Implementation and Critical Assessment of the Flipped Classroom Experience

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The Advances in Educational Technologies & Instructional Design (AETID) Book Series is a resource where researchers, students, administrators, and educators alike can find the most updated research and theories regarding technology’s integration within education and its effect on teaching as a practice.

Introduction
The flipped classroom is a pedagogical practice that has garnered a significant following in recent years. The premise of a flipped classroom is that lecture and traditional content preparation is done at home (such as via videos on an LMS) and the classroom time is used for students to engage with the content and complete activities. Therefore, the traditional concept of the classroom is "flipped," meaning lectures are listened to or watched at home and "homework" is done in the classroom. The flipped classroom has demonstrated positive increases in student engagement and interaction, as well as positive outcomes in subject matter expertise.

Objective of the Book
The mission of this text is to provide a necessary resource in the flipped classroom for individuals who are interested in pursuing this pedagogical endeavor but have not participated in a flipped classroom themselves. Therefore, this text will provide foundational materials as well as narrative explanations of successful aspects of a flipped classroom from experienced instructors.

Target Audience
The target audience for this text will be educators across disciplines and levels, as well as educational administrators.

Recommended Topics
Recommended topics are any in-depth analysis or assessment of the flipped classroom experience, regardless of level or discipline. This text is not looking for chapters introducing the concept of a flipped classroom. Topic ideas:
- Successful assignments used with the flipped classroom
- Successful teaching methodologies with the flipped classroom
- Assessing students’ expectations and experiences with the flipped classroom
- Challenges of implementation
- Challenges of maintaining or articulating positive results to those outside of the classroom

This section is not comprehensive. Please feel free to contact the editor with an idea or chapter proposal.

Submission Procedure
Interested participants are invited to submit a 300 word abstract on or before December 15, 2013 clearly explaining the field of study and specific developments to be addressed within the chapter. Authors of accepted proposals will be notified by December 30, 2013 about the status of their proposals and given specific chapter guidelines. Full chapters, if accepted, are expected to be submitted by April 30, 2014. All submitted chapters will be reviewed on a double-blind review basis. Contributors may also be requested to serve as reviewers for this project.
Important Dates
Proposal Submission Deadline: December 15, 2013
Full Chapter Submission: April 30, 2014
Review Results to Authors: June 30, 2014
Revised Chapter Submissions: July 30, 2014
Final Acceptance Notifications: August 15, 2014

Inquiries and submissions can be forwarded electronically (Word document) to
Dr. Abigail Scheg aagrant@mail.ecsu.edu

From Cover to Cover: Reading Readers
Edited Collection of Essays
Editors: Dr. Bilge Mutluay Cetintas and Dr. Ceylan Ozcan

Reading has had numerous meanings for different people at different times and places. From reading an animal’s tracks, or a street sign, to reading Derrida, the act of reading has referred to a wide range of activities. People have read for practical purposes (for information, for knowledge, or for material gain), for holy ends (the Quran said "Read in the name of your Lord"), for political and social reasons ("Once you learn to read, you will be forever free,” said Frederick Douglass), for entertainment, etc. In the age of computers, cell phones, and the Internet, traditional notions about the significance of reading, its function, and value seem to be challenged in various ways. Our conference aims to take a fresh look at the “good old practice” of reading in all its denotations and connotations from all possible quarters and perspectives, provided that papers relate to the American context.

Possible topics may include:

- Reading practices across cultures: anthropology of reading.
- Reading across race, gender, class, and nationality.
- Historical and cultural forms of literacy and illiteracy: from knowing the alphabet to media literacy.
- Economy of reading: advertising and marketing (book fairs, book signing, newspaper book supplements); reader as consumer and book as a commercial product; literary awards and prizes.
- Reading high and low: questions of taste and preference; popular literature; war of the genres, etc.
- Reading and the institution: reading and institutional practices (legal, medical, religious, etc.) and the issue of power.
- Reading critically: role of literary criticism; theories of reading such as Marxist, feminist, poststructuralist, etc.; particularly reader oriented approaches, their methods and strategies; types of readers, such as ideal reader, implied reader, informed reader etc.
- Politics of reading: right to read; reading as a medium of social change; censorship of reading; reading and ideology.
- Reading, knowledge and information: libraries and archives, cultural heritage and texts.
- Reading communities such as book clubs and blogs, social networks, interpretive
communities, etc.
- Representations of reading: acts of reading within the literary text (the character as reader), in cinema, visual arts, the media, and popular culture.
- Reading to write and writing to be read, or not to be read (e.g., Emily Dickinson); writers as readers of their own works or others’ works; writers on reading.
- Reading materials: nature (e.g., for transcendentalists), cave writings, coffee-cups and palms, laundry lists, letters, books, periodicals, anthologies, the Internet, etc.
- Comparative approaches to the entry points above.

Only original and unpublished submissions will be considered for this edited collection of essays. Manuscripts should be between 5000-7000 words and should adhere to the latest MLA style. Full text submissions should be sent to readingbooks2014@gmail.com by March 30, 2014. However, we will accept abstracts and topic inquiries prior to the final submission date.

**Thinking Makes My Head Hurt! Deadline January 1, 2014**

nriecken@ivytech.edu

Share Your Best Practices with Colleagues Across the Disciplines.

Whether you’re a new or a seasoned faculty member, your voice can make a difference in the success of your fellow-faculty as well as your students. The Atrium seeks your reflections of challenges and successes in your classroom. This issue looks at the good, the bad, and the ugly of our classroom experiences.

The Atrium invites you to submit
- innovative, creative, and critical narrative essays
- research-based articles across the disciplines
- limited creative poetry and fiction
- book reviews and website reviews

Appropriate articles demonstrate to readers the practical application of research and creative ideas! Material published has dealt with broad issues that connect classroom to culture and to community.

The Atrium is a unique, peer-reviewed cross-disciplinary electronic journal that seeks to engage readers at both two-year and four-year colleges. We do not accept previously-published material. Please do not submit sections of your thesis, dissertation, or any coursework papers. Please limit your articles to 5,000 words. The journal has published consistently since 2010.

**SUBMISSION DEADLINE FOR OUR SPRING 2014 ISSUE IS JANUARY 1, 2014.**

To view our current and archived issues, to read the current submission guidelines, and to submit your work, please go to http://nwi.ivytech.edu/atrium/. Questions may be addressed to Nancy Riecken, Managing Editor of The Atrium, at nriecken@ivytech.edu. The Atrium is published twice annually by English faculty members in conjunction with the IT experts at Ivy Tech Community College’s Gary campus. Ivy Tech is an academic home to
160,000 students throughout Indiana and is one of the largest community college systems in the United States.

**Rewriting Shakespeare’s Plays For and By the Contemporary Stage**

Why have contemporary playwrights been obsessed by Shakespeare’s plays to such an extent that they have offered their own versions of most of his works? Edward Bond’s Lear and Heiner Müller’s Hamlet-Machine, Carmelo Bene’s Richard III and Eugène Ionesco’s Macbett, Arnold Wesker’s Merchant and Tom Stoppard’s Rosencrantz and Guildenstern are Dead, are all landmarks in both modern theatre and in the rereading of Shakespeare. Others such as Howard Barker’s Gertrude, The Cry or Bernard Marie Koltès’s Le Jour des Meurtres dans l’histoire d’Hamlet, Botho Strauss’s Rape and Normand Chaurette’s Les Reines, have also tackled relevant issues using different writing techniques and aiming at new dramatic perspectives.

Originating from various countries, contemporary authors have provided food for thought on issues such as Shakespearean role-playing, narrative and structural re-shuffling, and the political implications and cultural stakes of repeating Shakespeare with and without a difference, finding inspiration in their own national experiences and in the different ordeals they have undergone.

How have these contemporary authors carried out their rewritings, and with what aims? Can we still play Hamlet, for instance, as Dieter Lesage asks in his book bearing this title, or do we have to “kill Shakespeare” as Normand Chaurette seems to imply in a work where he details his own creative process? What do rewritings really share with their sources? Are they meaningful only because of Shakespeare’s shadow haunting them? Where do we draw the lines between ‘interpretation,’ ‘adaptation’ and ‘rewriting’?

In this collection of essays, authors are invited to examine modern rewritings of Shakespeare from both theoretical and pragmatic standpoints. Key questions may include:
- can a rewriting be meaningful without the reader’s/spectator’s already knowing Shakespeare?
- does the survival of Shakespeare in the cultural repertory in practice depend on the refreshment, re-casting and reassimilation carried out by these drastic rewritings?
- can today’s authors write without a model? In other words, can they write without rewriting?

Papers may focus on Shakespeare’s sources and either one ore more rewritings of his works, in whatever medium or genre.

Academics, creative writers and theatre practitioners alike are welcome to send a 300-word synopsis and a short bibliography to estelle.rivier@free.fr and mdobson@bham.ac.uk before January 1st 2014. Papers that will have received formal agreement should be completed in May 1st 2014.

The volume, written in English, will be considered by a Scientific Committee of the SEAA 17/18 (Société des Etudes Anglo-Américaines) and submitted to Manchester University Press.

**The Coleridge Summer Conference, Cannington, Somerset.**
**28 July-1 August 2014**

Academic Director: Tim Fulford
Keynote speakers: Marjorie Levinson, J. C. C. Mays, Damian Walford Davies

Deadline for abstracts: 30 November 2013

The Coleridge Summer Conference meets again next year in the lime-tree bowers of Cannington College, among the beautiful Quantock Hills a few miles from Nether Stowey and Alfoxden. The College’s garden grounds will be available for all participants, and there will be walks on the Quantocks and to the sea. The Rose and Crown inn will welcome us in the evenings. The Abyssinian maid will be flying in; bring your own dulcimer and join us for drinks and talk under the stars on long balmy summer evenings.

We aim for a wide range of papers on the literature of Coleridge’s circle and the culture of the times, as well as on Coleridge himself. Abstracts are welcomed on Coleridge, the Coleridge Circle, and Romantic Writing and Culture more generally. Papers on the themes of Poetics and Politics are particularly welcome.

Price: approx. £400 including accommodation and meals.

Deadline for submission of abstracts, which should be no longer than 250 words, and should include THE PROPOSER’S NAME, AFFILIATION AND EMAIL, is 30th November 2013. Decisions will be made by 31st December 2013.

Bursaries (full and partial) will be available for postgraduates and unwaged scholars. Please state on your abstract if you would like to be considered for a bursary.

All abstracts and enquiries should be sent to: kerri.andrews@strath.ac.uk

The Wild Things. Where Are They Now?

Children’s Literature Society/American Literature Association Conference
Dorothy Clark (Dorothy.g.clark@csun.edu) and Linda Salem (salem.sdsu@gmail.com)

Fifty years after the publication of the iconic picture book Where the Wild Things Are by Maurice Sendak, the public imagination is still captivated by Max’s story of adventure, mischief, power, journey, fantasy, repression, surrealism, and illusion in place and time. The expansion of Sendak’s imagination for this title has led to a feature length film and to a popular culture phenomenon based on the impact of his work on readers. Likewise literary criticism in children’s literature has continued to explore the importance of this work and its reverberations through the genre of children’s literature. In this panel, we invite scholars to broadly explore Where the Wild Things Are expanding their approaches to this text or related texts (e.g., Jon Klassen’s This is Not My Hat) considering the fifty years of research, literary, art and philosophical thought since its publication.

Please include academic rank and affiliation and AV requests

Please send abstracts or proposals by Wednesday, January 15, 2014

Conference details may be found at the American Literature Association web site: www.americanliterature.org
Knowledge, Capital, Critique: The University and the Humanities in the Ongoing Transformation of Capitalism (ACLA Seminar CFP -- Deadline: November 15, 2013)

ACLA 2014
March 20 – 23, 2014
New York University

Deadline for Paper Submission: November 15, 2013

This seminar aims to periodize contemporary relations among capital, knowledge production, and social critique in the United States. It focuses on connections between concurrent transformations of global capitalism and of the public research university, with emphasis on the shifting status of the humanities within these processes. While remaining wary of rhetorics of crisis and decline, the purpose of this stock-taking—economic, institutional, disciplinary—is to assess conditions of existence and work within the university, and to outline possibilities for social critique in the present. Historicizing, comparative, and global perspectives welcome.

- How is the ongoing transformation of the U.S. research university as a site of knowledge production also transforming it as a site of social critique?

- How are more specific aspects of this transformation, e.g., the rapid rise of so-called digital humanities or an understandable pragmatic attitude among many undergraduates, placing particular pressure on the humanities?

- How was the economic and governance structure of the post-WWII research university a central condition of possibility for the emergence of postwar critical theory, and how is the transformation of one reshaping the legacy of the other?

- How have the contradictory dynamics of knowledge production and value creation—increasing specialization and disciplinary differentiation vs. deskilling and the standardization of intellectual labor—played themselves out within current social restructuring?

- To what extent have the humanities enabled an oppositional stance to capital, e.g., in Raymond Williams or Edward Said, and to what extent have they been complicit, e.g., as in William Spanos?

Please submit abstracts (max 250 words) through the ACLA website: http://www.acla.org/submit/.

"Beyond Reckoning: Philosophy in the Works of Cormac Mccarthy" will be the first edited collection dedicated to exploring the role of philosophy in the works of Cormac Mccarthy. While he has long been considered a distinctly 'philosophical' writer, up until now, interdisciplinary work in this area has largely focused on existential or religious themes across his corpus. This collection will build upon that important foundational work, but also significantly expand the scope of philosophical inquiry into Mccarthy's writings.

Some of the topics we expect to cover include History, Race, Temporality, Nature, Borders, Tragedy, Animality, Technology, and the Environment. We are particularly interested in contributions that would relate Mccarthy's works to contemporary debates in animality studies, political philosophy, environmental philosophy, and philosophy of technology. We
also seek contributions dealing with works other than "Blood Meridian" in order to ensure balance in the collection.

Informal expressions of interest are welcome at any time. Formal expressions of interest, including a CV and 300-400 word abstract, are due by February 1st 2014.

Editor’s contact information:
Chris Eagle
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**Native American Children's and Young Adult Literature**

Children's Literature Society/American Literature Association
Dorothy Clark (Dorothy.g.clark@csun.edu), Linda Salem (salem.sdsu@gmail.com), and Kathleen Washburn (washburn@unm.edu)

The Children’s Literature Society and the Association for the Study of American Indian Literature invite abstracts (of about 250 words) for a panel on Native American children's and young adult literature. We welcome critical analysis and surveys about historical fiction, cultural stories of family and community, school stories, stories of fine arts and artists and performers, stories of important political figures, and transcriptions of oral histories. Papers may address representations of Native communities in text and image, Native-authored texts, and broader trends in American children's and young adult literature. This panel will contribute to the critical review and analysis of works of Native American children's and young adult literature and will be an important contribution to the study of American children's literature.

Please include academic rank and affiliation and AV requests

Conference details may be found at the American Literature Association website: www.americanliterature.org

**HBO Girls: The Awkward Politics of Race, Sex, Class, Privilege and Gender**

I am inviting proposals/submissions for an edited collection on the HBO show tentatively titled HBO Girls: The Awkward Politics of Race, Sex, Class, Privilege and Gender (2012-present).

Since its debut in April 2012, the HBO indie themed program Girls has been a lighting rod of controversy. Even before the inaugural episode aired on April 15, 2012, there were critics (and fans) who were dropping various comments about the program. Things became even more intense after the airing of the first episode where it seemed that every other person (rather media critic) almost literally, had an opinion about the show. Charges of racism, male bashing, nepotism, elitism, perversion, Generation Y dysfunction and others were made with non-stop frequency. Academics, pop culture pundits, journalists, average Jane’s and Joe’s and celebrities such as James Franco and Kareem Abdul-Jabbar made their opinions about the program known.

The program has spawned a plethora of op-ed pieces, magazine cover and feature stories and was/has been a mainstay topic at academic conferences and in the world of social media. Brash, bold, daring, grainy, masochistic, confused, awkward, indulgent were terms commonly used by many commentators who critiqued the program. The bloggersphere went into overdrive tracking virtually every move or comment that Lena Dunham, one of her producers, or her fellow co-stars made. Arguably, not since Friends, a program that also
focused on New Yorkers (in the case of Friends Generation X) had a new show generated so much ink. Interestingly, both television shows faced certain similar criticisms particularly in regards to race, class and privilege.

Regardless of your viewpoints about her, no one can deny Lena Dunham is an avant –garde twenty something multiple award winning wunderkind and current Hollywood it girl who has produced a show that has firmly etched itself into the fabric of contemporary popular culture. This fact in and of itself is no small feat. Essays are requested on the following topics although other subjects will also be considered.

*Race
*Gender
*Whiteness
*Privilege
*Sexual Identity
*Masculinity
*Class
*Power
*Generation Y (Millennials)
*Body
*Education
*Careers
*Friendship
*Intertextuality
* Hipsterism

Contributor guidelines:

1. Abstracts not to exceed two pages along with a preliminary biography if possible (not mandatory) or full complete essays.

2. Brief biography detailing author(s) background


4. Materials and/or questions should be submitted by e-mail to Professor Elwood Watson at watsone@etsu.edu. If you have any questions, I can also be reached by phone at (423)-439-8575.

NOTE – A publisher has been secured for the project.