



Zooming Support: Stories of How a Pandemic and SAMR Improved Preservice Art Education Instruction

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ZOOMING SUPPORT:

Stories of How a Pandemic and SAMR

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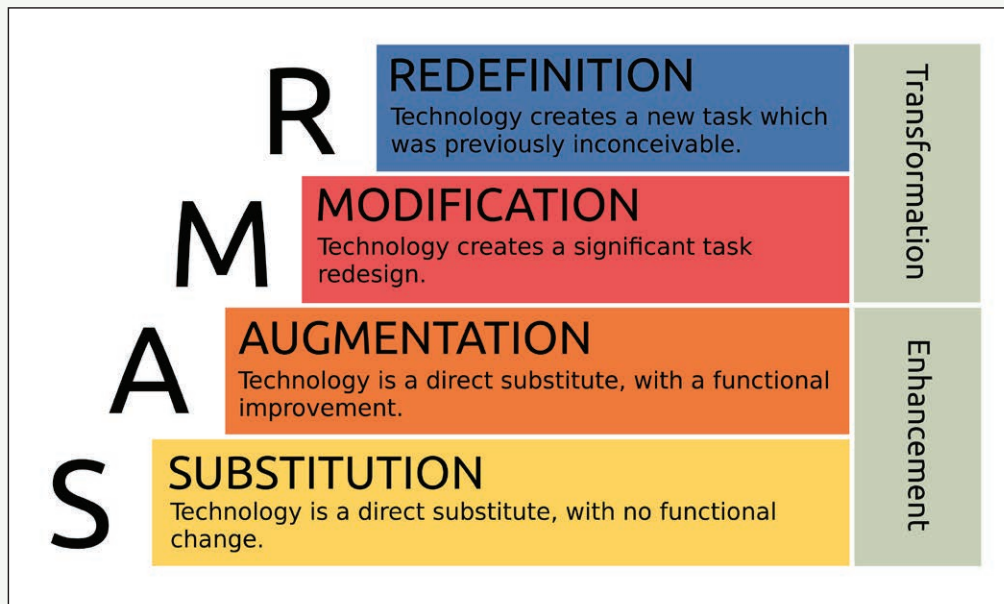


Figure 1. The SAMR model.

The transition to hybrid and online instruction during the 2020 pandemic presented unprecedented challenges to the field of art education (Kraehe, 2020). While art educators have investigated the use of digital technologies for artmaking and instruction (Erickson, 2005; Leonard, 2018; Quinn, 2011), the nationwide hurdle to remote and hybrid teaching suddenly had art educators reaching out to their peers for help. This resulted in newly formed communities of inquiry and support, representing a wide range of technological skills and teaching experience. This article spotlights the Michigan Art Education Association (MAEA) Higher Education Division as an example of one such group. In March 2020, we, the members of MAEA, started holding triweekly Zoom meetings to discuss our new roles as online art educators. Over 10 months, we bonded and provided social-emotional support, becoming a collaborative inquiry professional development group (Gates, 2010).

Because technology is integral to online and hybrid teaching practices, we chose a theoretical model called Substitution, Augmentation, Modification, Redefinition (SAMR) to anchor our triweekly MAEA conversations. The SAMR model contextualized our uses of technology in relation to our pedagogical approaches; it provided a common language to describe and explain how and why we use technologies to meet specific goals and objectives. We share our stories with hope of inspiring others to form similar transformational groups.

The SAMR Model

The SAMR model provided a conceptual lens to collectively analyze practices within our diverse teaching environments (Figure 1).

This framework, developed by Ruben Puentedura, is “designed to help educators infuse technology into teaching and learning... to transform learning experiences so they result in higher levels of achievement for students” (Schrock, 2021, para. 1). For example, drawing with a stylus on a screen is a technological substitution for drawing with a pencil on paper. Augmentation offers some functional improvement, such as animating a digital drawing. Modification occurs when technology allows for significant learning task redesign. Visual journaling, for instance, becomes redesigned when placed in a collaborative social platform. Finally, redefinition signifies creating inconceivable culminating tasks made possible with technology, such as multimodal digital storytelling that remixes images and sound. By selecting the SAMR model to guide our Zoom gatherings, our group focused our discussions on pedagogical approaches.

Sharing Our Stories Through Seven Vignettes

What follows are our personal stories written to convey how action-focused pedagogical discussions, employing the SAMR model, transformed our diverse teaching methods.

Moving Beyond Substitution and up the SAMR Ladder—Cindy

As a professor of a certain age, who when the internet came along once described herself as computer hostile, I placed myself firmly at the *substitution* level of SAMR. It was hard to imagine how teaching virtually could match the effectiveness of face-to-face meetings. How do I tell stories, make connections, and create meaningful learning from a screen?

Noticing my reservations about technology, Amy shared an activity that was effective in her classes. Using a constructivist approach where students create personal understanding through experience, she challenged her students to explore two different apps through each other to conceive a new use or effect that could not be accomplished by either app alone. For example, ChatterPix, which gives voice to an image, combined with PicsArt, a dynamic photo-editing app, creates new possibilities for animated expressions.

Adopting my colleague’s idea provided us an excellent way to explore SAMR through *augmentation* and *modification*. My

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students presented each app separately and then demonstrated what they were able to do when combining apps. For instance, preservice teachers explored apps their future students might use to create or enhance their artwork digitally. Because students conducted their own playful research, this approach afforded them a deeper level of learning, building a bridge from our virtual classroom to their future classroom. Both the students and I learned a great deal through the process.

Augmenting Guided Practice and Redefining Practicum Experiences—Michael

I entered distance delivery with minimal technological experience. My classes were project-focused, which necessitated a demonstration space. Moving online, I *substituted* the classroom experience using Zoom, equipping a demo table with a webcam, studio lights, and a microphone for instruction (Figure 2), and I utilized Google Jamboard for class critiques.

In my Foundations Drawing and Art for Elementary Educators classes, we worked simultaneously on projects instead of delivering a short media demonstration, followed by student work time with individualized feedback. I described the process and rationale as we worked, highlighting best practices, critical thinking, pacing, and “strategies for creative inquiry” (Marshall, 2019, p. 71). Working simultaneously established pacing, assuring all students completed each step before continuing. Critical decisions about how elements such as color, shape, and symbols impact expression were discussed along the way. Modeling the creative thinking process as it unfolded *augmented* the content of a traditional demonstration period followed by independent work time.

Art education majors *redefined* school practicum experiences, transforming traditional demonstrations into virtual teaching. Microphone boom stands equipped with smartphone holders became makeshift demo table cameras that preservice art teachers used to record media demonstrations for elementary classrooms where they were invited to guest teach. Their videos were posted to a YouTube channel, and links were provided to local schools, giving teachers needed art lessons to add to their virtual learning options. These experiences resulted in unique advantages to online delivery that will endure and inform my teaching as we move back into the physical classroom.



Figure 2. Classroom demonstration table equipped for live web broadcasting.

Using Video and Jamboard to Substitute, Augment, and Modify Teaching Demonstration—Cam

I developed a 5-minute demo to help preservice art teachers understand the planning required for delivering clear and targeted art demonstrations. When the model was taught face-to-face, I found that students' focus on the performative act prevented them from understanding the pedagogical moves structuring the

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demonstration. They watched what I did but could not see *how* my actions related to the model. While considering how to teach art demonstrations online during the pandemic, I discovered a solution to this dilemma.

Within the Zoom online teaching context, I showed students a recorded video of me demonstrating. After watching the video, the preservice art teachers responded to two prompts on a Google Jamboard (Figure 3):

1. Explain how the demo exemplifies the model.
2. Offer suggestions on areas for growth.

Google Jamboard enabled preservice art teachers to provide simultaneous collective feedback on my art demonstration video. In simultaneous response, I typed comments into the Zoom chat box asking students to offer specific feedback with examples onto the Jamboard. The Jamboard–Zoom chat interplatform dialogue, complemented by remote teaching through video, helped beginning preservice art teachers objectify the demonstration process, helping them see the complexity and planning behind an art demonstration.

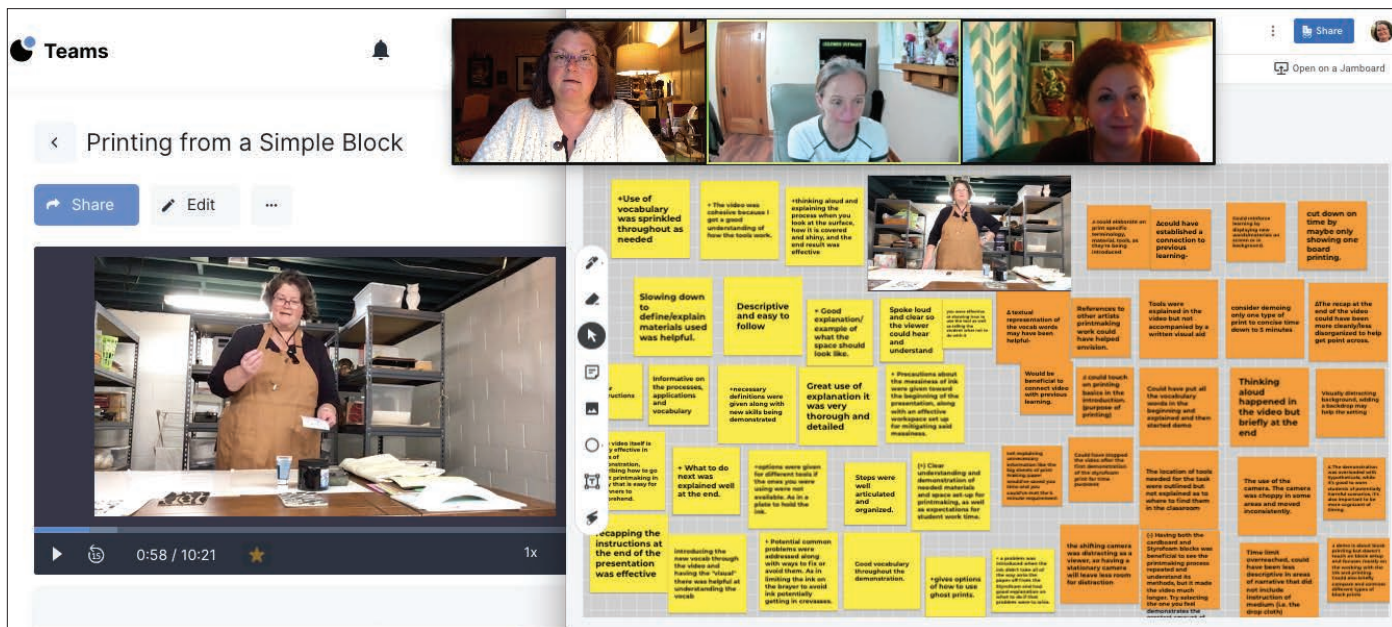


Figure 3. Using video and Jamboard to critically analyze a printmaking demonstration.

Before collaborating with MAEA colleagues, digital technology *substituted* projection technology to display content. While teaching online, the combination of several technologies (video, Jamboard, and Zoom chat) *augmented* and *modified* how I taught the demonstration practices. The *augmentation* and *modification* create an effective, simultaneous response-and-feedback loop approach that I will continue using when we return to face-to-face instruction.

Augmenting VTS Discussions Between Roomies and Zoomies—Katalin

I found teaching Visual Thinking Strategies (VTS) challenging in a hybrid classroom. VTS is a responding-to-art approach centered on three questions to ask when discussing art:

- What is going on in this artwork?
- What do you see that makes you say that?
- What more can we find?

Because of the pandemic, I faced a logistic challenge of a hybrid classroom, having some preservice teachers sitting in the classroom (roomies) and others joining via Zoom (zoomies). Technology augmentation made it possible to integrate both sets of students into the VTS processes.

When a roomie facilitated a VTS discussion, they used a laser pointer to point at the projected image while asking questions, paraphrasing, and linking answers. The zoomies could see the image through my laptop directed at the screen. The zoomies could also download the image to view on their computers. When it was time for a zoomie to facilitate

a discussion, I pinned the facilitator, highlighting them, so that they were always visible to the roomies. I also projected their image and became, as one student said, the “transit-person” between the two spaces, functioning as an assistant to the facilitator. The zoomie facilitator asked the VTS questions while their peers responded. Hybrid teaching necessitated my use of technology to *augment* real-time interactive VTS discussions.

Modifying Studio Spaces—Nicholas

Recognizing that students would be intimately living with their artworks during the pandemic, I wondered how I could best create a meaningful artmaking experience outside of a formal studio space while still developing a rich community. The SAMR model provided me with a structure to identify the essential concepts that I intended to teach and then expand my thinking about the



Figure 4. Two student kintsugi project documentations.

Introduction

What is Surrealism?

"Founded by the poet André Breton in Paris in 1924, Surrealism was an artistic and literary movement. It proposed that the Enlightenment—the influential 17th- and 18th-century intellectual movement that championed reason and individualism—had suppressed the superior qualities of the irrational, unconscious mind. Surrealism's goal was to liberate thought, language, and human experience from the oppressive boundaries of rationalism."

Gallery



Explore The following links

<https://www.moma.org/collection/terms/97>

<https://www.guggenheim.org/artwork/movement/surrealism>

https://www.metmuseum.org/toah/hd/surr/hd_surr.htm

https://www.artsy.net/article/artsy-editorial-surrealism-changed-los-angeles-forever?utm_medium=email&utm_source=20067195-newsletter-editorial-daily-04-18-20&utm_campaign=editorial&utm_content=st-A

Objects and Symbolism



Historical examples of symbolism in art

Explore these links for information on symbolism

<https://www.youtube.com/watch?v=DSTIM4ibntE>

https://www.metmuseum.org/toah/hd/symb/hd_symb.htm

<https://www.artisera.com/blogs/expressions/6-famous-paintings-with-hidden-meanings-that-will-blow-your-mind>

<https://www.dailyartmagazine.com/5-facts-that-will-help-you-understand-symbolism/>

<https://www.theartstory.org/movement/symbolism/artworks/>

<https://www.artdependence.com/sections/symbolism-in-art/>

<https://lisasvensk.wordpress.com/vasilisa/ma-project/my-style/>

Examples of symbolic objects



Assignment #4

The images above are examples of objects that are used to symbolize crisis. In this next assignment students will use google to find one or a few objects to symbolize their thoughts on a specific aspect of a crisis. Email photos of your symbolic object to

Figure 5. Virtual classroom website.

materials and technologies that made the desired learning activities possible. Through this process, I found *kintsugi*, a Japanese art of repairing broken pottery with a golden lacquer that follows the Japanese philosophy of *wabi-sabi* for valuing imperfections and impermanence. By supplying kintsugi take-home art kits, my students could exist alongside broken pottery pieces while therapeutically mending the object in their own living spaces (Figure 4).

Adding cameras and webcams to the kintsugi artmaking process allowed students to effectively *modify* their private spaces, making their work public to peers also taking the class. This private valuing of process and product merged into a shared experience as students used digital technologies to document, journal, and present their journey within a virtual classroom space. This experience of living with the project while social distancing produced an intimate

artistic setting that emphasized the meaning and therapeutic process of kintsugi, which would be unattainable in a traditional classroom.

Redefining the Student Teaching Experience—Amy

The move from physical to a virtual space overnight required *modification* and *redefinition* of the student teaching experience. With an abundance of digital tools and countless virtual spaces for teaching and learning, preservice students were challenged to reconceptualize teaching, learning, and assessment strategies.

Reflecting on the advantages of moving online—in this case, a high school with asynchronous delivery—preservice teachers explored digital tools and spaces for modifying content delivery. Hyperlinks, digital resources, virtual museums, gallery spaces, and apps that created imagery in new ways were selected to create

robust online lessons. Students realized that the skills required to think critically and create are the same as traditional studio lessons, but the tools are different in what they can do and produce. This opened the door to multimodal thinking, modifying teaching and learning (Figure 5).

Utilizing digital tools for constructing lessons, preservice teachers designed course websites as dynamic *redefined* classroom spaces. Tabs on the website scaffolded learning while providing multiple opportunities for participation, instruction, and review when needed. Additionally, this format created an archive of student experiences producing textual and visual artifacts for reflection and assessment, which illuminated growth over time. The use of hyperlinks, videos, and apps, combined and integrated into classroom websites, offered a cohesive asynchronous digital curriculum for high school students, affording learning experiences otherwise not possible in a traditional classroom.

Plotting My Technology Integration Journey With SAMR—Guey-Meei

As I talked to my MAEA colleagues, I wondered: Where am I on the SAMR ladder? SAMR provided me with a convenient plot to trace my journey of teaching technology integration—how I began and where I am now (Figure 6).

At the start of my career, I relied on the knowledge and skills from my graduate study to teach a technology integration class. I knew the technologies well. When I taught the class, I focused

I no longer dispense

knowledge and instead act as a consultant who coaches students in learning how to learn by providing advice on ways to create technology–pedagogy mash-ups.

more on technology how-tos and employed a direct teaching approach. Back then, I used technology mainly for analog-to-digital tool *substitution* and *augmentation*, such as Photoshop for digital collage and Dreamweaver for web portfolios.

Subsequently, the development of Web 2.0, mobile technologies, and apps excited me. Every year, I swapped some technologies and redesigned some learning tasks and assignments (*modification*), such as using a blog to engage the communities beyond the classroom in critiquing students’ metaphorical self-portraits and

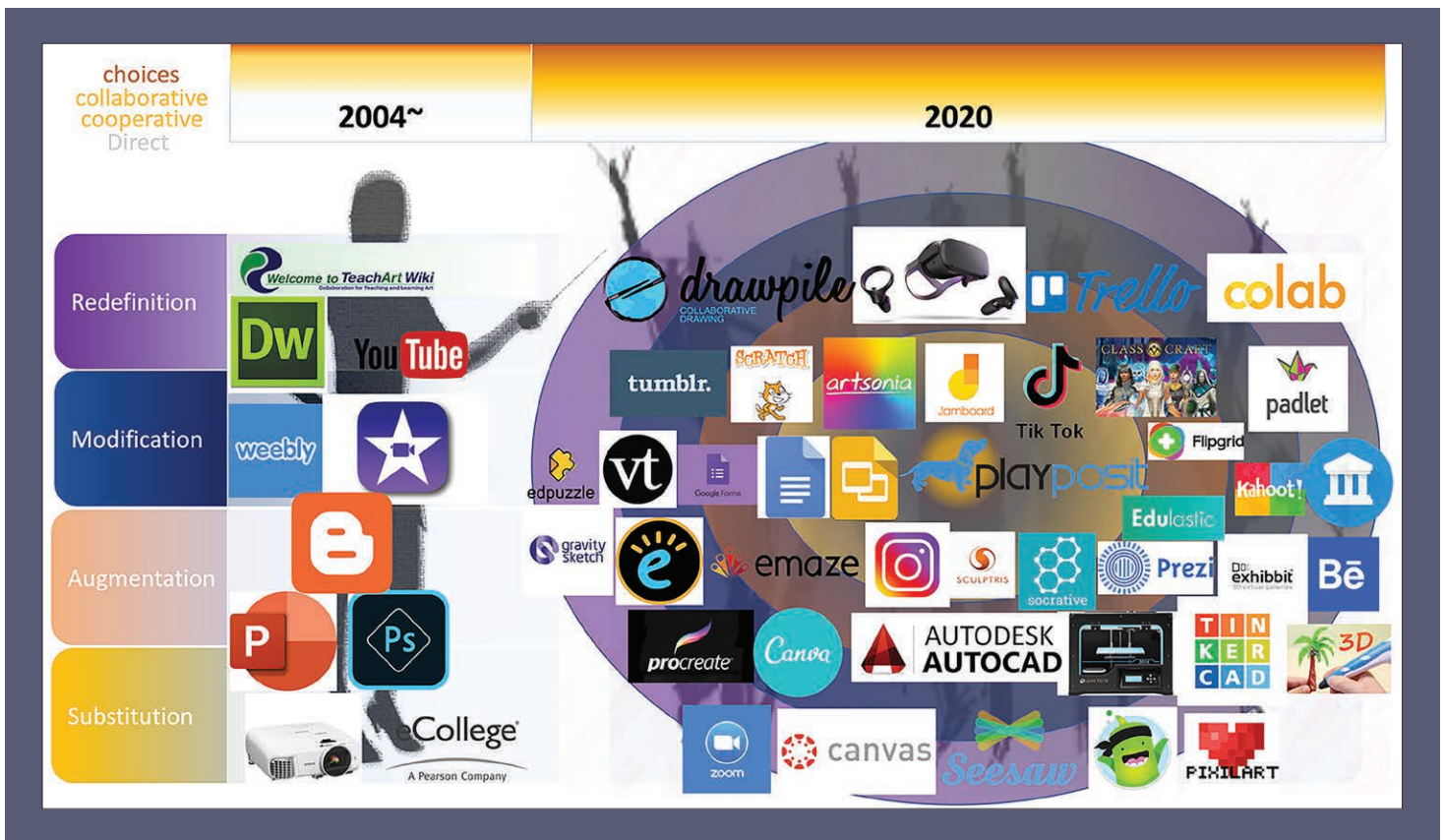


Figure 6. Journey of teaching technology integration: then and now.

Ironically, social distancing brought us together, out of our virtual silos, affording us opportunities to augment, modify, and redefine how and why we use technologies, thus enhancing and transforming our teaching practices.

TeachArt Wiki (Yang et al., 2011) as a collaborative authoring platform for facilitating artwork research and lesson design between students from art history, art education, and museum education classes. Gradually, the fast development and abundance of new technologies made me realize that to teach technology integration, I could no longer lean on what I knew. I needed to learn new technologies alongside my students. This realization pushed me to *redefine* my technology integration curriculum and create previously inconceivable new learning tasks, which I call digital TAB (dTAB), an approach inspired by choice-based art education (aka Teaching for Artistic Behavior [TAB]).

Each dTAB project created opportunities for my preservice teachers to propose plans for exploring a specific technology or technology combo, to reflect on their processes, share their dTAB experiences and products, and provide peer support. I no longer dispense knowledge and instead act as a consultant who coaches students in learning how to learn by providing advice on ways to create technology–pedagogy mash-ups. Redefining my approach allowed me to have one-on-one consultations in a Zoom breakout room, where I could take time to ask, How are you doing? To me, dTAB did not just redefine my teaching of technology integration; it also fostered caring relationships in a challenging time.

Conclusion

The seven of us jumped to online and hybrid teaching with varying degrees of expertise. Identifying SAMR as a common lingo to share our teaching practices, mediated by technology, allowed us to initiate reflective professional development that offered sustained support that was socially [virtually] situated, personalized, scaffolded, and learner centered (Froemming, 2020). Ironically, social distancing brought us together, out of our virtual silos, affording us opportunities to augment, modify, and redefine how and why we use technologies, thus enhancing and transforming our teaching practices.

Through our connection to MAEA, we Zoomed together as professors working at multiple universities and emerged on the other side as friends and colleagues. We plan continued discussion as we return to physical spaces, envisioning ways to integrate our newly acquired insights and practices. We wonder, How will our community continue to evolve as we reenter our classrooms? We encourage art educators to collaborate with fellow division members to enhance and transform our collective teaching practices, making art education better than ever. ■

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