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Title
But how do we know they watched it? Possible solutions to a flipped classroom conundrum

Abstract
Those who teach film and media cannot avoid using screen content. The screening of film excerpts, clips, and whole works in a film, television (or even game-based) subject is expected by students. Until relatively recently the timetabled screening of films in a college lecture room or screening theater was the accepted method film, television, and media educators delivered much of their subject's screen content. At the very least, attendance by enrolled students at these venues could be monitored. Contemporary students have opportunities to watch these films and TV shows without the need to attend a timetabled on-campus streaming. Online streaming modes can still provide students with the access to cinematic and televisual productions necessary to contextualize lectures and textbooks.

The flipped classroom model is promoted as a way of engaging contemporary students: made available online students can access the film or TV show in their own time. As well as the technical issues that need to be considered when planning for the most effective online delivery of screen content in a flipped classroom model, basic pedagogical issues and questions are emerging. In an online, off-site (and often off-campus) student controlled environment, how can educators ensure the screen content required to contextualize their teaching is actually being viewed? This article explores several approaches to this problem being trialed by film, television, and screen educators in their classes at the Queensland University of Technology in Brisbane, Australia.

Bio
Ruari Elkington completed his undergraduate degree in Film & TV with First Class Honours at QUT. As a researcher and PhD candidate at the ARC Centre of Excellence in Creative Industries and Innovation he is strongly grounded in the industry context of film distribution with a focus on documentary content. Other research areas include screen content and cineliteracy. He is supervised by Dr Sean Maher and Distinguished Professor Stuart Cunningham and his PhD thesis is titled: The Education Market for Documentary Film: Digital Shifts in an Age of Content Abundance.