sharing content and classroom dynamic. An excellent example of this is an article on Web 2.0 technologies and how to use those technologies as teaching tools[29]. Duffy uses a structure common in several articles on online video. Online video itself is explained along with features such as 'tags', 'flags', and 'channels'. The article further explains why and how online video should be used in classrooms. The text illustrates this by elaborating on how YouTube can present videos in which the daily lives of the creators of those videos is presented, which can help students who learn English as a second language with learning how English is spoken in ordinary settings. Techniques are listed for effectively using YouTube such as asking students questions after the video, turning the sound off so the teacher can explain during the video, and giving the students instructions to focus on a certain element in the video.
The texts studied and highlighted in the 'online video' paragraph in this research contain at least several of these elements, such as amateur created content, and the diversity of the videos available, that are present in Duffy's article and often follow the same structure. Even though they do not explain the classroom situation in-depth, they do give many clues to what to expect during an empirical study.

The theme 'integrating video' can already be found in the article mentioned above, because it discusses how video can be used in a lesson with classroom activities surrounding the video. Because these guidelines on how to use video with other lesson elements are so often present in texts about using online video in a classroom, it is shaped into a separate theme. This theme is also about the function of the video in the classroom. Is the video only there to support the teacher instruction and/or the readings or does it serve a different function? This theme focuses on the function of the

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[28] Snelson, 2011.
[29] Duffy, Peter. "Engaging the YouTube Google-eyed generation: Strategies for using Web 2.0 in teaching and learning." *The Electronic Journal of e-Learning* 6.2 2008: 119-130.

video in class, whether it is a supportive role or a more independent role, and it discusses on the classroom activities surrounding the video such as discussion, explanation, and introduction. Techniques and tips on how to use online video are often explicitly listed in texts but the role of the video is not always explicitly stated. In some texts, it is required to read between the lines. For example with Fleck's study about classroom discussion after students watched online video,[30] which makes clear that the online video serves as a vehicle for classroom discussion because the emphasis of this study is on classroom discussion and less on the video itself. The articles in this theme are more specific than those studied in the theme 'online video'. The previously mentioned article on classroom discussion is an example of this. Because of the more specific focus on classroom discussion and on the curriculum studied in Fleck's article, the article is useful for 'zooming in' on the activities in the classroom whereas in the articles in the 'online theme' the papers discuss the broader features of online video, both the features of the medium itself and how it is used in classrooms.

The theme 'enhanced learning' centers around online and offline video. It's focal point is the articles that explain in which ways video can enhance certain learning abilities such as attention, comprehension and concentration. Literature about online- as well as offline video is studied in the theme of 'enhancing learning abilities'. This theme studies the literature that explains in what ways video can enhance certain learning abilities such as attention, comprehension, and concentration. This research, and therefore most of the literature that is discussed, focuses on online video. Online video has unique qualities that will enhance learning abilities in different ways than that offline video could, as articles on the subject indicate. Emily Cruse's article[31] is part of somewhat older literature. It offers a literature review of many empirical studies done on how video can enhance learning abilities. This article offers a perspective on a tradition of empirical research, though literature about online video commonly does not have this large empirical perspective, because of how new scholarly literature on online video is.

The background of this older research comes from a study done by the Corporation of Public Broadcasting of over 50 years of research done on television and the effects it has on education. This study, along with similar studies, are the basis of the article used in this paper. The study of the Corporation of Public Broadcasting was done because, according to the 'No Child Left Behind' policy in the US, every educational initiative had to be supported by research.

Articles on online video and the effects it has on learning abilities often discuss these effects in a broader context. An example of this is a text by Ronald Alan Berk[32] and another example is Fleck's study on classroom discussion[33]. Both of them focus on the role of online video in the classroom. The way in which online video can enhance learning abilities is an element of painting the situation of how online video is used in the classroom. As mentioned before, the texts on online video do not have a large amount of empirical data, so the texts use a theoretical framework to discuss how online video could enhance learning abilities. Central to this discussion are theories such as Gardner's theory on multiple intelligences or Dale's 'Cone of Experience'

The eleven core skills for a new media literacy, proposed by Jenkins[34] will be related to the themes discussed in this literature study through a matrix. In this matrix, it will become apparent how the eleven core skills are similar or different from the three themes. This way the three themes will be integrated in the larger theoretical framework of new media literacy and media literacy connected to participatory culture. Several aspects of the eleven core skills appear in the literature within the

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[30] Fleck (et.al.) 2014.

[31] Cruse, Emily. (2009) "Using educational video in the classroom: Theory, research and practice." Library Video Company. Retrieved from: http://safarimontage.com/pdfs/training/UsingEducationalVideoInTheClassroom.pdf

[32] Berk 2009.

[33] Fleck (et.al.) 2014.

[34] Jenkins (et.al.) 2006

three themes. The matrix will show which core skills are present in which themes, thus clarifying how the eleven core skills and the three main themes are connected.

Online video
There are more similarities between texts about online video and older texts about offline video than might be expected. When comparing two texts, one from 1992 and one from 2011, they seemed remarkably similar, which is highlighted in these two passages:

> Video can present visual information that is difficult to convey in other ways.
> One of the appeals of video is that it provides a sense of 'being there'. Students can
> 'walk on the moon', or 'visit an erupting volcano' without ever leaving the classroom.
> A student who sees and hears the suffering of African famine victims will
> likely be more affected than one who reads simple textual information about it.[35]

This is almost identical to a part from a paper from 2011 titled "YouTube: Educational Potentials and Pitfalls"[36]:

> YouTube has also been used by university faculty to deliver their lectures
> to students (Haase, 2009) and by history teachers through the airing of
> video that captured historical events. Rather than just reading about events,
> students are actually able to witness events as they happened[37]

This seems to suggest that there is no fundamental difference between online and offline video with respect to the effects of the images on students. This is unlikely, and it will become clear that there are several important differences between online video and offline video mentioned in literature. Further analysis of scholarly literature will therefore mainly focus on other potential effects of online video that offline video lacks. The difference between the two needs to be found in literature. The online video part of this chapter examines what texts say about the nature of these differences.

There are some benefits of online video similar or identical to the benefits of using offline video. Both online video and offline video share the benefit of showing something instead of relying purely on oral or textual. These similarities are clear but there should be a focus on online video and its unique benefits nonetheless because it is a new medium which potential needs to be explored. Online video is a part of new media literacy, according to policymakers. Other texts mention that online video is different because it can be used to teach students media-literacy and help them gain new skills[38]. Twenty-first century skills are connected to using new media technologies in class, which some texts feel is very important. The content that online video offers can be created by fellow students or other amateurs. This non-traditional content offers new opportunities for students, according to Desmet[39].
The article "YouTube: Educational potentials and pitfalls" mentions why online video (specifically YouTube) offers unique features for teachers and students. These features include the content

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[35] Denning, David. "Video in theory and practice: Issues for classroom use and teacher video evaluation." *Victoria: InNATURE productions* (1992). P 1.
[36] Jones, Cuthrell 2011.
[37] Ibid. P.78
[38] Mullen, Wedwick 2008.
[39] Desmet. 2009.

created by peers (fellow students or teachers), the diversity and the large amount of content available, and the website's social network. The article argues that these features could offer teaching opportunities. For example, teachers could use comments to teach students how to communicate in a digital environment. The diversity of the content means that the content is not limited to the nationality and culture that the traditional educational content had, instead, it is global content which could be made by anyone. The content created by students, other teachers or other amateurs could offer different content in a more stimulating way. These unique features set online video apart from offline video and could impact the classroom dynamic.

Online video can function as a vehicle for new media literacy. It is mentioned in multiple articles that it is important that teachers teach media literacy to students by using online video[40]. Media literacy means that students have to be taught how to navigate media and how to interact with it. This could mean how they select the appropriate content or how they approach new media such as online video. The viewpoint that students need to taught to use new media is illustrated by Rebecca Mullen, an author who is a teacher using YouTube:

"To be successful in the world, students must learn to manipulate various forms of new media with a high level of comfort and skill, and school must become a place in which students can acquire the necessary skills for technological success. It is time to begin taking steps to close the digital divide."[41]

At the end of June 2015, the Dutch ministry of Education issued a letter to parliament. They discussed the '*Manifest Recht op Mediawijsheid'[42]* ('Media Literacy White Paper). The white paper lists the fundamental ten rights for children and young adults regarding media. Media literacy is one of these rights. The inspiration for the white paper was a research commissioned by the Royal Dutch Academy of Sciences (KNAW)[43] because it advised to improve digital literacy in Dutch schools. Teachers and students need to do more with new and digital media is the main argument of this white paper. The white paper also argues for more use of online resources instead of older offline materials.

In an article by Christy Desmet on YouTube and Shakespeare[44] the use of online video in classrooms is explained in more detail. It examines how YouTube offers content unique to online video and how amateur content could be used as an educational tool. The author, an English teacher, explains how she uses YouTube on a regular basis. There she finds content unique to online video, such as Shakespeare adaptations made with Legos, Teenage Mutant Ninja Turtle action figures, and with clips from other movies. The availability of amateur material and, especially, material created by students is a unique feature of online video and it is something that she enjoys to use. The Shakespeare adaptations can inspire students to make their own unique Shakespeare material. This allows for a unique engagement with the subject matter.

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[40] Siegle, D. (2009). Literacy in the 21st century: The fourth r-video recording. Gifted
Child Today, 32(2), 14–19.
NEA Today. 2008. The participation gap: A conversation with media
expert and MIT professor Henry Jenkins. http://www.nea.org/home/15468.htm (retrieved 29-03-2016)
Jones, Cuthrell 2011. P. 75
[41] Mullen Wedwick. 2008. P 69
[42] Dekker, Sander "Manifest Recht op Mediawijsheid" *Ministerie van Onderwijs, Cultuur en Wetenschap*, Den Haag. 2015.
[43] Koninklijke Nederlandse Academie van Wetenschappen "digitale geletterdheid in het voortgezet onderwijs" *Koninklijke Nederlandse Academie van Wetenschappen* 2013
https://www.knaw.nl/nl/actueel/publicaties/digitale-geletterdheid-in-het-voortgezet-onderwijs retrieved: 18-4-16
[44] Desmet 2009.

Online video shows several similarities with offline video because they can both show examples of artworks or historical events in class. However, literature emphasizes the differences between the two in regards to content. Online video offers a larger amount of content and it is not only made by professional creators but also by peers such as students or teachers. This is seen in the paper on Shakespeare and YouTube where the diverse and the peer generated content are shown to inspire students. However, questions remain as to the practical differences between online and offline video since this was not discussed in the texts on this subject. Furthermore, the empirical study in this paper aims to discover whether the emphasis on content present in literature is also present in classrooms. This leads to the following aspects;

Online (content)
- The diverse content
- The peer-generated content
- A better connection to students

Online (practical)
- The large amount of videos
- The easy availability of videos
- The format of short clips

Integrating video

Literature often discusses which role video plays in classrooms and what kind of activities are structured around the video. This theme encapsulates several articles that elaborate on this and shape expectations for the empirical study. They also provide tools with which to analyze the empirical study. Previous studies on online video show several different functions of online video. Mullen and Wedwick[45] describe how teachers use online video spontaneously, to illustrate a point they are explaining. A classroom situation is described in which a teacher shows a clip from a television show that students watched when they were younger. She shows this clip to illustrate the concept of nostalgia. This shows how video can be used to make students comprehend subject matter or concepts better. The video does not explain something by itself, it is merely a tool to support the teacher explanation. Fleck[46] describes a psychology course in which every lesson starts with an introductory video related to a chapter in the course handbook. In the study, all of the videos used by the teachers during the study are listed and next to the video titles are the discussion questions. This is different from the situation in the previous text. The teacher selected the videos appropriate for the textbook chapter from several pre-selected videos by a teacher assistant. Videos are inserted carefully in this course as opposed to the video being selected by the teacher during the lesson. Students were asked questions to discuss these videos and the corresponding themes in the handbook. Online video is used in these classes as a tool to introduce new chapters and to get students engaged with the subject. It is also meant to enhance discussion about the course material. In this situation, online video has a supporting function to start discussion, to introduce new subject matter, and to open the lesson.

In an article by Curtis J. Bonk on new educational tools, including online video, a study is done in which students are encouraged to find and share videos that are related to the subject matter of that lesson. In this study[47], the author describes how students can find videos for subject matter such as behaviorism, cognitive theory, and artificial intelligence. He mentions videos that can bring concepts to life. For example, he describes a video clip from the television show 'The Office' in which one character gives another character candy when he does something the other likes. This was used to

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[45] Mullen, Wedwick 2008.

[46] Fleck, (et.al.) 2014.

[47] Bonk, Curtis J. "YouTube anchors and enders: The use of shared online video content as a macrocontext for learning." *American Educational Research Association (AERA)(annual meeting), New York*. 2008. P.5.

illustrate concepts of behaviorism. In this way, online video is being used to illustrate concepts and to start classroom discussion about the subject material. The author states that using YouTube is best for opening and/or ending a lesson. The concepts used for this are 'anchoring' and 'ending'. Online video can anchor the instruction and end the lesson effectively. The function of YouTube videos, according to in this article, is to "augment or illuminate the weekly readings" [48]. This supports the role of the video as a tool for illustrating teacher instruction and for opening lessons, introducing new subject matter and starting discussion. Online video is not discussed as a tool for instruction itself, but rather as a support for instruction.

It is clear in these articles that the main function of online video online video's main function is to support the lesson. This does not mean that online video has a small role during the lesson. Because of the many different supporting roles online video can assume (opening a lesson, ending a lesson, illustrating teacher instruction), online video can have a large role during the lesson. The classroom activities structured around online video are making online video even more important during the lesson. Activities such as discussion, student-teacher questions, and other interactive activities embed the video deeper into the lesson. Video changes from a break in the lesson to an integral part of the lesson and the course curriculum.

An introduction to the video, classroom discussion after the video, and other interactive activities surrounding the video are discussed in different ways in literature. An article by Fleck[49] is about classroom discussion and how it can benefit student learning abilities. The article supports the idea that classroom discussion can help students to engage more with the material, promote collaborative reasoning and idea sharing, and overall contribute to a deeper comprehension and attention. This paper argues that classroom discussion around online video is very important and can greatly increase the effectiveness of using online video in class. It also describes a very structured way of using discussions, with set questions and discussion topics to start up discussions. Michael Miller[50] details the different activities surrounding the video is describes a sociology course in which online video is integrated into the course curriculum and into the assignments. An excerpt from the syllabus shows how students have to watch one or several online videos in order to complete video assignments. The assignments contain questions that connect the videos to the concepts the students are taught in class. These questions are about elements of the video itself and about elements of society that are connected with the subject matter of the videos. This article shows how online video can be surrounded with activities and assignments, not only during the lesson but also during homework. This literature explains different ways in which activities, such as assignments or classroom discussion can be structured around online video. Activities are structured and connect the video to concepts from the textbook and to the teacher instruction. Online video becomes much more important to the lesson and the curriculum with these added activities.

A paper by Ronald Berk[51] dealing with many aspects of online video and multimedia use in classrooms discusses the benefits of using video in classroom. As many papers do, it offers tips and techniques for teachers using online video in classrooms. These techniques are listed as a kind of step by step guide of using online video in the classroom. Many of these points mentioned in this list are present in similar papers explaining how to use online video appropriately.

    1. Pick a particular clip to provide the content or illustrate a concept or principle
    (Note: If you want students to view the entire movie, assign that viewing outside of

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[48] Ibid.

[49] Fleck (et.al.) 2014.

[50] Miller, Michael V. "Integrating Online Multimedia into College Course and Classroom: With Application to the Social Sciences." *MERLOT Journal of Online Learning and Teaching* 5.2 2009: 395-423.

[51] Berk. 2009.

class.);
2. Prepare specific guidelines for students or discussion questions so they have directions on what to see, hear, and look for. What's the point of the clip? Make it clear to the students;
3. Introduce the video briefly to reinforce purpose;
4. Play the clip;
5. Stop the clip at any scene to highlight a point or replay clip for a specific in-class exercise;
6. Set a time for reflection on what was scene;
7. Assign an active learning activity to interact on specific questions, issues, or concepts in clip; and
8. Structure a discussion around those questions in small and/or large group format.[52]

Elements such as classroom activities that are mentioned in articles previously mentioned are present within this list. The selection of the video, the guidelines for the students and the active learning activities are all discussed by literature on using online video in classrooms. It is clear that online video is not regarded in literature as a tool to distract or amuse students, but as an educational tool that is deeply embedded in the lessons and in the curriculum. Online video may have a supporting role for illuminating the weekly readings, to start up discussions or to introduce new subject matter, but it is also integrated into the lesson and important to other elements of the lesson. Online video is dependent on the other elements of the lesson and of the curriculum such as teacher instruction or the textbooks but it also enhances these elements and therefore has a large impact on the other elements of the lesson.

These findings shapes expectations for the empirical study. Literature describes the integration of online video as structured and involving many interactive activities. The questions for the empirical study will therefore be about these activities and whether or not teachers structure these activities around online video, in which degree and in what other ways the video is integrated in the lesson and in the curriculum. The importance of these activities and the effects of them can help to guide the empirical data. That is why some of the aspects discussed in literature will be highlighted and used for analysis of the empirical data.

These aspects are as follows:
- Video being used for illustration or examples.
- How teacher explanation is related to the video.
- How homework is connected to the video.
- How context is structured around the video.
- How discussion is structured around the video.

Enhancing learning abilities
Texts about offline and online video both discuss the benefits of using video in class[53]. They argue that using video in class enhances learning in a general sense. Certain learning abilities such as attention, concentration, and memory are said to be improved by using video in classrooms. Ronald Berk summarizes the learning value of video clips in the classroom in his article[54] on possible outcomes of using multimedia in class. He lists twenty potential outcomes of using video in class. Some of these potential outcomes of using online video are "grab student's attention", "focus

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[52] Berk 2009.
[53] Jones, Cuthrell 2011.
Denning 1992.
[54] Berk, 2009. P.2.

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student's concentration" and "generate interest in class". The large themes that visibly stand out in this list are comprehension, attention, and motivation. These three aspects of enhancing learning abilities are prominent in other texts that discuss the effects of using online video in classrooms which will be discussed an examined in this theme.

Online video can increase students' comprehension, attention and motivation, according to several different articles. According to Berk, the use of video in class activates more parts of the brain. This way, students with other than the linguistic intelligence are reached as well. Berk claims that the use of video can be a means to implement Gardner's theory of multiple intelligences. By citing these theories, he explains how online video can enhance students' learning abilities. However, Berk does not offer insights from empirical research. Fleck has studied classroom discussion combined with watching YouTube videos. The article signaled the existence of a link between discussion and increased comprehension and attentiveness. He explained this link through theory, citing Gardner and other theories about learning with multimedia. According to these studies, multimedia can increase attention and stimulate the development of new skills. According to studies cited by Fleck, video stimulates the short term memory because it demands more attention. The memory of the video is not immediately erased but put into long term memory[55]. Video demands more attention than other forms of instruction. Videos are more easy to remember from long-term memory. Several papers argue, mostly by citing research on learning abilities and multimedia, that using online vide can enhance student's learning abilities. These papers are all on the potential outcomes of using online video, but studying the research already done on the outcomes of using video is a valuable step in understanding what has been written about this.

A study by Emily Cruse that reviews research on fifty years of research on video in education sums up six benefits of video found in this research.

- [Video] Reinforces reading and lecture material
- Aids in the development of a common base of knowledge among students
- Enhances student comprehension and discussion
- Provides greater accommodation of diverse learning styles
- Increases student motivation and enthusiasm
- Promotes teacher effectiveness (CPB, 2004)[56]

This paper also mentions Gardner's theory of multiple intelligences and other theories and concepts about learning with different 'channels' and theories on affective learning. Articles on online video also mention these theories, in that aspect, Cruse's article is not different. However, the empirical focus makes this paper distinctive from the texts mentioned previously. Studies are discussed that show the impact of watching educational television as a child. For example, the article describes one study that researched the impact of watching *Sesame Street*:

> Among preschoolers, heavy viewers of Sesame Street showed significantly greater growth in a variety of academic skills and in school readiness. These effects have long-term positive benefits for students, as shown by a "recontact" study that found middle and high school students who had watched Sesame Street and other educational TV as preschoolers had

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[55] Fleck, Beckmann et al. " 2014: 23.
[56] Cruse 2009.

higher grades and showed higher academic self-esteem that peers who had not watched educational television."[57]

Cruse mentions many studies that show increased levels of student comprehension, engagement and other enhanced learning abilities as effects of watching educational video. The conclusion from her paper is that it is clear in the research of fifty years of studies on video and education that video does affect student behavior and student learning abilities. Areas such as attention, motivation and comprehension are improving with the use of video. This corresponds to the conclusions from articles on the outcomes of using online video in classrooms, as they describe increased attention, comprehension and motivation as well. These articles refer to the same theoretical concepts and come to similar conclusions. Using video enhances student learning abilities. This emphasis on the positive effects of using online video sets the tone for the empirical study. Because of how positive literature is towards online video being able to enhance learning abilities, it is to be expected that teachers are likely to share these views. The question is if teachers do share these views and if their opinions on this add a certain nuance to the perspective on this potential of online video.

The themes derived from the scholarly literature discussed above, are used to analyze the data gathered through interviews. In these interviews teachers have been asked whether they think using video in class can enhance learning abilities. Another question is how they see these enhanced abilities manifested in student behavior. This literature review serves as guideline for interpreting the data gathered through interviews and observations. The findings from this paragraph have therefore been summarized in these bullet points, to facilitate comparing information from the literature examination with the empirical data. The bullet points are aspects that will be highlighted if they appear in the empirical data. For instance, in this paragraph, it was clear in literature that video increases engagement with the subject matter. If this appears in the empirical data, this will be important, therefore this is a bullet point in the list. It shapes the findings from the literature study into a tool for analyzing the empirical data. The guidelines to interpret the empirical data focus on situations in which these enhanced learning abilities are visible.

- Increased engagement with subject matter
- Increased student attention
- More questions from students
- Students seem more interested, according to teacher
- Teacher mentions learning through different channels
- Teacher mentions visual learning
- Students seem more stimulated

Core skills
The eleven core skills discussed by Jenkins and colleagues in their white paper[58] are present in the three main themes of this research: online, integration and enhancing learning abilities. The matrix shown below is used to show which core skills are present in which themes. This way, it is clear how the theoretical framework of the eleven core skills and new media literacy are connected to the structure of this research.

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[57] Cruse 2009. P.8
[58] Jenkins (et.al) 2006.

	Online	Integration	Enhancing learning abilities
Play			
Performance			
Simulation			
Appropriation	X	X	
Multitasking		X	
Distributed cognition		X	X
Collective intelligence	X	X	X
Judgement		X	
Transmedia navigation	X	X	
Networking	X		
Negotiation	X		

Appropriation is discussed in the online theme because it is about re-using digital content and applying it to a new context. In literature, online video is described as being especially useful for this practice. For example, one article describes using Shakespeare adaptations from YouTube to engage students more with Shakespeare. The Shakespeare adaptations are taken from their context of parody to a new educational content. This shows how appropriation works in classrooms[59]. Appropriation, shaping the video with a different context, is also seen in the theme of integration, because classroom activities such as assignments and discussions around the video change the context of the video from a video on a website to a video as a supporting tool in the classroom. Jenkins' white paper describes the core skill of multitasking as being able to use both digital tools and non-digital tools at the same time. Considering that many classroom activities combine online video with teacher instruction, student questions, or classroom discussion, this core skill is connected to integration.

Distributed cognition is explained as interacting with digital tools meaningfully that expand mental capacities such as increased attention, comprehension and concentration. This is illustrated in the enhancing learning abilities theme, because that theme discusses how online video use can enhance learning abilities such as attention and motivation. Interacting meaningfully with these tools is discussed in the integration theme as well because this theme also discusses in which ways online video can be used in classrooms. In the theme, online video is used as a supporting tool for assigned reading, instruction and classroom discussion. That is why this core skill can be seen in both these themes.

Collective intelligence is illustrated in all themes. Online video is by default a tool that promotes collective intelligence. By accessing, interacting with, and sharing content from all over the world, users are a part of a collective intelligence. By using online video, teachers are tapping into this vast pool of knowledge. Classroom discussion and assignments through which students have to interact with video are instances in which collective intelligence is created as well. By sharing their individual viewpoints of the video, students are contributing to a shared viewpoint and a collective intelligence. This interaction with a collective intelligence can contribute to enhanced learning abilities, as described in an article that studies the impact of classroom discussion on online video[60]. Judgement is visible in the integration theme, because selecting the right content is described as important when using online video in class[61]. Transmedia navigation is also part of selecting the right content,

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[59] Desmet 2009.
[60] Fleck (et.al) 2014.
[61] Berk 2009.

therefore it is found in the integration theme. It is present in the online theme as well because using online video often means using different websites, different channels, and content coming from different sources such as movie- and television clips. Therefore transmedia navigation is associated with the online theme.

Networking, the act of searching and disseminating information, is seen in both the online theme and the integration theme. Selecting content and embedding it in a lesson is an important act of integrating a video into a lesson. Networking can be seen in the online theme because online content needs creators who network with other creators and source material. The diversity of content is accessible because of the network of creators. Using this content means using these networks to find the content that is needed. This is how the networking core skill is seen in the online theme.

Negotiation means considering and respecting perspectives from different places and different cultures. Because the global nature and the diversity of online content is described in the online theme, this core skill is present in this theme.

Play, performance, and simulation are not found in the three main themes because these core skills pertain to more interactive uses of digital tools such as playing video games. Interactivity with online video is limited to classroom activities. This does not include interactive uses of the digital tools itself such as editing it, commenting on it, or making new online videos. Therefore, these skills do not appear in the literature studied and are not relevant to this research. Hobbs and Jensen's article[62] focuses on possible future directions for media literacy education and a case study is mentioned in which the play, performance, and simulation skills are clear. In these case studies, students discover how scientific information is put into science magazines. This teaches students to be more critical of science journalism, by letting them play, perform a role and simulate a situation.

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[62] Hobbs, Jensen 2013.

The Empirical Method
In the literature review, the findings were structured along three main themes. These themes, 'online video', integration', and 'enhancing learning abilities' form the basis for the interview questions and for the lesson observations. The literature and empirical data comparison is structured along the same themes. This chapter will describe the empirical study; the preliminary survey and its results, the interview questions and the methods that served to structure the method of this empirical study.

The survey
The preliminary empirical data was collected through a survey consisting of 12-14 questions. The number of questions depended on whether the respondent indicated whether they used online video or not. There were seven multiple choice questions, five questions with answers on a Likert scale, and two open questions. These questions were based on the literature discussed in the literature review such as the articles on the different functions of online video and the integration of online video into a course curriculum, as well as quantitative studies that showed the popularity of YouTube and online video. The survey was made to assess whether that YouTube was actually a popular website among teachers and to establish expectations for the rest of the empirical study. Inspiration for the structure of the survey was taken from an article that also researches art teachers's perceptions by using a survey with Likert items[63]. This survey was distributed through a mailing list[64], two Linkedin groups[65] that are both focused on arts education and both very active, and through emailing 13 teachers with a link to the survey. In the period of 3 months, over 40 respondents filled in the survey. There were no demographic questions included in the survey, because the anonymity would encourage respondents to fill in the questions.

The survey started with a series of factual questions, aimed at making an inventory of the time spent on video use in class and the duration of these videos. The answers generated a general overview of what to expect when interviewing. These are expectations of, for example, the kind of websites that can be expected to be seen in classrooms or what the length of the videos are. For example, YouTube appears to be a popular website for online video among teachers because every respondent's answer mentioned YouTube when asked which websites they use. These questions and their answers are not listed below because they are either open or semi-open questions, meaning that there are many different answers and because they are not all relevant. Furthermore, respondents had the option with some questions to not only answer through checkboxes but also through open answers, thus several questions have answers that are too long to properly work into this chapter.

The second half of the survey consisted of several Likert items. The Likert scale went from 1 (disagree strongly) to 5 (agree strongly). The goal of these items was to determine what the respondents thought was the function of video in class. Therefore, the statements were about different roles of video. As visible in the figure below, several items were reacted to strongly by the respondents, such as the second and the fourth statements. Respondents seem to use video because it visually stimulates students and most of the respondents use video to show examples of art, music and film. Respondents also disagreed with using video as a source of entertainment and for using video to insert a 'break' into the lesson for the teacher. Therefore it is clear that respondents seem to consider online video as a functional tool for classrooms to stimulate students visually and to show examples, but not as a source of relaxation or amusement. Conclusions from these results were used to shape the focus areas of the empirical study.

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[63] May, Robinson 2016.
[64] list-ckv1@digischool.nl
[65] 'Netwerk Cultuureducatie & Cultuurparticipatie' 5831 members on 17-7-2016
'Cultuurplein.nl' 2060 members on 17-7-2016

Statement	1 [66]	2	3	4	5
'I use online video to amuse the students for a while'	**35%**	**40%**	**14%**	**8%**	**3 %**
'I use online video because it stimulates the students visually'	**0 %**	**3 %**	**8%**	**40%**	**50%**
'I show online video in class because it can explain the material better than me'	**7%**	**10%**	**35%**	**31%**	**17%**
'I use online video to show examples like artworks, music, film etc.'	**0**	**3 %**	**8%**	**12%**	**77%**
'I use online video to create a 'break' in the lesson for the teacher'	**70%**	**15%**	**10%**	**3 %**	**2 %**

These focus areas were structured around the same themes as the literature examination, to facilitate comparison between empirical data and findings from the literature study and to center this research along one overarching structure.

Within the theme 'online' the focus area for interviews and observations is the teacher's perspective on the differences between online- and offline video. Literature emphasized differences between online- and offline video that were based on the unique content of online video. Online video was said to offer more diverse content than offline video. Online video can be made by anyone in the world, therefore it can offer content from different countries, professional creators, and non-professional creators such as students, teacher or other peers. This peer-generated content is highlighted by several texts[67], stating that it inspires students and that it is an important aspect of online video. However, the question is whether these views on content are shared by teachers and if these aspects such as the diversity in content and student-generated content are visible in classrooms. This is an important focus area in interviews and observations.

Several different articles[68] discussed online video as a supporting tool in classrooms. Video, according to these texts, can help to start discussion, introduce new subject matter, show examples, and augment weekly readings. These are all situations in which video is only supporting another element of the lesson. Video is not described as a tool for explanation by itself, but something that can lift traditional elements of a lesson to another level. The focus for the empirical study is to see if this supporting role of video is seen in class. How activities such as classroom discussion and questions between teacher and student are structured around the video is another important element of this focus area.

These activities are described by several articles[69] as being crucial to using online video and are connected to the syllabus or to specific moments in the lesson. It is important to see if and how these activities are structured in classrooms.

Another focus area examines if the claims that are supported in literature about video enhancing student's learning abilities are present in the views of teachers. Because literature does not discuss how these improved learning abilities are detected in student behavior, there is also a focus on this area. Literature is more likely to concentrate on theories on multi-channel learning[70] and other

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[66] N=42

[67] Desmet 2009.
Jones, Cuthrell 2011.

[68] Bonk 2008. P.5.
Miller 2009.

[69]Ibid.
Berk 2009.

[70] Cruse 2009.

concepts that connect video to student's paying more attention and being more concentrated in class.

It is important to pay attention to how teachers discuss whether or not video can enhance learning abilities. This is because teachers might talk about the same theories cited in several articles, which would mean that literature and empirical data are very similar. The change in student behavior visible in observation or mentioned interviews is especially important, because this could be indicative of improved learning abilities.

Reaching out to teachers for observation and interviews.
In the survey, teachers were asked if they were interested in cooperating with the empirical part of the research. In addition, 13 teachers were personally emailed. Three teachers replied to these emails and I visited one of these teachers. The explanation for this is most likely a lack of time on the teachers' part. The emails were sent several months before the end of the school year meaning students and teachers were dealing with final exams. Furthermore, teachers were not paid to do this, which might resulted in their reluctance to reply and to cooperate in the study. The selection criteria for teachers were that they were teaching classes with online video, that they were art teachers (the subjects Beeldende Vorming, Kunst, Kunst Algemeen and CKV), and that they were teaching at a Dutch secondary school. In the following paragraph, the individual teachers and their background are introduced.

Teacher 1 is a teacher on a school for a lower level in Dutch high schools (VMBO), The Willem van Oranje College in Wijk en Aalburg, a small town in the north of Brabant. She mainly teaches drawing and she teaches the first three years of those levels. The school is in a rural area with students coming from about 40 primary schools. In 2015 it was recorded that it had 619 students[71]. The school attracts students mostly for its vocational education in electronics, carpeting and car repair. The class that was observed was a first year class starting a new drawing project. The project was about drawing a tree with an abstract background consisting of colored squares. This was linked to Mondriaan, because he started making figurative drawings of trees to abstract work with colored squares. Video was used both as an illustrative tool for theory, for example, showing how Mondriaan went from a figurative to an abstract artist as well as an instruction tool on how to make something.
Teacher 2 teaches drawing as well as CKV (art theory) to HAVO and VWO level students. In the lesson she did not use online video but did show an online blog and also integrated online tools into the project the students were working on. In the interview she showed an iBook (a digital, interactive textbook on an IPad) that the art teachers of that school put together, which had integrated video. The school is located almost outside of Nijmegen, close to an industrial area. 1060 students attended in 2015 and sixty percent of them studied at VWO level[72].
Teacher 3 teaches predominantly HAVO classes and teaches a mixture of practical and theoretical lessons. He often uses videos in his classes and knows the effects that this has. In his lesson he showed that he integrated the videos with the rest of the lesson material. The interview with teacher 4 was over the phone due to difficulties getting to that school. The teacher uses online tools and used sites that are up and coming in education like Pinterest. He is convinced video can improve for student learning and he is very enthusiastic about using online video. Teacher 3 and teacher 4 both teach at the same school, which is located in Ridderkerk in the province of South Holland. The school was attended by 1674 students in 2015 and most of these students studied at VMBO level (around 70 percent)[73]. The school offers VMBO and HAVO levels for the lower classes (up to the third year)

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[71] Information retrieved from (https://www.scholenopdekaart.nl/Middelbare-scholen/1362/1085/Willem-van-Oranje-College---locatie-Wijk-en-Aalburg/Aantal-leerlingen) at 17-7-2016
[72] Information retrieved from (https://www.scholenopdekaart.nl/Middelbare-scholen/2027/1085/Dominicus-College/Aantal-leerlingen) at 17-7-2016
[73] Information retrieved from (https://www.scholenopdekaart.nl/Middelbare-scholen/607/1085/Farel-College/Aantal-leerlingen) at 17-7-2016

and VWO for all years.

When interviewing these teachers, there was a focus on what kind of videos they were using and in what context. For example, whether they used instructional videos or videos that illustrated something from theory? Furthermore, changes in student behavior when watching video was something that stood out when observing the classes. For example, in the class of the first teacher, the students often talked during the teacher explanation, but when a video was used, they became silent. In the class of the third teacher, students asked more questions during a video in which Jackson Pollock was working. These were questions such as 'Is that really that artist?' or 'Why is he painting like that?'.

Structuring the empirical study
Two papers inspired the empirical methodology of this research. The first paper is a qualitative study on classroom environments supporting creativity. The researchers use a qualitative empirical method. A literature study is presented before the data gathering and its results are discussed. Interviews and classroom observations were used to collect their data, along with an analysis of the course syllabus. They describe their method as follows:

> This study was conducted in a naturalistic setting where the following qualitative methods were employed as data collection methods: document review of the course syllabus, instructor interview, six student interviews, and classroom observations. The syllabus was examined with the assumption that it provides the student with the instructor's intentions and directions for the course. This data provided information on student-teacher relationships, methods of assessment, communication of this assessment, creative processes taught, and students' responses to these processes. Observations and the syllabus provided information useful in devising questions for the interviews.[74]

This method is similar to the method used in this research, but there are some differences. In the empirical study in this research, students were not interviewed and the course syllabus was not reviewed. What is similar between the study cited and this research is the structure. A literature study was done along four themes that are visible in the discussion of the empirical results as well. Therefore, this method lends itself to this research because of the similarities in structure.
What that method lacks, is an actual classroom description. Because observations will be a part of this research, a method that describes the classroom situation would be a useful addition to this research. A different paper uses classroom description. It is a description of a feminist-themed day in an art-education class[75]. The article is written by the teacher of said class and uses a method that focuses on four themes. These four themes get discussed by combining a theoretical perspective and examples from classroom situations. The author wants to answer what happens to these four themes (voice, authority, mastery and positionality) over the course of the lessons. She asks a question in the theme of 'voice' : 'who has the most important and most heard voice'? and tries to discuss that question through literature. This shapes what she could expect in her own class. Then she goes on to describe her own classroom situation.

Both these papers lack an element that is present in this empirical research. The first paper lacks a classroom description and the second paper lacks a formal description of the method. These

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[74] Cole, Darnell G., Heather L. Sugioka, and Lisa C. Yamagata-Lynch. "Supportive classroom environments for creativity in higher education."*Journal of Creative Behavior* 33.4 1999 277-293. P. 287.
[75] Garber, Elizabeth. "Teaching about gender issues in the art education classroom: Myra Sadker Day." *Studies in Art Education* 45.1 2003: 56-72.

methods combined are the basis for the method in this research. This is a qualitative study with interviews and observations in a naturalistic setting for the participants. I was a participant because I was visible to the people I observed and teachers explained what I was doing in their classroom to the students. Teachers introduced me to the class and explained to the students that I was there to observe their classroom. In the class of teacher 1, the students interacted with me and asked me questions ranging from asking about the research I was doing to whether or not I was playing video games while I was observing, because I was making notes on my laptop. The themes from the literature study guide the interpretation of the interview data. This leads back to the method mentioned in the introduction. This method is the model by Morais that "rejects both the analysis of the empirical without an underlying theoretical basis and the use of the theory which does not allow for its transformation on the basis of the empirical."[76]

The empirical will be guided by theory and the theory will be tested by the results of the observations and interviews.

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[76] Morais, Neves. 2002.

Empirical data summary

The examination of literature and the preliminary survey formed the basis of the approach for studying the interview data. Codes were used that could highlight the similarities or differences between the empirical data and the conclusions from the literature study. Furthermore, there was a focus on finding similarities between the different interviews, to see if there was an emphasis on certain practices or opinions of the teachers.

The coding categories were structured along the three overarching themes present in this research: The first theme considers the influence of the fact that the videos used are available online. As we have seen above, this does not imply that all aspects are different. For instance, both offline- and online video can make subject matter 'come to life' for students. However, in many different aspects, online video and offline video are different. Literature emphasized differences related to the unique content of online video, such as the diversity in the content, the peer-generated content and interactive features of online video.

The second theme considers what role online video serves in the lesson and how classroom activities such as discussion and questions are structured around the video. Literature suggests that online video serves a supporting role, to start discussion, to introduce new subject matter and to illustrate weekly readings[77]. In the third theme, the impact of online video on student's learning abilities is examined. Several texts studied support the idea that using online video affects learning abilities such as attention, comprehension, and memory because of concepts such as Gardner's multiple intelligences theory.

Several codes within these categories were changed throughout the coding process. Some codes were discarded because they were irrelevant. Other codes were added because interesting data was visible in the transcripts that did not fit the initial set of codes.

Online

Literature suggests that the differences between online video and offline video are differences in content. Online video can offer content offered by students and from other non-traditional sources. The interactivity of online video is discussed as another benefit in literature. Policy papers, along with some articles, point out that using online video is important in teaching media literacy to students.

At first glance, many of the teachers' answers to questions about online video seem very similar. They agree on how easy online video is when asked about the differences between online and offline video. The teachers talk most about examples to show how easy working with online video is. The interviewees use a couple of aspects when they explain the practical benefits of online video. Sharing a video is important to teachers. Sharing videos and PowerPoint presentations on the internet is something that almost every teacher mentions. One teacher uses an iBook, a digital handbook that students can take home on their iPads. This way, she can upload videos to every student's iPad. When explaining this repeatedly emphasizes how great and easy she thinks this is. The large amount of videos available is mentioned often by the teachers. It is simple for teachers to find any kind of material that they want. Teachers enjoy being able to find any kind of video on any subject. Teachers use a wide variety of videos, from videos on perspective in Chinese artworks to videos showing how to draw a tree. Therefore, the availability of a diverse amount of videos is important to them.

The format of short clips is something that is seen as valuable by the teachers. According to them, students are very quickly distracted and cannot watch a full documentary or a TV-show. Preparing the lesson is simpler when a teacher can find a clip from a movie on the internet instead of selecting that clip from a dvd.

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[77] Berk 2009.
Bonk 2008.

It can be concluded that aspects of online video that teachers highlight are practical aspects such as sharing material online, the large amount of videos available, and the format of short clips. This practical dimension is important to teachers, because they frequently mention how easy using online video is.

Teachers seem to use YouTube the most. This was evident from the preliminary survey, the interview data and from observations. During the observations, the only website I have seen being used was YouTube. The reasons for this are similar to the reasons why teachers prefer online video. YouTube has the largest database, which means any kind of video can be found there. YouTube is linked to Google, which means that finding a video is not difficult. On YouTube, not only experts can make educational videos but also students, teachers and other 'peers'. Most teachers that were interviewed do not like to use content that is not created by experts. They like to use YouTube channels with content produced by museums or other official institutions. If teachers use content generated by students it is often to show an example of a project the students are working on. Some teachers let their students make YouTube videos for assignments and then let them share these videos, but they do not show educational videos made by students in class. Some teachers do use videos with young people in them, but these videos are produced by professionals such as museums. An emphasis on the practical benefits of online video is evident in the way the interviewees talk about online video. The difference between online and offline video to them is how much easier online video is and how new aspects of online video such as sharing and the large amount of content have changed the way they use video. Even though teachers generally prefer content made by what they see as 'professionals' such as official channels of museums, they do show videos with students in them or videos made by students. Teachers are beginning to discover content that could connect more with students. The videos are still produced by professionals but it is also more attractive to students. It is interesting to see that teachers are moving more into the direction of non-traditional educational content.

The emphasis on the practical dimension of online video must not be underrated. This emphasis sets the tone of the interviews and thus it must be seen as an important part of how teachers think about online video.

Integration

Literature supports the idea that online video is a supporting tool in classrooms. Online video is used to enhance assigned reading, start discussions and introduce new lessons[78]. Discussion in class after a video is important and Fleck[79] suggests that it can benefit aspects such as students' attention and comprehension.

Using online video as illustration or as an example is the function of online video in the interviews that is discussed the most. Teachers like to use videos of artworks, like theatre, dance, film, and even music performances the most. Instructional videos of how to make something are popular as well. Apart from watching instructional videos in class, students also use these instructional videos individually when working on projects. Teachers talk about how, in the past, they showed every student individually how a certain technique works. Now they can simply present a video and every student can see the technique clearly. This saves time, effort and frustration on both the teachers' and the students' part.

How videos are connected to homework differs from teacher to teacher. If a school uses iPads, students can watch videos during class and at home. Most teachers do not often use videos for assignments at home. Sometimes students have to find videos online but these are not always shown

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[78] Berk 2009.
Bonk 2008.
[79] Fleck (et.al.). 2014.

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in class. In some classes, students have to do assignments in which they have to make online videos themselves.

The teachers use online video with PowerPoint, embedding the videos with a link in a slide. Stills of the video can be shown on a slide along with text explaining some parts of the video. It depends on the type of video and the situation if explanation about the video is placed before, during, or after the video. An introduction before the video is common, but sometimes teachers do not say too much to preserve some kind of curiosity or surprise. Often the teacher turns the sound of the video off, or the video selected has no sound. This way, the teacher can explain the video while it is playing. This also leaves room for students to ask questions during the video. Teachers remark that the visual element of the video is the most important aspect of video and that they like to do most of the explaining themselves.

Discussion after the video is not common. Discussion is connected to the art theory lessons and especially to assignments in which students have to analyze specific artworks like dance, theatre and film. Video is then used to analyze that specific art form or to test the students. They test the students by, for example, showing them two clips of theatre. One clip is from realist theatre, the other from expressionist theatre. The students have to say what aspects of these clips makes that they are either realist or expressionist.

The role of video in classrooms is to be a visual supporting tool. Video is important in class because it can show things no other medium can. Things such as clips of theatre, film, dance or how the artist works. Because of this emphasis on the visual, teachers often explain parts of the video while it is playing. Discussion and analysis of videos happen in art theory lessons when it is again visible that the video serves as tool to enhance analysis or discussion. Videos that explain things like a teacher would are not talked about at all in the interviews.

Enhancing learning abilities
In the existing literature, authors agreed that using video in class enhanced students' learning abilities[80]. One text goes back to summarize years of empirical study on this subject[81]. Elements that are mentioned to get enhanced by video are student attentiveness, comprehension and engagement with the material. Gardner's multiple intelligences and learning through multiple 'channels' are examples of many concepts and theories that explain how video enhances learning.
It is important to focus on if teachers also feel as if theories like those mentioned above play a role in how and why they use videos in class.

There is no clear consensus on how video enhances learning but most teachers do think video has positive learning benefits. Video can enhance learning because it adds an extra visual dimension to subject matter. Combining video with teacher explanation means that the student interacts with the subject matter through multiple channels. Imitating an instructional video is a practical way for students to learn, according to the interview data. They can learn skills and techniques by watching how other people do it. This is a popular practice among teachers and students. Teachers like to show instructional videos in class to provide the students with an example on how a certain technique is done instead of demonstrating the technique themselves to individual students. Furthermore, in schools where students can use iPads during classes, they are seen searching for this type of video individually, to help them work on the project that they are working on in the classroom. Learning new skills through imitation of instructional videos is a common practice, according to the interviewed teachers.

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[80] Fleck (et.al.) 2014.
[81] Cruse 2009.

27

Not every video is effective in enhancing learning abilities. Teachers are therefore hesitant to be very positive about the enhancing effects of video because they feel as if videos first need to fit certain criteria. Videos have to be short, compact, clear, and visually interesting. Teachers also show that they select the material carefully, and that these videos have to come from sources that seem good enough. Most teachers only use videos from museums, clips from television shows, or videos made by artists. Some teachers feel as if video is not effective at enhancing learning abilities because it is a small part of the lesson. Video could not replace a lesson, it will always be a supporting tool.

The effects of using video are seen in many different ways. Some teachers can see that students understand video very quickly. One teacher calls this an 'aha-erlebnis'. Another aspect of this is that students ask relatively fewer questions online video is used to show an art technique. Students can work better independently and teachers get fewer questions. Memory seems to improve with video because the teachers mention often that video 'sticks' more in the memories of students. They say that they only have to describe a small part of the video before the students can completely recall it. Concentration and discussion are visibly improving, according to the teachers. They see that students are paying more attention to the videos and engaging more with the material. The medium of online video is something that students understand because it is something that is part of their 'world'. The connection with the material is therefore much better.

All of the interviewed teachers see using online video as something that can give a lesson added value. This value can only be assigned to videos that fit certain criteria, according to some teachers. Other teachers do connect to the theories about videos enhancing learning but add their own experiences to it. The most important aspects of this are how teachers can see in class what video can do. These thoughts about how video can improve learning are coming from reality and not just from literature. That makes these opinions very valuable. Learning through imitation, for example is something that was not present in the literature while it is an important learning ability, according to the teachers. This data offers new and important insights into how the effects of video are detected in class.

Data analysis

The information gained in literature study was guided by several themes and questions. These questions and themes serve to focus this research on a few areas. The main question is how video functions in classrooms. Subquestions to this main question are what properties the video has and how online video has changed the classroom dynamic compared to offline video. Other questions are how teachers use strategies to effectively use these videos in class and how student behavior changes when online video is used. The three main themes were based on these questions and especially on the scholarly debate found in the literature study. These themes were also used to build interview questions and focus areas for the empirical study. This is why the data from the empirical study can also be summarized and analyzed along these same themes. These themes will be used in this chapter to interpret the results from the empirical study. The structure of this chapter will be according to the three main themes: online, integration and enhancing learning abilities. The themes are aspects of literature that were emphasized in the analyzed texts. These themes will be compared to the emphasis of the teachers during the interviews and the observations. The goal of this chapter is to test the theory that was already written with the reality of the teachers who were interviewed.

Online

Improving media literacy is emphasized on multiple levels. In literature, several articles conclude that online media should be used more in classrooms, because it familiarizes students with new technology.[82] Media literacy is practiced in schools by teaching students the constructed messages in different media. 21st century skills and media literacy are often connected. According to this mindset, students should be prepared for a future with more media and more technology. Therefore, teachers need to teach students how to interpret the messages in these media and how to work with new technology. Dutch policymakers argue for this kind of media literacy lessons in schools. In the white paper mentioned in the literature examination[83], it is stated that students need to have access to education that teaches them how to use new media. Teachers and students should become more adept at using online sources and there should be more online sources than offline material, according to policymakers.

Improving media literacy was not mentioned by the interviewed teachers as a reason for using online video. However, teachers are enthusiastically using many different online sources and continue to look for new opportunities in new technologies and websites. They use apps, blogs, and social media sites such as Pinterest along with online video and digital tools in their classrooms. However, media literacy and the importance of teaching students how to use new media is not talked about explicitly. Teachers do select videos that fit certain criteria that are important to them. One of these criteria is that the video is made by creators who are seen as experts by the teachers. Authority is important to teachers, because they like to use material that is made by museums, clips from television shows or other official sources. The teachers are implicitly defining what is appropriate content and what is not by commonly selecting to show content made by sources seen as official. This way, the teachers teach media-literacy by implicitly creating a boundary between appropriate and inappropriate content. Literature and policy papers[84] are emphasizing the importance of using online video to teach media literacy. In classes, media literacy is not one of the motivations to use online video in classrooms. Practical aspects of online video, such as the ability to share content online, the large amount of video, and the accessibility of large online video databases, offer enough reasons for teachers to motivate them to use online tools. This could be the reason why concepts such as media literacy and 21st century skills are only relevant on a theoretical level and why they are not mentioned by teachers in interviews.

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[82] Mullen, Wedwick 2008.
[83] Dekker. 2015
[84] Ibid.

Two core skills from the white paper by Jenkins[85] and his colleagues that are seen here are transmedia navigation and networking. Networking and transmedia navigation are important media literacy skills, being able to find material and disseminate valuable sources from different (digital media). However, being able to use transmedia navigation and networking to faster navigate a wealth of potentially valuable material is something that is mentioned by teachers as an important and valuable difference between online and offline video.

A divide is seen between the results from the literature review and the empirical data. Literature emphasizes the unique content of online video and the empirical data emphasizes the practical aspects. Literature suggests that online video is different from offline video because it offers unique content. This was highlighted in the online theme in the literature study. The aspects that were striking in literature and were adapted into tools to interpret the empirical data were 'the diverse content', 'the peer-generated content', and 'a better connection to students'. Online content is unique because it can be made by peers, such as students or other teachers. This peer-generated content has the possibility of connecting to students more and engaging them more with the subject matter. Literature also mentions that the interactivity of online video offers a different dimension to online video. Other texts mention that the content of online video benefits students and teachers, with little regard for the practical benefits of online video.

This is different in the interview data. The practical benefits are discussed more than the content of online video. Another set of aspects of the online theme was focused on the practical aspects of online video. These aspects were derived from literature or from what was expected in the empirical study. These aspects were the large amount of videos available, the easy availability of these videos and the format of short clips. These aspects were found in the empirical data as well because teachers enjoy the amount of videos available, the speed and ease in which they can find videos, the short length of the videos, and the possibility to share the material with students over the internet. They recall many anecdotes of situations which are now made easier with online video. They talk about how preparing a lesson is easier now that they do not have to find the clips they want to show on a dvd but they can just find the clip on the internet. Another situation is that, during crafts lessons, teachers do not have to show every student a certain technique in person but they can just show them a video on a large screen in the front of the class.

These situations and the emphasis on the practical dimension of online video is what sets the interview data apart from literature. This divide between literature and empirical data is something that shows a gap in research on online video and arts education, specifically, the lack of qualitative studies on classroom situations. This lack means that there is little literature on the priorities of a teacher which were found in the interview data but not in the literature review. This perspective is important, for literature and even more so for policy papers.

Integration

Literature, the preliminary survey, and the opinions of the teachers all seem to agree on the function of video in the lesson. An emphasis on the supporting role of the video was discovered during the literature study. In the texts, several situations were described where videos were tools to stimulate discussion or to illustrate the teacher's explanation[86]. Literature does not describe situations in which the video explains subject matter as a teacher would. Instead, video introduces a new subject of enhances the weekly readings. The aspects highlighted in the literature study were about the function of the video, the connection to other curriculum parts and how context, teacher explanation, and discussion in class were structured with online video. Teachers describe the function of video in the same way. They explain that video is a visual tool for them, and often the video does not contain spoken words. This allows teachers to explain the video to the students while

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[85] Jenkins (et.al.). 2006.
[86] Miller. 2009.

it is playing and this allows students to ask questions about the video. Teachers describe using video for showing clips of dance, theatre, artists at work, and clips from movies. Video is often used as an instructional tool as well. During lessons in which students can work on their projects, videos are shown in which techniques are demonstrated. The teacher does not have to demonstrate these techniques himself and in the video it is often shown in much more detail. In these situations, video is a supporting tool, but in more ways than literature describes.

The interview data adds nuance to the conclusions from literature regarding classroom discussion connected to online video. Literature suggests that discussion after a video is an important part of integrating a video in the lesson[87]. The interview data points out that discussion is valuable but not something that is connected to every video. According to the teachers interviewed, whether or not discussion happens depends on the type of video and the type of lesson. Discussion is used in art theory classes, in which a clip of dance, theatre of film is shown and students have to answer questions about that clip. Teachers describe how they analyze these clips with the students, testing their knowledge on the subject matter in the video. Discussion is not present in other lessons such as lessons where the students are working on their projects, or when the teacher explains the video while the video is playing. It depends on what the function of the video is, if discussion is important to the teachers or not. This does not disprove literature, but rather adds nuance to it. The literature review discovered that discussion is a valuable activity connected to online video in classrooms. The empirical data added to this by showing that discussion is not always a part of the video and that it depends on the video and the type of lesson.

The core skills present in literature are also found in empirical data. Appropriation of the video, a core skill about shaping the video to a different context is seen in the interview data, as the video is described as surrounded by activities such as discussion or assignments that contextualize the video in a new way. Furthermore, other skills such as transmedia navigation or networking are also recognized. Transmedia navigation is seen because teachers embed the video into other forms of presentation such as PowerPoint and networking is recognized because students sometimes have to do assignments in which they have to find videos.

Enhancing learning abilities
In the literature study it was clear that the texts supported the idea that using video as an educational tool enhances the learning abilities of students. Students seemed to be more attentive, and other aspects like memory and engagement with the subject matter were increased. Several authors[88] connected this to theories such as Gardner's about multi-channel learning. Because there was a large emphasis on these enhancing effects of video, it was an important part of the interviews. The highlighted aspects seen in the literature study, such as increased student attention, motivation, and engagement, focus the interpretation of the interview data. This focus is on student behavior connected to the effects of using online video in class and on how teachers talk about this. The emphasis in the interpretation of the empirical data is on if the teachers connect to the concepts mentioned in theory.
When interviewing teachers, not every teacher thought that video enhances students' learning abilities. Some teachers who were convinced that video does stimulate students more think that this happens in different ways than literature describes it. For example, imitation is mentioned in the interviews as an important learning tool. Students often imitate instructional videos showing certain techniques while working on their own projects. According to teachers, this inspires students and they learn much more effectively through these videos. This is a way in which video can enhance learning that is not mentioned by literature.

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[87] Fleck (et. al.) 2014.
[88] Berk 2009.
 Cruse 2009.

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Not all teachers are convinced about the enhancing effects of video. Several teachers think that it should be clear that not every video is valuable for a lesson. Videos have to fit certain criteria. The videos have to made by experts and they have to be short, compact and visually interesting. Teachers emphasize the fact that online video is only a part of the lesson. Thus, the effects that using online video brings with it are not always important to them. This sentiment that the video needs to meet certain criteria is seen in literature but the careful attitude towards the positive effects of video is not.

The medium of online video and its features such as the short length of the videos and engaging visual elements are important to teachers. This is why transmedia navigation is a core skill found in the empirical data, but not in the literature study. Transmedia navigation describes how using different media is important, something that teachers describe as well. Teachers often discussed how using video on its own does not always enhances learning abilities, but using different media is an effective way of engaging students. Teachers use different kinds of media that appeal to students such as engaging online video and this way they connect with the core skill of transmedia navigation.

Literature lacks qualitative studies on how the enhancing effects of using video are visible in classrooms. The empirical data shows information that has not been seen yet in studies examined in the literature study. Teachers describe situations where it is seen that video enhances learning abilities of students. In several descriptions, video seems to affect student attention. This is seen by teachers when students engage more with the subject matter while a video is playing. For example, they ask questions and make remarks about the video. It also seems to teachers that video can explain things more clearly than textual or oral explanation. Teachers describe situations in which students have a eureka-experience when watching the video and students ask less for the explanation to be repeated by the teacher. Teachers describe that video 'sticks' better with students, meaning that students can recall videos much quicker than they can remember traditional explanation. Extensive teacher descriptions like these are not common in literature. Teacher descriptions like these were not present among the texts examined in this research. The approach that is often seen in literature with regard to the subject of video is an approach based on theory. This is seen in the literature study where many articles cite Gardner's theory of multi-channel learning. None of these articles studied in the literature review contain classroom descriptions in which changed student behavior is illustrated. This could be indicative of a lack of qualitative studies on the effects of using online video and perhaps a lack of qualitative studies on online video in the classroom in general.

Conclusion

The importance of doing a qualitative study on the use of online video in art classes was explained in the introduction. To gain a better understanding of the classroom dynamic, a study guided by a literature review as well as by empirical data gathered through interviews and classroom observations is logical. This is why this study was centered around theory and empirical data. A literature study examined the literature and shaped it into tools to examine the classroom situation. This empirical part of this study was formed into a set of arguments that could enhance and transform the information from theory. By combining literature and insights from examining the classroom situation, new perspectives were formed of how online video is being used in art classes.

The literature examination chapter highlighted what aspects of online video in the classroom are emphasized. The three themes ('online', 'integration', and 'enhancing learning abilities') were central in this chapter. In the first theme, it was visible in literature that the differences between online and offline video were mostly differences in content. The content of online video was argued to be more diverse, more interactive, and more able to connect to students. Content generated by students or peers was mentioned specifically, for its ability to inspire students better than traditional educational video material. The ability to aid with teaching media literacy to students was also mentioned by literature as an important aspect of online video[89]. According to Dutch policymakers[90], teachers have to be proficient with new digital tools. Teachers have to teach students how to handle new technologies and how to select the appropriate content.

In the second theme, literature emphasized the supporting function of the video in the lesson. Several texts[91] described situations in which online video served to illustrate or enhance the weekly readings or to introduce new subject matter. Interactive activities were often connected to watching a video, such as analyzing the video, answering homework questions about the video, and a classroom discussion after the video. Fleck[92] argued that this classroom discussion connected to the use of online video could enhance learning abilities of students.

Literature supported claims about video enhancing student's learning abilities such as attention, concentration, comprehension and memories. Several articles[93] cited theories about multi-channel learning, multiple intelligences, and long-term memory. However, these articles discussed these effects of video by mentioning theories such as Gardner's multiple intelligence theories. Another approach found in these articles was to discuss qualitative studies done on online video and the effects of it on learning abilities.

These findings from literature led to the focus of the empirical study. It was important to look at what kind of videos teachers used and why. The focus was on discovering if teachers were actively participating in teaching media literacy and if they used online video for this, as was mentioned in the literature study. Furthermore, the empirical study looked what kind of differences between online- and offline video teachers would find important; the content differences of the practical differences.

In the second theme, the empirical study's goal was to find out how teachers use video in class and what kind of function the video has. During the observations it was important to see if there was classroom discussion and what kind of activities and explanation happened before, during, or after the video.

One of the most interesting parts of the empirical study was to see if students behaved differently when online video was used. During the interviews, teachers were asked if they thought online video

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[89] Mullen Wedwick. 2008. P 69
[90] Dekker. 2015.
[91] Bonk. 2008.
Miller. 2009.
[92] Fleck (et.al.) 2014.
[93] Berk. 2009. Cruse. 2009.

enhanced student's learning abilities and if this was visible in class.

A preliminary survey was used to get a picture of teacher's opinions. This information was used to guide the survey. For example, a question in the survey was on which websites were used mostly by teachers. The website that was mentioned by all respondents was YouTube. Literature mentions YouTube as being valuable because of the content made by students and other peers. This is why a question was made in the empirical study on whether or not the teacher used YouTube and if YouTube was used because it had this unique content.

Four interviews and three observations were done, with teachers from three different schools, from three different levels within Dutch high schools (VMBO, HAVO and VWO). The data from these interviews was selected with codes that emerged from the literature study and codes that emerged organically from observing the emphasis within the interview data. These findings were summarized in the data summary chapter.

A few aspects of the theme online video that were mentioned by teachers were practical aspects such as sharing material with students, the large amount of video material available, and the format of short clips. When the teachers talk about these aspects they frequently note how easy using online video is. Many anecdotes by teachers support this importance of the practical dimension of online video. Examples are anecdotes of teachers using a digital, iPad based, handbook with videos embedded in it or a teacher refusing to use his own dvd of a movie he wants to use in class, because he wants to use short clips of the movie from YouTube instead.

In the integration theme, teachers mention that online video is a tool to support the rest of the lesson. To them, video is valuable because it can show things that can usually not be conveyed orally or textually. Online video can be used to show dance, theatre or clips from movies. Another important use is instructional videos that show a certain artistic technique. This kind of video is used in art classes where students have to make their own projects and learn art techniques. Teachers often use PowerPoint presentations in their lessons and embed videos in the presentation slides. This way they can present the video with context present in their slides. Often the video is introduced by teachers and often there is an explanation by the teacher of the video while the video is playing. Most teachers prefer to use videos with little to no spoken dialogue. As mentioned before, the visual element of the videos is important to them, therefore they do not use videos that contain much explanation. Class discussion is important to several teachers but not all of them. Class discussion after a video often happens in theory lessons, with teachers asking students questions about what they saw in the video. One teacher mentions that he uses video sometimes to test students. He describes showing clips of two theatre styles and after the clips, the students have to describe the elements they saw and how they can identify the different theatre styles from the elements in the video.

Not all teachers agreed with the statement that online video can enhance students' learning abilities. Some teachers were skeptical, they said that online video can be valuable in class and can stimulate students but only if it fit certain criteria. Videos have to be short, compact and visually compelling for them to stimulate students. Teachers did all see changes of student behavior in class. Video material was remembered more easily by students and students were visibly more concentrated while they were watching video in class. Teachers recalled anecdotes not only about students watching videos in class but also about students making videos, using videos individually and about videos embedded in exams. This shows that even though some teachers are more skeptical than others, they do detect that online videos changes student behavior.

This data was compared to the conclusions from the literature study. Within the theme 'online' there was a large difference visible between literature and empirical data. Literature emphasized content as being the biggest difference between online- and offline video. The empirical data showed that teachers are using online video rather than offline video because of the many practical benefits. This practical dimension was not found in literature. In the integration theme, literature and empirical

data overlapped. Discussion was not as important to teachers as it was in literature but both support the position of the supporting role of video in classes. In this theme, empirical data adds more nuance to literature. Literature argues that video is a supporting tool by describing how it supports activities such as classroom discussion and the opening of a lesson. However, the empirical study adds more details to this by showing that the interviewed teachers use video mostly for its visual element and to show art forms like dance and theatre, or to show an art technique. This relationship between literature and empirical data is similar in the enhancing learning abilities theme. Teachers mostly agree with literature that mentions how online video enhances learning abilities but they add nuance to this. The teachers stress that not all videos are likely to enhance learning abilities and for videos to do this, they have to fit certain criteria. The empirical data is very valuable because the stories from the teachers show how the classroom dynamic changes with the use of online video and how student behavior changes. They describe situations in which it is evident that online video enhances learning abilities.

There are some differences between literature and the results from the empirical study, but mostly the relationship between them is that the empirical data adds nuance and detail to literature. Teachers agree with literature on several aspects, but their descriptions and viewpoints add another valuable dimension to the perspective on online video use in art classes.

The introduction stated that the goal of this thesis is to gain an insight into online video in classrooms supported both by literature and empirical study. The literature review and empirical study showed a detailed, yet theoretically grounded, image of the classroom by using the empirical data to add nuance and detail to the literature. The empirical study emphasized the importance of the practical benefits of online video for teachers. This practical dimension of online video was not found in literature. This was a significant difference between literature and empirical data, and thus could be a basis for future studies. Video is shown to have a supporting role in literature as well as in the empirical data. The empirical data adds more detail to this image by showing how video is used in classrooms exactly and when and how the teacher provides explanation. This is even more so when the empirical data shows the details and the visibility in class of how video affects student's learning abilities. The descriptions and stories from the teachers about this show that the empirical dimension is a valuable dimension to the literature-empirical study relationship.

The valuable information provided by the empirical study that was not found in the literature review illustrates the need for more qualitative studies on this subject matter. This could be on many different aspects of using online video in art classes. It could be with testing videos in classrooms, setting up a series of lessons using different videos and studying the differences in student behavior per video. The practical dimension is not described well in literature, therefore more of the practical dimension could be studied further. Further study into classroom discussion with online video and other activities surrounding the use of video would be relevant and valuable. Because the qualitative dimension of this literature landscape is very small, qualitative studies into many different aspects would all be good contributions to better understanding online video in classrooms. The literature studied offered an insight into the research done on the subject matter, but it was also clear that there was very little research and that more research into more specific aspects of using online video in classrooms would lift the current academic debate on this subject matter to a new level. For example, more studies on teacher practices when using online video in the classroom could have set different expectations for studying the classroom situation in the empirical study. Another aspect of the scholarly literature on the subject is the lack of operationalization of concepts. Especially in regard to Jenkin's theoretical framework of the participatory gap, new media literacy and the eleven core skills mentioned in the white paper. In the literature study, many of these core skills were found in the three themes that structured this research and these skills can also be seen in the results from the empirical study. For example, transmedia navigation is seen in the empirical data because teachers mention using PowerPoint with online video, making use of several different media (text, pictures, and video) to teach, therefore this is an example of transmedia navigation. To clarify which

core skills are present both in the literature review as well as in the empirical study, the matrix shown with regards to the literature study is updated with marks indicating which core skills are illustrated in the empirical study. The red marks indicate the literature study, the blue marks the empirical study. Because the interview questions and observation focus areas are also structured along the three main themes, these themes are relevant for the matrix when using it to examine the empirical data.

	Online	Integration	Enhancing learning abilities
Play			
Performance			
Simulation			
Appropriation	X X	X X	
Multitasking	X	X X	
Distributed cognition		X	XX
Collective intelligence	X	X X	XX
Judgement	X	X X	
Transmedia navigation	X X	X X	X
Networking	XX	X	
Negotiation	X		

What is clear in this matrix is that the skills found in the themes in the literature study overlap with in which themes the skills are seen in the empirical data. However, there are some differences. It is clear that the skills visible in the online theme in the literature study are more abstract, and are more related to content such as negotiation (the way video can show different cultures and different ways of thinking). Judgement is seen in the empirical data because teachers discuss how they can select content and judge content more easily with online video than with, for example, dvd's. Students can multitask, according to teachers, by working on their project and watching a tutorial video on their devices or on a large screen in classrooms at the same time. This is not mentioned in the literature. Networking is found in the theme of integration in the empirical data because teachers mention student assignments in which they have to find videos on the internet (networking) Transmedia navigation is present in the empirical data because teachers discuss how online video can stimulate students because the medium connects more to them.

Most of these core skills can be seen in this way in many different elements of both literature and empirical data, which shows that they are either very relevant or not specific enough that they can be detected very easily. Jenkins' core skills have to be operationalized, and have to become connected to the classroom situation in order for them to be less vague. These core skills are too abstract to identify changes in the classroom situation without a connection to research done on a classroom level.

Opportunities for further research is evident. A study could be done in which Jenkins' core skills guide a media literacy curriculum, to see if these skills improve. Another study would be a qualitative study, following a group of students participating in a media literacy course and study if their proficiency of the core skills improve. This would improve the perception of the core skills and how they can be detected in classrooms.

Looking back at this research, some elements could be improved. Finding classes to visit and teachers to interview was difficult due to time constraints and asking them to make time for me when there was nothing to reward them for this. Information from more observations and more interviews could make the findings from the empirical study more valuable. For the writing of this thesis, it would

have been helpful if more literature, and especially more qualitative were available on this subject. This means that there is gap to fill in the literature landscape on the subject of online video use. Future studies should focus more on classroom descriptions and teacher behavior to discover how online video is being used in classrooms.

This thesis is a small step in the direction of a comprehensive understanding of online video in the art class and in classrooms in general. For researching these kinds of situations, more qualitative studies need to be done. As mentioned in the introduction, many different actors in the education field could benefit from a better understanding of online video in art classes. Teachers could learn from other teachers on how to embed videos in their lessons or on what kind of videos to use. Museums and other institutions could make videos that are tailored better for classroom situations. This could happen once it is better understood how online video impacts the classroom situation. This thesis has shown that the insights from a qualitative study on the classroom situation can provide fascinating new insights. Let us hope these are just some of the many new insights gained in the future.

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Appendixes:

Interview Questions
Interview transcripts:
Ms Henriëtte Bouman, Ms Anne van den Bosch, Mr Jos Crezee, and Mr Freek Bahlman.

Interview Questions

General questions

What kind of classes do you teach?

What levels do you teach?

How long have you been teaching?

General questions about the use of online video

How often do you use online video in the classroom?

Which websites do you commonly use?

Are there specific channels, institutions, or creators whose material you especially like to use?

How long are these videos usually?

In what language do you show these videos?

Questions about integrating the videos in the lesson and the curriculum

Do the videos connect to other parts of the curriculum such as weekly readings or homework assignments?

Are the videos meant to explain subject matter?

How do you structure classroom activities with the videos? Do you introduce the video, or do you indicate certain areas for students to focus on? Do you discuss the video after the students watched it?

Questions about the differences between online video and offline video.

Do you use YouTube more than other websites, and, if you do, why?

Do you like using online video better than offline video such as dvd's or VHS tapes?

Do you think online video connects better to students?

Do you use material that isn't made by professional creators but by students or teachers?

Questions about how online video enhances learning abilities

Do you think that students learn more effectively through the use of online video?

In which ways do you use video to increase enhancing effects of online video?

Do you see how student behavior changes because of the use of video?

Interview Ms Henriëtte Bouman
Recorded on 20-4-2016 at the Willem van Oranje school, Wijk en Aalburg.

I emailed her the standard questions about what kind classes she teaches because of the time. All of the answers and questions are translated from Dutch. This interview took about 20 minutes. The entire interview is recorded in written notes and half of it is recorded on my phone (because I forgot to record the first half) Therefore, what follows is a summary from memory and notes from the first half of the interview, and then a written transcript of the recording in Dutch, because the interview was in Dutch.

What classes do you teach?
She indicated that she teaches the type of classes in Dutch High Schools that are focused on practical jobs, like engineering and building and don't lean towards future education at colleges or universities. These are sometimes regarded as the lowest classes. She also indicates that she only teaches the first three years of those classes.

How long do you teach?
She has been teaching for eight years.

How often do you use online videos for your lessons?
She said that she uses online videos around 50% of all the lessons.
There were certain moments when she used online video. Often she uses it as a visual tool to explain a technique or how the finished result of the student's projects is going to look like. She uses those videos then at the beginning of an assignment. What I saw in the beginning of the lesson was that she couples students' assignments with artists or art movements and uses videos to show some art-works.

She uses YouTube primarily, mostly because she knows her way around the website and because of the amount of material YouTube can offer. She usually doesn't pick from a specific channel or person on the website but she does mention Arttube as a channel that she uses. She mentions a specific example from when she used a video before a class excursion to museum. That video was on Arttube and was from the museum itself. She also uses 'Teleblik' because the school has a subscription to it, but she doesn't like the childish nature of some videos, but she thinks that Teleblik is dated about art and culture.

The length of the videos has a maximum of around 6 minutes. I noted then that the videos she used in class didn't have any sound or any spoken words and she explained that listening is not the priority when watching videos. It's about the visual example.

I asked her about if online video is connected to the rest of the curriculum. The students do most of their work in class and get assignments for the next lesson so there is not a syllabus or a guideline for students to see assignments or assigned reading/watching.
Sometimes the students get an assignment to find video's about a subject but even though the teacher reviews these, they do not get used in class.

As for how the videos are connected to the rest of the lesson, the word that the teacher uses to describe this relation is 'supporting' meaning that the video supports the lesson and is not that important to the lesson than what the teacher explains.

Because the survey results show that teachers think that using videos stimulates students visually and also because existing research mentions this a lot, I asked the teacher what she things about

that. She said that, yes, students are visually focused and pay more attention to visual stimulation in the shape of online videos. Although there is another side to that, according to the teacher and that is that students often imitate examples they see in the videos at the level of their own artistic projects in class.

The teacher always offers context for a video, either explaining what the video is about before- or during the video.

B is the teacher, S the interviewer.

B: Dat het niet alleen een los filmpje is, maar dat we het ook context proberen te geven. En voor mij is Mondriaan heel bekend maar in de klas staken maar twee leerlingen hun vingen op. Vincent van Gogh kennen meer mensen het, maar bij Mondriaan denk ik, meer bekend, maar zijn er toch maar weinig mensen die het kennen. Daarom laat ik het ook zien, dat is een stukje herhaling.

S: Wat denkt u dat de functie van de video is voor de les, een tweede leraar of dat het iets is dat een visueel voorbeeld geeft.

B: Een beeld verteld meer dan duizend woorden, dan is het kunst om de goeie beelden te zoeken, maar het geeft zoveel meer extra informatie, dan wat je verbaal kan overbrengen op de groep. Dus dat vind ik een belangrijk instrument van een filmpje en verder kan het soms in drie minuten iets heel goed uitgelegd worden, maar meteen *visueel* dus dat de leerling ook meteen ziet hoe het moet.

S: U gebruikt vaak YouTube, waarom gebruikt u dat liever dan andere websites?

B: Ik ken het beste, andere dingen zijn niet slechter maar minder bij mij bekend. Ik gebruik ook weleens filmpjes van teleblik, daar hebben we als school een account. Maar soms zijn dat bij de thema's die ik aanroer kom ik in van die klokhuis-achtige filmpjes. Vind ik dan net iets te kinderachtig. Kun je dan een klein stukje van gebruiken. Op gebied van kunst en cultuur vind ik teleblik achterwege blijven.

S: Sommige mensen zeggen dat YouTube uniek is omdat het ook materiaal staat van mensen die niet professioneel maken zoals leerlingen of docenten. Gebruikt u wel eens filmpjes die gemaakt zijn door leerlingen of docenten?

B: Ja, juist. Of wat ik bijvoorbeeld in PowerPoint doe, is geen filmmateriaal, is eigen tekeningen van leerlingen gebruiken in mijn PowerPoint en dat vinden leerlingen heel aansprekend. Want ik merk dat ze van leeftijdgenoten heel veel aannemen. Dus als je dat ook in filmpjes …

S: Heeft u een filmpje gebruikt waarin dat materiaal van leerlingen of door andere leraren gemaakt is centraal staat?

B: Nou er is in ieder geval een heel leuk filmpje dat ik gebruik voor museumbezoek aan de pont. Daarvoor hebben leerlingen een filmpje gemaakt hoe je je gedraagt in een museum door de ogen van een suppoost.
Dus de pont heeft leerlingen daarvoor de opdracht gegeven om daarvoor een filmpje te maken.

S: U gebruikt liever internet dan analoog?

B: Meer praktisch
S: Is dat alleen praktisch of ook van materiaal?

B: Heeft ook te maken met lesvoorbereiding moet je meer selecteren, veel meer werk. Dit zijn ook geen groepen waarmee je hele documentaires of kunstprogramma's gaat kijken. Kunstuur vind ik een heel goed programma maar dat is niet de doelgroep. Havo bovenbouw klas die voor kunst en cultuur kiezen kun je wel een stukje van een kunstuur uitzending bekijken.

S: Dit gaat over het visueel aanspreken van de leerlingen. Denkt u leerlingen hierdoor beter leren? Beter stof opnemen?

B: Ja ik denk dat mensen heel goed leren door na te doen. In het algemeen heel veel leren door bewust en onbewust na doen. Als je iemand iets ziet voordoen of iets ziet visueel ziet, dat je dat makkelijker een plaats kan geven. Dat denk ik ja.

S: Op welke manier ziet u dat bij leerlingen?

B: Het is voor hun heel duidelijk want ik krijg vrijwel geen vragen. In de opstart van de les wel, maar na het eerste lesuur (van twee lesuren aan elkaar) kan ik even andere dingen doen. Dus het is zo duidelijk voor hun dat ze aan de slag kunnen. Soms als ik heel veel verbaal doe, krijg ik veel meer vragen. Van wat bedoelt u dan, hoe zit dat dan.

S: Als een filmpje iets uitlegt over een stroming, dan…

B: Dan zou je dat in een toets moeten zeggen. Maar ik vraag de volgende les wat ze er nog van weten van wat weet je nog van Mondriaan. Dan check je van is er iets blijven hangen? Ik heb ook nog huiswerk opgegeven dus zit er linkje naar de volgende les naar de kunstenaar toe. Dan moeten ze twee plaatjes opzoeken en printen. Dan zie ze ondertussen wel heel veel schilderijen even voorbij komen.

S: Gebruikt u ook inderdaad die filmpjes die u met Mondriaan gebruikt, maar dan met meer uitleg?

B: Soms wel, bijvoorbeeld over schaduw en licht. Kan je soms hele goeie filmpjes vinden. Principe van hoe je een slagschaduw tekent en voor theorie kan je het ook heel goed gebruiken. Als je iets doet voor basisvorm tekenen, heel basaal is dat nog, kleurencirkel.

S; Maar bijvoorbeeld een filmpje over Van Gogh over wie hij was?

B: Doe ik heel af en toe, doe ik soms ook zelf. Ik zeg altijd van leerlingen houden van een hoog 'Facebookgehalte' dus ik probeer dingen over Van Gogh te vertellen alsof ik hem zelf gekend heb. Soms vragen leerlingen van kende u hem, maar ik probeer wel elementen van hij had een broer en die zorgde goed voor hem, dat is dat facebookgehalte en ondertussen kun je dan andere informatie erin verwerken.

Ms Anne van den Bosch interview.
Complete transcript of the recording of the interview on 22-4-2016 at the Dominicus College, Nijmegen.

S is the interviewer, MB is the teacher.

S: De volgende vragen zijn algemene vragen die gaan vooral over u en de klassen die u lesgeeft. Want u was een tekendocent, zei u?

MB: Ja, en CKV. Ik geef aan havo 1,2,4 en 5 les. En nu geen 5 maar meestal wel. 1, 2, 4 en 5 en VWO 3 en Gymnasium 1 en 2.
CKV is havo, de rest tekenen.
Ik geef al tien jaar les.

S: hoe vaak denkt u dat u filmpjes van het internet gebruikt?

MB: dat is een moeilijke vraag want daar heb ik helemaal geen zicht heb. Ik kan voorbeelden noemen, ehhm en ook van het internet?
S: ja, het liefst.
MB: Nou bijvoorbeeld, we hebben een ibook gemaakt met twee collega's en dat gebruiken we ipv een normaal boek. En het fijne van een Ibook is dat je er filmpjes in kan zetten. Dus daarin zitten allerlei filmpjes verwerkt. En…per les 1 is teveel denk ik. Maar wel iedere twee weken komt er wel een filmpje aan te pas. Ik heb het nooit bij gehouden dus het is wel interessant om daar eens op te letten. Dat is dan bij het ibook dat we zelf schrijven. En verder bij CKV ja als je het over dans hebt dan laat je verschillende soorten dans zien en dat haal je allemaal van internet. En dat geldt voor heel veel dat geldt voor alle disciplines eigenlijk, voor beeldend iets minder maar dan kan je ook een kunstenaar laten zien.

S; hoe heeft u de filmpjes voor het ibook samengesteld? Bij bepaalde onderwerpen wel en andere niet?

MB: ze pakt het erbij. Ze kan het niet doorsturen want copyright.

MB: we hebben het hoofdstuk gehad over voorstelling en betekenis, en dan hebben we de auto als ding genomen. En dan allerlei verschijningsvormen van de auto, verkeersborden, dat het een symbooltje wordt, dat je het tekent voor de verkoop maar ook dat het een kunstwerk wordt. Zit een slideshow in. Maar hier een filmpje van een kunstenaar (Joost Konijn) die iets met een auto heeft gedaan, nou heerlijk kun je het filmpje erin stoppen. Dat is ZO fijn.

S: hoe vindt u die filmpjes?

MB: Ja googlen. Joost Conijn heeft zulke leuke auto's. Heeft Joost Conijn iets op beeld staan. Kunnen we iets vinden. Dit hebben we volgens mij van zijn eigen site gehaald.

S: Maar dit kunnen leerlingen ook thuis bekijken?

MB: Iedere leerling heeft dit op de IPad, dit boek. Kunnen ze thuis bekijken, want iedere leerling heeft een iPad en die nemen ze mee naar huis. En dit boek pak je kunst deel 1 was nog niet zo zwaar,

maar het volgende deel was bloemstilleven dat is ook dat gebruiken we ook in de eerste dat is zo'n groot bestand geworden dat we ervoor gekozen hebben om het filmpje niet in het boek te plaatsen maar de link. En dat is wel heel jammer, want dan moet je uit het boek en dan weer terug naar het boek want toen moest we alles nog leerlingen alles laten downloaden nu heeft school contact met een instelling die kunnen hele zware bestanden rechtstreeks bij de leerlingen op de iPad staan.
Ik kan nu regelen dat een leerling een boek op de iPad heeft staan mits hij niet aan de oplader hangt. Dat hadden we toen nog niet dus toen hadden we het linkje.

S; dus eigenlijk is het filmmateriaal hier al een soort voorselectie op gemaakt, van wat gebruiken we wat gebruiken we niet.

MB: Ja wat kunnen we gebruiken aan bestaand beeldmateriaal.

S: En dat is gewoon ge-Googled?

MB: Nou ja met deze ging het omgekeerd, we hebben een tentoonstelling van een kunstenaar gezien en toen dachten we daar hangen we een lesbrief aan op. En je kan dit item op verschillende manieren inzetten.

S: gebruikt u bepaalde sites, YouTube kanalen liever dan andere?

MB: moet ik even nadenken: nee….Ja ik weet wel dat je van bijvoorbeeld Arttube. Dat zijn musea die hebben allemaal mooi beeldmateriaal. Die hebben zo'n goeie aansluiting. Het is heel bruikbaar.

S: Hoe lang zijn de video's meestal?
MB: Kort. Vaak onder de zes minuten.

S: Wordt op de taal gelet, of het Engels of Nederlands is?
MB: Ligt eraan, ik gebruik veel beeld, er is bijvoorbeeld een video over een kunstenaar die vertelt over David Hockney, het gesproken was miniem, het was vooral beeld. Ik dacht, uit wat er te zien is kunnen ze wel opmaken over wat er wordt verteld. Dan heb ik het er wel met ze over. Goh, het is in het Engels maar ik denk dat jullie het toch wel kunnen. En anders wordt het ondertiteld.
Er was ook eens iets over Hockney, uitzenddinggemist, close-up, maar dan is die aflevering weg. En dan soms heb je nog wel een Hongaarse versie met Russische ondertitels.
Wat wij proberen nu gewoon maar meteen er af te halen als het er op staat.

S: Als u een video gebruikt, in de les, hoe moet ik me dat voorstellen, legt u het eerst uit, wordt het van tevoren uitgelegd in een studiehandleiding?
MB: Ligt eraan wat je gebruikt. Je kan ook eerst iets laten zien en daarna vragen maar ook eerst een inleiding geven. We zijn nu bezig met een hoofdstuk in het ibook en dat gaat over het weergeven van ruimte. En dan hebben we onder andere over twee en eenpuntsperspectief zoals in de renaissance. En dan gaat het over die regels maar ook over kunstenaars die die regels niet volgen of anders. En dat hedendaagse kunstenaars dat doen maar ook in Chinese prenten kunt terugzien. En dan hebben we op internet een filmpje gevonden waarin iemand in een Chinese prent aanwijst hoe er perspectief getekend is. En in dat ene werk veranderen die vluchtplunten om de haverklap en het wordt door een handje precies aangewezen. We hebben het filmpje opgenomen en we gaan nu de Nederlandse tekst onder stukjes zetten. Het wordt gebruikt terwijl wij al verteld hebben over het perspectief en hedendaagse kunstenaars die dat gebruiken of niet gebruiken en vervolgens komt iets waar dat

48

letterlijk toegelicht wordt.

S: gebruikt u wel eens filmpjes die echt een hele geschiedenis van een kunstenaar doorgaan?
MB: nee eigenlijk nooit>
S: dus u gebruikt het vaak om een techniek toe te lichten of om voorbeelden te geven.
MB: Ja eigenlijk wel.

S: komen video's voor in andere delen van het curriculum zoals het huiswerk?
MB: Ja, en ze mogen zelf ook videomateriaal opzoeken volgens mij. We hebben laatst opgegeven dat ze een filmpje op moesten zoeken. En bijvoorbeeld bij tekenen moeten ze zelf een how-to filmpje opzoeken. En dan gaan we wel uitleggen waar het aan moet voldoen. Die filmpjes gebruiken ze zelf, het kan dat we de filmpjes via de iPad op het scherm vooraan de klas laten zien. Ik heb een eerste klas en toen moesten ze eerst op 1 iPad om je heen gaan staan als je iets voordoet, dus dan laat je het vooraan de klas via een filmpje op het bord zien. Het is fantastisch.
Die iPad is mooi door de mogelijkheden die het biedt. Als ze iets gevonden hebben, een filmpje over hoe je iets tekent, een goed voorbeeld kan ik dat meteen projecteren.

S: Geeft u een introductie voor video's in de klas of legt u het uit tijdens de video?
Ligt eraan wat je ermee wil, eerst zeg je niks tijdens en vraag je dingen wat ze zagen en wat ze opgevallen was en soms is er een enorme introductie bijv. met dat ruimtelijke en een heel specifieke uitleg in de video.

S: Zijn er wel eens discussies na de video?
Ja. Kijk bij deze bijvoorbeeld, die laat ik dan zien, die duurt wel iets langer, ok 8 minuten. Dat zijn van die afleidende dingen. Dat het zo'n rommel is in het atelier van die man. Dat is dan een eerste klas. En dan krijg je van die grappige gesprekken, 'het is een voorbeeld, zo wil ik het hier nooit, jullie moeten opruimen'. Daar gaat het niet over het gaat erover dat hij collages maakt. En dan zegt de leerling van ja maar als wij ook troep maken dan worden wij ook zo goed of heeft die meneer geen vrouw. Nevendiscussie is dat (ze lacht). En dan laat hij vooral. Waar het over gaat is vooral. Dit is echt super informatief. Hier vertel ik heel erg veel bij. Want het gaat over bloemstillevens die hij maakt. Hij trekt zijn werk van internet. En alles komt van internet maar dat knipt hij en plakt hij aan elkaar en dat fotografeert hij. En dit is dus gewoon omdat hij zijn werk, dit heb ik gezien bij FOAM in Amsterdam. Die hadden een tentoonstelling van zijn werk, hij heeft een prijs gewonnen.
Dit is dus voor een collageproject waar ze allerlei schildertechnieken moeten gebruiken en die dan aan elkaar moeten plakken. Ze mochten ook bloemen van internet gebruiken en ze mochten op de iPad schilderen en dat printen. We hebben hem gekozen omdat hij een kunstenaar is die allerlei middelen gebruikt. Je ziet een trommelscan een speciale camera, je ziet alles. Dat is een aanleiding om allerlei dingen bij te vertellen, uitleggen wat je ziet. Van dat is een technische camera, dat is een trommelscan. En dan zet je zijn geluid uit en dan vertel je tijdens de video.

S: Is Youtube belangrijk? Sluit het beter aan bij de leerling?
MB: Nee dat is niet de belangrijkste reden dat ik YouTube gebruik. Is YouTube beter? Het is makkelijk en heel breed. Arttube is bijvoorbeeld heel gericht. En ik denk niet dat ik dit op Arttube gevonden zou hebben. En Joost Conijn ook niet. Andere sites zoals schooltv en teleblik zijn heel specifiek en dat is handig maar YouTube is ook handig.

S: Ik denk op zich wel wat u bedoelt: Dat u YouTube niet per se kiest voor inhoud maar meer omdat het heel breed is, dat het niet één soort materiaal biedt maar heel veel soorten materiaal biedt en

49

ook dat het heel makkelijk is.

MB: Ja en je kan materiaal dat je er vandaan haalt bewerken zoals letterlijk met die Chinese prent en de andere kant zet je het geluid uit en dan kan ik er doorheen praten. Het nadeel van analoge is dat je dit materiaal helemaal niet in analoge vorm kan vinden. Online heeft enorm veel aanbod. Er is zoveel te vinden.

S: Heel veel docenten reageren in de enquête positief op de stelling dat online video leren verbetert. Leerlingen worden meer visueel gestimuleerd.

MB: Ja worden ze beter visueel gestimuleerd? Wat wil dat zeggen?

S: Meer dat ze meer geïnspireerd, ze imiteren er van etc.

MB: het moet wel kwaliteit hebben, het moet hen aanspreken, want als dat het niet doet; als het saai is of slechte kwaliteit willen ze nog wel eens pikken als het heel erg de moeite waard is maar het moet wel echt iets overbrengen. Anders gaan ze gewoon iets anders doen hoor. Het feit dat het bewegend beeld is daarmee heb je ze nog niet bij de les!

S: wat is het verschil tussen een filmpje dat leerlingen aanspreekt en wat ze niet aanspreekt?

MB een goed filmpje is compact, kort bondig, duidelijk en dat ze willen kijken. Dat zijn zoveel factoren. Dat het heel visueel interessant is om naar te kijken. Het moet ze trekken, de volgorde de manier waarop het gefilmd is.

S: maar als een video leerlingen aanspreekt, verbetert dat het leren?

MB: Dat is zo'n klein onderdeeltje. Er zijn zoveel manieren om iets te leren. Of iets op te pikken. Ik denk wel dat het helpt. Ja. Maar het is absoluut niet zaligmakend. De enige methode. Ik denk dat je door beeld en taal of gesproken of zelfs ook nog geschreven taal, die combinatie kan je heel, ja leerlingen echt bij de les houden. Ja dat denk ik wel. Variatie is wel heel belangrijk.

S: Is beter leren zichtbaar?
MB: Omdat je merkt dat ze 'ooooooooohhh kan dat ook!' dat. Zo'n aha erlebnis, dat. Als ze later het weer vergeten zijn, je hoeft maar een half woord te gebruiken en dan weten ze het weer. Het blijft ze bij.

Interview of Mr Jos Crezee
Recorded on 20-5-2016 at the Farel College, Ridderkerk.

S is the interviewer, JC is the teacher.

S:
Ik ben met een onderzoek bezig naar het gebruik van online video in het kunstonderwijs. Ik heb een vragenlijst gemaakt, voor elke docent die ik interview is die hetzelfde. En de structuur daarvan is dat ik eerst gewoon even begin met wat algemene vragen, dan overga in gebieden waar ik geïnteresseerd in ben. Ik ben geïnteresseerd in hoe video's worden aangepast aan de rest van de les. Ik ben geïnteresseerd in waarom docenten voor *online* video kiezen en waarom YouTube.

JC:
Wat bedoel je, even tussendoor, wat is het verschil, want ik ben een digibeet hoor, tussen online video en YouTube?

S:
Nee er is geen verschil tussen online video en YouTube maar…

JC:
YouTube is toch eigenlijk online video?

S: Ja, maar dat is één website.

JC:
En er zijn meerdere websites

S: Ja en die wordt vaak gebruikt, dus ja.
En verder heb ik vragen over stimulering van leren door online video. En ik wil weten of de realiteit er ook iets over te zeggen heeft.

S: Wat voor soort klassen geeft u les?

JC:
Ik geef alleen havo les en dan voornamelijk havo bovenbouw.
Vanaf havo 3, 4 en dan heb ik examenklas 5.

S: En u geeft handvaardigheid, tekenen, theorie?

JC: Officieel heet het t/m derde klas, tekenen of handvaardigheid. Vanaf klas 4 heet het CKV en hier hebben we het kunstvak hebben we KUBV genoemd dat staat, afkorting, Kunst en Beeldende Vorming. Dat is ook vanaf klas 4 het examenvak. Leerlingen kiezen als ze tekenen en handvaardigheid liggen, kunnen ze het vak KUBV kiezen.

S: Hoelang geeft u al les?

JC: Vanaf 78' dus 38 jaar.
Maar even aangeven; ik heb eerst zes jaar basisonderwijs les gegeven. Daarna middelbaar nadat ik mijn akte lerarenbevoegdheid lerarenopleiding gehaald. Na het MBO ben ik hier naar toe gekomen. Diverse MBO scholen les gegeven, ook school van de handel en daarna ben ik hier naar toe gekomen.

S: Hoe vaak gebruikt u online video in de les

JC: Voornamelijk bij CKV en KUBV. CKV minder maar als motivatie/inleiding van een nieuwe lesserie. Nu zijn ze bezig met aardwerken huisjes. Daar is een leuk filmpje over maken van insectenhuisjes. Dan is het meer illustrerend en motiverend om de nieuwe opdracht in te leiden. Ik wil CKV zoveel mogelijk praktisch geven, komt geen moeilijke theorie bij, gaat meer over bezig zijn en doen.

Bij KUBV (is eigenlijk kunst algemeen, landelijk) daar ligt het accent ook op theorie. Dat is een beetje krom, ze hebben bij ons twee uur praktijk, een uur praktijk. Bij het examen weegt theorie best zwaar. 60% theorie tegenover 40% praktijk.
Ze hebben hier en theorie en praktijk voor schoolexamen. Maar telt 50% mee voor eindcijfer. Dus theorie gedeelte voor centraal examen telt ook 50%.

S: Wat voor soort websites gebruikt u vooral?

JC: Ik haal overal… Ik pluk overal van alles vandaan. Betere knip-en plakwerk van allerlei websites. Gaat erom waar ik naar op zoek ben. Dan gaat het vooral over informatie, foto's, tekst, en soms ook filmpjes. Filmpjes haal ik van YouTube. Die monteer ik dan eigen gemaakte PowerPoints.

S: Die knipt u dan ook bij?

JC: Meestal zet ik die link in de PowerPoint. Dus dan is het een kwestie van die link aanklikken en dan krijg je het filmpje.

S: Wat voor soort filmpjes gebruikt u? Want u zegt dat u bij de praktijklessen de filmpjes laten zien hoe het gedaan moet worden en hoe het eruit gaat zien. Bij de theorie, wat voor filmpjes gebruikt u?

JC: Dat kan allerlei functies hebben, dat kan illustratief zijn, ook. Dus je vertelt iets en je laat daarna het zien. Als je het hebt over de romantiek en je hebt het over het ballet van Tschaikovsky, het zwanenmeer, dan laat ik daar altijd een fragment van zien. Dus dat is puur illustratief. Het kan ook verklarend zijn. Dus je laat eerst het filmpje zien en daarna ga je in op nou jongens wat heb je nou gezien en wat heb je ervan geleerd?

S: Er zijn ook filmpjes waar uitgelegd wordt?

JC: Dat kan, voorbeeld: je hebt twee vormen van theater, realistisch en expressionistisch. Dan laat ik bijvoorbeeld een stukje zien van dat theater en dan moeten zij zeggen wat kun je hier nou aan ophangen, is het realistisch expressionistisch en waarom. Welke kenmerken kun je hier aan ophangen. Bepaalde, er is zo'n methode vind ik ook leuk om te laten zien. Zo'n theatermethode of je je laat de studenten helemaal invoelen voordat ze het moeten spelen. Dat is de method van ehh. Hoe heet die ook alweer. Method acting. Nou ja dat laat je dan zien. Kijk dan is het eigenlijk meer verklarend. En dan de andere keer laat je iets zien wat jouw woorden zelf ondersteund van wat je vertelt.

S: Heeft u op YouTube nog bepaalde kanalen, instanties of personen waar u graag naar toe gaat?

JC: Voor het examen gebruik ik Harrie Baggen, die is altijd bezig met examens havo/vwo kunst en die zet daar ook filmpjes op die ooit gebruikt zijn in oude examens. Want dat is het nadeel van ontzettend groot nadeel. Alle examens kun je op examenblad.nl vinden. Maar niet dus als er iets bij zit van filmpjes. Maar die Harrie Baggen heeft dus een video kanaal waar die filmpjes op staan. Maar niet alles.

S: Hoe lang zijn de video's die u gebruikt?

JC: Niet langer dan 10 minuten. Het moet niet teveel. Ik heb ook wel dingen die ik laat zien en dan zeg ik jongens, als het je heel erg interesseert, je hebt de link, kijk het thuis verder uit. Voorbeeld, ik ben vorige week begonnen met surrealisme. Dali heeft een film gemaakt. Un Chien Andalou. Dat is een film, ik geloof dat die totaal 20 of 25 minuten duurt. Maar ook zoiets van ja, als je de eerste 10 minuten hebt gezien heb je wel een goeie indruk van wat surrealisme in de film is.

S: Nog een technische vraag, in welke taal zijn de video's?

JC: Meestal in het Engels. Als er ondertiteling bij zit dan is het mooi meegenomen maar ik ben er niet per se naar op zoek.

S: Dit zijn meer vragen over hoe past een video zich aan op de rest van de les. Er is literatuur over het gebruik van video in de klas. Er wordt veel gezegd over de voordelen van video in de klas. Er wordt weinig gezegd over hoe en met welke context wordt het in de les gebruikt. Daarom bevraag ik het.

S: Hoe sluit de video aan op andere delen van de les zoals het huiswerk, etc.

JC: Het sluit natuurlijk aan op de leerstof. We gebruiken een methode. Al ben ik niet dol enthousiast over die methode. Daar zitten ook standaard, maar een heleboel van die dingen achterhaald zijn. Op CD's. Heel veel van die dingen kun je ook van internet afhalen. De bespiegeling is een hele oude methode.
Leidraad maar ik gebruik het eigenlijk niet. Het geeft een goed overzicht van wat ze moeten weten. Dus aan de hand van het boek maak ik mijn eigen les.
Wat dat betreft sluit het aan op het curriculum. Er zijn wel eens enkele keer filmpjes waarvan ik denk dat moeten ze ook thuis hebben. Ik zet sowieso de PowerPoint altijd op het ELO. Dus ze kunnen alle informatie die ik ze geef kunnen ze van het ELO afhalen en thuis nog eens bekijken. Dat is natuurlijk wel belangrijk.

S: Heeft u opdrachten waarvoor leerlingen voor de les dingen moeten bekijken?

JC: Nee.

S: Hoe vormt u de les om de video's heen? U gebruikt een video in de les, zit daar een introductie of een uitleg tijdens de video of daarna?

JC: Ik gebruik een PowerPoint. Dus op het scherm zien ze dia's en op die dia's staat vaak informatieve tekst. Ook niet altijd alles, maar voor een deel en daar staan ook foto's en links van filmpjes op. Dus op die manier hebben ze ook duidelijk zicht op wat er gaat komen. Dus het is niet zo dat ik zo plompverloren iets aan zet en dat ze denken wat moet ik hiermee.

S: en daarna gaat u met uw leerlingen zoals in uw voorbeeld, doet u dat meer?

JC: Het kan ook een test case zijn om te evalueren nou jongens snappen ze het nou. Dat laat ik iets zien en dat vraag ik wat zie je wat herken je. Ik laat bijvoorbeeld een filmpje zien of een muziekfragment horen van Eric Satie en daarnaast zet ik een schilderij van Monet. En dan moeten ze uitleggen waarom die muziek en dat beeld dus het schilderij, aan elkaar gekoppeld zijn. Wat zijn de gemeenschappelijke kenmerken. Het zijn totaal verschillende disciplines maar ze hebben wel gemeenschappelijke kenmerken. Dus dan kun je wel concluderen of ze hebben begrepen wat ze je verteld hebt. Dat vind ik ook heel belangrijk, dat heb je met de kunst en cultuur dat bepaalde

stromingen komen in de muziek, dans, theater, in de beeldende kunst terug, dat je dat aan elkaar koppelt. Dat ze de gemeenschappelijke kenmerken kunnen terugvinden in alle disciplines. Dat is ook vaak in examenvragen dat je dingen met elkaar moet vergelijken. Wat ook leuk is is om iets uit de middeleeuwen te koppelen aan iets uit de moderne kunst.

S: U zei dat u vaak YouTube gebruikt, en u heeft al een kanaal gebruikt, waarom gebruikt u YouTube meer dan andere sites?

JC: als ik iets zoek, dan zoek ik via google en die geeft 90% YouTube filmpjes. Ik weet niet hoe, of ze samen ehh. Ik weet niet welke andere kanalen
S: Schooltv…
JC:…Ja schooltv haal ik soms ook nog wel eens wat vanaf
S: sommige mensen gebruiken filmpjes van musea zelf, soms vimeo.
JC: Ja dat is ook aan YouTube gekoppeld of…? Maar dat zijn betere kwaliteit filmpjes?
S: meestal wel ja,
JC: Ik gebruik ook enkele keer wel eens een app, Er zijn verschillende apps, zoals die van rijksmuseum, Rembrandt. Wat ze nu moeten doen met CKV is een architectuurroute lopen, die haal ik af van EasyTravel. Die moeten ze zelf op hun telefoon downloaden en die route moeten ze in Rotterdam zelf gaan lopen. Moeten ze selfies maken van elk ding dat ze zien en leveren ze als een filmpje bij je in.

S: Waarom gebruikt u online video liever dan dvd's?

JC: als ik toevallig, ik ga het straks hebben over surrealisme in andere gebieden, onder andere Mexico, Frida Kahlo, en die film Frida Kahlo, er is een speelfilm van, is heel leuk om die te laten zien. Dan gebruik ik de dvd die ik heb. Verder is het allemaal veel makkelijker om het internet te gebruiken. Maar ik kan hem via YouTube ook al laten zien. Ik heb nu ook fragmenten straks in mijn les. Maar hele film krijgen ze op dvd.

S: Een reden die in de literatuur veel wordt genoemd om YouTube te gebruiken is peer-generated content. Dat zou studenten beter aanspreken. Bent u het hier mee eens, gebruikt u weleens filmpjes van YouTube die niet professioneel zijn die studenten moeten aanspreken?

JC: Het moet wel inhoud hebben, in die zin dat de inhoud klopt met…. Je hebt ook soms weleens filmpjes waarvan ik zeg dat klopt helemaal niet wat je daar zegt. Ik gebruik ook weleens minder professionele filmpjes. Ik heb wel eens een keer een opdracht gegeven moesten ze van spaghetti een brug bouwen. En dan kan met je spaghetti hele sterke constructies maken. En dan daar is een filmpje van van de TUDelft want daar doen ze die opdracht ook altijd. Daar hebben studenten een filmpje gemaakt. En dat is leuk want daar zien ze hoe leeftijdgenoten die opdracht oplossen. En ik laat ook weleens. Ze moeten ook weleens filmpjes maken zelf en die filmpjes moeten ze op YouTube zetten. Zo heb ik bijvoorbeeld een keer na aanleiding van die reclame van Simpel.nl dat is met die vingers zie je Che Guevara en dan moesten ze hun vingers opmaken en kleding maken en die filmpjes staan op YouTube kunnen ze elkaars werk bekijken is ook wel leuk.

S: Het gaat nu over literatuur die zegt dat filmpjes studenten het brein meer aanspreekt, door meer kanalen. Dus denkt u dat leerlingen beter kunnen leren door het gebruik van video?

JC: Ja. Daar ben ik van overtuigd. Ja weet ik zeker. Gewoon omdat het op twee manieren binnenkomt. Het gesproken woord en het visuele. En ik weet zeker dat als je dus beelden gebruikt dat dat beter beklijft dan wanneer je alleen iets aan het vertellen bent. Dus hoe meer je gebruikt bij lesgeven hoe beter denk ik.

S: Gebruikt u als u een video gebruikt kijkt u dan ook hoe dat het beste kan werken, hoe dat dan beste dat beeld bij hun over kan brengen. Wat is het beste moment.

JC: Je moet wel kijken wanneer je het laat zien. Laat je de film eerst zien en ga je er daarna over praten. Behoefte voor inleiding. Dat hangt er vanaf wat je ermee wil bereiken. Soms kan het heel zinvol zijn. Soms kan het heel zinvol om eerst het beeld te laten en er dan pas over gaan praten. Het kan soms een bepaald schock effect hebben van pats dit zie je en wow. De verassing is er vanaf als ik eerst zeg wat ze gaan zien. Soms vertel ik er wel eerst iets over. Het verschilt.

S: Hoe is het zichtbaar dat video beter aankomt bij leerlingen, zitten ze meer overeind, zijn ze stil, vragen stellen, op welke manier is dat zichtbaar?

JC: Ik denk het meest door concentratie, ze zijn beter geconcentreerd als je je les afwisselt met het zien van beelden. Maar ook wel door het interactieve. Dat je ook onderling meer discussie losmaakt dan wanneer je alleen maar aan het vertellen bent. Vooral concentratie, ik denk dat je een veel geconcentreerder publiek hebt. Het feit dat je meer losmaakt, het heeft veel meer impact dan wanneer je alleen aan het vertellen bent.

Interview with Mr Freek Bahlman.
Recorded on 30-5 from an interview done over the phone.

MB: Ik geef voornamelijk les aan VWO, in de onderbouw tekenen en handvaardigheid, vierde en vijfde klas CKV en in klas vier vijf en zes ook KUBV (theorie, examenvak).

S: Hoe vaak denkt u dat u filmpjes van het internet gebruikt in de klas.
MB: Ik gebruik sowieso voor de KUBV kunst algemeen, kunstgeschiedenis lessen filmpjes. Voor theorie, elke les, meerdere keren. En voor de onderbouw hangt het af van het onderwerp, portrettekenen of perspectief lenen zich heel goed om instructiefilmpjes te gebruiken van YouTube, voor KUBV gebruik je meer fragmenten. Dus als je gaat kijken, we hebben het over muziek in de Renaissance dan laat ik een stuk horen van een polyfoon muziekstuk. Dus dan ga ik aan de hand daarvan analyseren of bij postmodernistische film laat je een stuk van Tarantino staan. Daar gebruik ik altijd YouTube voor.

S: Daar gaat mijn volgende vraag over, over de websites die u vooral gebruikt, is dat vooral YouTube?
MB: Soms ook wel een stukje documentaire van NPO gemist of van hollanddoc gebruik ik ook wel eens. Maar voornamelijk YouTube. Pinterest heeft soms ook filmpjes. Kun je voor je leerlingen een overzicht maken van beeldmateriaal en leerlingen kunnen zelf dingen opzoeken en erop zitten.

S: welke kanalen of instanties?
We hebben modules van FOAM en het stedelijk museum, die hebben in samenwerking blikopeners geproduceerd, dat zijn jongeren die kunsthistorische dingen laten zien. Ofwel op bezoek gaan bij bijv. fotografen en dan leggen ze dingen uit over fotografie. Verder nog het kanaal van stedelijk, foam, blikopeners. Zelf gebruik ik Harrie baggen dat is een persoon die is verbonden aan digischool. Dus die heeft van met de examens die zet hij online. En omdat die filmpjes in de examens ingebakken zitten zijn ze niet los op YouTube te vinden. Dus die post hij dan. Die post hij dan op zijn kanaal en dan heb je die zo bij de hand.

S: Hoe lang?
MB: Die van blikopeners zijn ongeveer 10 minuten. Maar de meeste filmpjes, fragmenten zit vaak tussen de 3-5 minuten en die laat ik zelden helemaal zien meestal ligt het tussen de 3 minuten. Een fragment.

S: Taal?
MB: Vaak Engels, mogelijk zet ik wel eens de ondertiteling aan. Van die auto-translate erbij kiezen omdat leerlingen wel tegemoet moeten komen, ik wil niet dat ze afhaken op het Engels. Maar voor de meeste leerlingen is het geen probleem, en bij bijv. perspectief is het juist beeldend. Leerlingen moeten ook zonder tekst kunnen.

S: Laat u video's zien waar het gesproken heel belangrijk is?
MB: Ik denk dat het beeldend component toch het meest belangrijk is. Omdat ik ook filmpjes gebruik zoals hoe rijg je naald en draad en dan zien de leerlingen gewoon degene die het voordoet, en dat moeten ze eigenlijk reproduceren. En eigenlijk meestal is het fragment, ja bijv. een muziek of filmfragment, die teksten is daar wel belangrijk in maar het wordt een onderdeel van het geheel. Zelden dat ik iets laat zien van bijv. een professor die een monoloog staat te houden.

S: hoe sluit video aan op andere delen van de les?

MB: Ik maak de splitsing tussen instructie video's en theorie video's. Voor het eerste is het vaak als uitleg en als naslagwerk dus ik laat leerlingen en een instructiefilmpje erbij. Dus ik gebruik het niet los als enige manier van instructie, maar daarvoor of na de les. Dat is echt op techniek toegespitst en bij theorie als voorbeeld, onderwerp. Dus dan kunnen we een filmfragment van Tarantino bijvoorbeeld uitpluizen met de leerlingen. Dus dan ben je met het analyseren bezig.

Individueel gebruiken leerlingen ook YouTube als instructie voor hun projecten.

S: hoe en wanneer uitleg/discussie

MB: dat verschilt in hoe je er in je les naartoe werkt. Bij analyse van kijk naar dit fragment en let daar op. En soms bindt je daarna het gesprek aan om leerlingen zelf de info laten destilleren. Soms kunnen ze het nakijken voor een opdracht op ELO.

S: Waarom gebruikt u YouTube meer?

MB: Makkelijk zoeken, grootste database. Soms vimeo maar daar staat minder materiaal op dat toegespitst is op mijn vak. De informatie die daar op staat.

Online video is veel meer voor handen, en ik kan het naar elke leerling toesturen, een dvd kan 1 iemand leren en de lengte is vaak beter, een dvd duurt veel langer.

S: Gebruikt u ook materiaal omdat dat beter aansluit op leerlingen/door leerlingen is gemaakt?

MB: Niet per se een overweging van mij, ik gebruik wel YouTube als studenten zelf iets moeten maken en dan moeten ze dat op YouTube uploaden omdat ik het dan makkelijk kan bekijken en na kan kijken. Ik laat bijna altijd video's van experts zien die iets uitleggen aan leerlingen. Ik gebruik zelden van die make-up filmpjes die door en voor jonge mensen is gemaakt. Behalve dan de blikopeners.

S: Leren leerlingen beter door online video?

MB: Zeker, zeker toegevoegde waarde. Het is zeker niet vervangend ik gebruik samen met PowerPoint met links naar een YouTube filmpje. YouTube fragmenten zijn eigenlijk voorbeelden die je niet anders kan laten zien. Zoals in het examen zitten er filmpjes omdat die vroeger op papier kwamen en de computer heb je alleen maar nodig voor beeld. Als ik het naar de praktijk haal bijv textiel, ik laat wat steken zien en wat filmpjes over inrijgen, als ik dat kan aanbieden levert dat zoveel op want dan kunnen leerlingen de filmpjes zelfstandig bekijken en dan zelfstandig aan de slag. Dat levert ontzettend veel rust op in de klas, dat is zeker van toegevoegde waarde.

S: Ziet u wel eens dingen in de klas dat leerlingen beter gaan opletten, meer gaan discussiëren etc.?

Vind ik lastig, want ik geef nooit dezelfde les. Ik ben er ook wel aan gewend want voor mij is het gebruikelijk om dat soort dingen in te zetten in de les. Ik kan niet echt een oud/nieuw scenario contrast zien. De laatste vraag uit het examen bijvoorbeeld was een videoclip van Stromae. Leerlingen werden er heel enthousiast over en hadden de vraag bijna allemaal goed omdat het over een onderwerp ging wat hun heel erg aansprak. Dus in die zin stimuleert het hun heel erg. De context is voor hun begrijpelijk. Want met een diaprojector creëer je een grotere afstand dan dat je een medium gebruikt dat zij ook gebruiken en begrijpen. En de inhoud bepaal jij natuurlijk. Want als ze zelf muziek moeten opzoeken op YouTube is er ook een enorme kloof tussen wat ik op zoek en wat zij willen.

S: heeft u zelf nog iets toe te voegen:

57

Je kan YouTube ook als leermiddel inzetten, dus als de leerlingen ook zelf filmpjes waarin ze bijv. in 1 minuut de barok moeten uitleggen, dan moeten ze heel erg nadenken over wat de barok is en over goeie voorbeelden en film technische aspecten wat ook een deel van het vak is. YouTube is dan presentatiemiddel, samenvatting verzameling en als medium. Je deelt dan samen linkjes met elkaar dat is de samenvatting van dat hoofdstuk die ze samen hebben gemaakt. Als docent kun je in de beoordeling daarmee rekening houden wat niet volledig of niet helemaal waar is.
Je kunt zo ook dingen met elkaar delen.