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## Moving Towards a Dialogic Pedagogy: Using Video Feedback as a Teaching Tool to Respond to Writing across Disciplines

Paul Martin  
*University of Central Florida*

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MOVING TOWARDS A DIALOGIC PEDAGOGY: USING VIDEO  
FEEDBACK AS A TEACHING TOOL TO RESPOND TO WRITING  
ACROSS DISCIPLINES

by

PAUL DAN MARTIN  
M.A. University of Central Florida, 2005

A dissertation submitted in partial fulfillment of the requirements  
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## ABSTRACT

This study examined the impact of video feedback (VF) as a teaching tool for responding to writing activities and assignments across disciplines and whether or not VF can help instructors facilitate dialogic exchanges between students and teachers. I conducted three case studies with three different instructors from three different disciplines: psychology, history, and nanoscience. To determine the potential of video feedback to facilitate dialogic pedagogies, this dissertation examined the presence of transformational leadership theory (Parkin, 2017), the voices of teaching and learning (Collison et al., 2001), and gesture theory (Bavelas et al., 2014; Peräkylä & Ruusuvuori, 2008) for the paralinguistic activity in the VF content to determine if the presence of these theories position students as what Buber (1965) referred to as a “Thou” and dismantle the authoritative discourses (Bakhtin, 1994) in higher education that hinder learning. This dissertation found that teachers experienced meta-reflection and self-dialogue from making videos, which is dialogic. This study also found that instructors can facilitate dialogic exchanges that undermine authoritative discourses if they can utilize their paralinguistic activity that video affords them. This study also revealed that using VF requires overcoming a significant learning curve, and that Writing Across the Curriculum (WAC) can help teachers improve how they negotiate feedback variables like the assignment, discipline, pedagogy, and learning outcome that can lead to dialogic feedback.

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## CHAPTER ONE: LITERATURE REVIEW

This dissertation investigates how three faculty from three different disciplines used video feedback (VF) as a teaching tool. In doing so this dissertation aims to address whether or not VF has the potential to facilitate dialogic experiences that position students as what Buber (1965) referred to as a “Thou” and that dismantle the authoritative discourses (Bahktin, 1994) in higher education that limit teaching and learning and position students, according to Buber, as an “It.” For Buber (1965) the I-Thou relationship represented a move towards a dialogic pedagogy. In the I-It relationship, the “I” position is the authoritative and dominant position that the teacher or the institution typically occupies. The I “declares itself to be the bearer, and the world round about to be the object, of the perceptions” (p. 22). The It position is a placeholder for the subject, in this case the student, that maintains a certain distinct separation and distance between the I and It subject positions instead of a relation or connection. Buber pronounced I-Thou to be the product of a “natural combination” and that I-It is the product of a “natural separation” (p. 23). Stevenson (1963) clarified Buber’s theory and indicated that

Man’s attitude, and consequently his actions, are twofold in that they can be understood in terms either of the primary word I-It, which designates a relationship characterized by objectification, categorization, and utilization; or the primary word I-Thou, which designates a relationship characterized by betweenness, presentness, and uniqueness. (p. 193)

These relationships expose how people connect and organize themselves in relation to other people in the world. The It position sees and treats the student as a passive receptacle (Freire, 1968) who is incapable of adequately contributing to his or her own

learning. The I-It relationship constructs the student as someone who must passively consume what the I gives them. Adkins (1999) explained that teachers foster I-It relationships when they act as spectators in student learning instead of active participants (p. 178). He posited that “the student in the I-It dialectic . . . is regarded as a vessel, an object to be filled with information and not experiences” (p.178). On the other hand, Buber (1965) argued that the I-Thou relationship situates students as effective contributors to their own learning.

Adkins (1999) advanced that in an I-Thou relationship teachers see students as major contributors to their learning experiences and to the learning experiences of their peers (p. 176). He asserted that “Buber’s ‘dialectic’ is presented as a humanizing teaching model whereby the teacher educates the student so that the knowledge becomes an organized part of the student’s existence” (p. 176). Teachers who are present in the moment are actually “genuinely listening” (p. 178) to students and creating I-Thou encounters. Rule (2015) conveyed that for Buber, “Dialogue is not simply a conversation with others but a lifelong journey, a way of *I* living and being with others” (p. 21, emphasis in original). Rule attested that for Buber, dialogue could be verbal or not, and that dialogue was more about connecting with people than using one mode or pathway of communication. Buber believed that real dialogue “requires an acknowledgement of the other as a particular, concrete, existing person; an attentiveness to him or her” (as cited in Rule, 2015, p. 22). To achieve this kind of relationship with students, teachers will need to do more than dialogue with students; they will need to find ways of being and existing with students that facilitate metacognition, self-dialogue, self-reflection, and collaboration.

Bakhtin's (1994) theory of authoritative discourses provides an additional frame for thinking about I-Thou and I-It exchanges. Authoritative discourses carve out and establish complex boundaries that separate students and educators into I and It positions that can further limit dialogic learning. Bakhtin (1981) indicated that authoritative discourses are "privileged" and "distanced" (p. 457), which keep them mysterious and inaccessible to those individuals they are intended to usurp and hold down. He professed that these authoritative discourses have "great power over us" (p. 457). Bakhtin (1994) further continued that an "authoritative discourse seeks to elicit from us" a hegemonic loyalty that ultimately keeps students positioned as an It (p. 78) without allowing enough space for people to think for themselves or to locate the exact source of authority. He asserted that the authoritative discourse "is indissolubly fused with its authority—with political power, an institution, a person" (Bakhtin, 1994, p. 79) a kind of blind allegiance that many faculty unknowingly uphold. These authoritative discourses and voices in the higher education classroom can intimidate students and feel impenetrable, choking off dialogic encounters with teachers. The authoritative voice is anti-dialogical and anti I-Thou, and it keeps the student's "internally persuasive voice" (Bakhtin, 1994) from emerging and counterbalancing the authoritative voice. One way to combat authoritative discourses that position students as an It is to design dialogic feedback for students.

Leading researchers on feedback (Boud & Molloy, 2013; Dawson et al., 2018; Diedra & Pieterick, 2010; Espasa & Guasch, 2015; Huot, 2002; Merry, 2013; Molloy & Boud, 2014; Parkin, 2017; Sambell, 2013; Shute, 2008; Sommers, 2012; Straub, 1999; Straub & Lunsford, 1995; Strober & Jackman, 2004; Yang & Carless, 2013) have argued that effective feedback provides students opportunities to reflect on their learning, to

dialogue with the teacher and their classmates, and to move their learning forward. These are essential core principles of dialogic teaching. The research on dialogic pedagogies (Angelov & Ganobcsik-Williams, 2015; Elbow, 1997; Freire, 1968; Wegerf, 2015; Yang & Carless, 2013) has suggested that feedback that promotes dialogic experiences for students is the most effective type of feedback; however, creating dialogic feedback requires more than one approach to making and delivering feedback and also requires a fundamental understanding of how feedback is connected to a course curriculum. Bloxham and Campbell (2010) professed that the best way to improve feedback is to provide students with multiple feedback experiences that offer them a chance to practice “observation, imitation, participation and dialogue” (as cited in Carless & Boud, 2018, p. 3). Teachers need pedagogies that facilitate multiple feedback experiences that lead to more dialogic encounters. In the next section I examine the key terms for feedback theory.

### Key Terms for Feedback Theory

Many teachers and students are unaware of the differences between key terms in the literature and research on feedback. Terms like assessment and feedback, summative and formative assessment, and summative and formative feedback are often used interchangeably, but each term has a very specific meaning that instructors should adequately parse. Shute and Kim (2014) asserted that “assessment is a general term that typically applies to individuals and may include testing, observation, and so forth” (p. 312). They maintained that “assessment can refer to both an instrument and a process by which information is obtained relative to a known objective or goal” (p. 312). Validity and reliability are two specific terms heavily associated with assessment methods because



assessment requires measuring something like learning. Feedback is a tool for assessment, but it is not the same as assessment.

Feedback is information given to someone to assist his or her learning. Hattie and Timperley (2007) defined feedback as “information provided by an agent (e.g., teacher, peer, book, parent, self, experience) regarding aspects of one’s performance or understanding” (p. 81). They argued that feedback can come in many different forms at many different locations and spaces, but “feedback thus is a ‘consequence’ of performance” (p. 81) and the variables that shape that performance. Dawson et al. (2018) defined feedback as “a process, designed by educators, undertaken by learners, which is necessarily about improvement” (p. 20) and not about measuring the learning or explaining how a grade or score was earned. After assessing a student’s learning, which could be represented through the awarding of points or a grade, an instructor can provide students with feedback on that assessment that could lead the student to the additional learning he or she may need to complete future assignments and learning outcomes more effectively; however, assessing is the measuring of learning and feedback is the means of communicating something about that measurement and learning back to the student.

Formative assessment and formative feedback are also very different from summative assessment and summative feedback. Shute and Kim (2014) contended that “formative assessment is incorporated directly into the classroom curriculum and uses results from students’ activities as the basis on which to adjust instruction to promote learning in a timely manner” (p. 313). Formative assessment is a measurement designed to allow for growth in learning, treating the classroom and curriculum as a heuristic that should be adjusted depending on how educators analyze the measurement of student

learning. The main goal is to assess, but to then use the assessment results to alter the curriculum in ways that reshape student learning where formative feedback is “information communicated to the learner that is intended to modify his or her thinking or behavior to improve learning” (Shute, 2008, p. 157). Formative feedback is directed at the learners and is designed to provide information they can apply to future learning contexts and situations. When students receive formative feedback on the final learning experience, they have very little opportunity to apply that feedback to future assignments and, therefore, it becomes less valuable.

Formative feedback is an act of teaching and not the act of providing students with scores and grades. Smith, McCarthy, and Magnifico (2017) insisted that the formative feedback that takes place in a course is more indicative of learning than the class size, student background, and student cognition (p. 124). Two of the most important forms of formative feedback are formative questions and feedback loops. Many students and teachers are unaware of the full value of feedback loops and questions, and that loops and questions are a type of formative feedback that give the student “an opportunity to make the suggested changes in performance” (Molloy & Boud, 2014, p. 418) on an assignment or future learning activity. Teachers need more practice designing activities and/or assignments that lead to feedback loops or questions. Ajjawi and Boud (2017) asserted that feedback loops are “an initiation-response pattern between student and tutor that may then lead to further responses” (p. 258) that are vital for future learning. Students need a way to move forward with their learning, or to “feed-forward” (Parkin, 2017, p. 153). Feedback loops and questions can facilitate feeding forward.

Parkin (2017) defined feed-forward as feedback that gives students a chance to act on the feedback. Teachers can feed-forward with formative feedback loops and questions, which makes feeding-forward a pragmatic paradigm for generating dialogic feedback. In other words, for formative feedback to occur on a dialogic level, “the educator needs to structure a subsequent ‘practise opportunity’ post-feedback to allow for the student to exercise any new knowledge gains” (Molloy & Boud, 2014, p. 418). Students need an opportunity to complete a learning action or feedback loop. Questions work well for feedback loops because having students answer the question completes an action or a loop. Formative questions can set up future actions to complete if they are “clarifying or exploratory questions posed by the educator [that] can encourage learners to think further about their learning, and help the learner to ‘own’ their insights, rather than being told” what to do or what to know (p. 423). These types of questions can facilitate inner dialogue for the student that can lead to more learning.

Dialogic feedback initiates a dialogue between students and teachers, students and themselves, and students and their classmates. Ward (1994) asserted that there are five key principles in developing a dialogic pedagogy: dialogue with yourself, your teacher, your institutions, your friends/classmates, and a dialogue in writing with multiple voices to increase the overall understanding of issues (p. 171). Many of these core dialogic principles must be embedded in the learning outcomes and assignments for dialogic feedback to be possible. Many educational and writing studies scholars have advocated for dialogic pedagogies, most famously Elbow (1997) and Freire (1968), but there is very little research on how to generate or make dialogic feedback that can be assessed for effectiveness. Ward (1994) professed that most attempts at dialogic pedagogies are not

really dialogic at all. She indicated that “a comprehensive dialogic pedagogy would recognize that knowledge unfolds in the process of attempting to communicate with others” (p. 11) and that students learn from conversing with other students, teachers, and themselves in writing and orally. This type of feedback is in direct contrast to summative feedback.

Summative feedback is an explanation for why a student earned a grade, or a summary of what the student did in the assignment. Research has shown that summative feedback has limited pedagogic and dialogic potential as a teaching tool. When students receive summative feedback on assignments that are connected to future learning experiences, they miss out on additional learning opportunities the feedback could have offered them. Similarly, summative assessment is a tool for measuring learning that is not designed to aid the direction of learning but to sum up the learning at a particular point in time during the learning cycle—like a midterm or final exam. The grade for that exam or the comments made about that midterm exam would constitute the feedback. Shute and Kim (2014) pronounced that “summative assessment reflects the so-called traditional approach used to assess educational outcomes. This involves using assessment information for high-stakes, cumulative purposes, such as for grades, promotion, certification, and so on” (p. 312). Taking all of the grades earned in the course and measuring them against a learning outcome for learning gains would be summative assessment.

Students tend to interpret feedback that is summative and corrective as negative, and this can drastically hinder teaching and learning. Students will typically use negative feedback, or what they perceive to be negative feedback, to shut down and distance

themselves from a course, their instructor, and/or their learning (Parkin, 2017). Strober and Jackman (2004) spoke at a conference about how our “culture of criticism” (web source) treats almost all feedback as harsh criticism. They reminded us that most people are not fond of criticism and, therefore, do not like feedback when it points out what they did wrong. Criticism represents the inadequacies most people do not want to acknowledge about themselves or their work. As a result, students develop “maladaptive behaviors” towards feedback like “procrastination, denial, brooding, jealousy, self-sabotage, confusion, and blame” (Strober & Jackman, 2004). Guasch and Espasa (2015) posited that when teachers merely correct student work and provide summative feedback, students rarely discuss or utilize that feedback to move forward with their learning and will use it to situate themselves as an It in the course (p. 18).

Straub (1999) contended that teachers and students need to see the value of formative feedback more clearly, and they need to learn about the types of formative feedback that are most effective and then employ them. Straub reiterated this when he asserted that formative and summative feedback should be clearly demarcated from each other to maximize the teaching opportunities that exist for formative feedback (p. 140). Smith, McCarthy, and Magnifico (2017) echoed this sentiment, noting that formative feedback on student work is virtually nonexistent (p. 122) in higher education across disciplines, and Cope and Kalantis (2017) further established and highlighted how neglected formative feedback is in higher education in favor of summative feedback. In the next section I examine the literature on feedback.

### What We Know about Feedback Theory

Studies on feedback extend back more than 60 years (Hillocks, 1979; Hunt, 1975; Huot, 2012; Sherwin, 1969; Sommers, 1982; Straub, 2002; Ziv, 1982). Sommers' (1982) work is considered to be a major starting point in feedback studies. She argued that giving feedback is extremely complicated and that multiple variables impact how teachers make and give feedback and how students read and apply it to revise or move forward in their writing. Ziv (1982) became frustrated with ineffective teacher comments and began to study feedback more closely. She found that feedback should provide students with suggestions they can use to solve their writing problems (p. 6). Straub (2002) professed that efficient feedback is clear, it connects with the students in specific and personal ways, and it provides them with loops and actions to complete so that they can build on their learning in the course (p. 52). To do this, Straub suggested that it is important to take an approach to teaching writing that fosters an opportunity for instructors to examine smaller increments of the learning process more comprehensively and to provide students with more formative feedback. Feedback loops are one method for creating these opportunities. Price, O'Donovan, and Rust (2007) insisted that feedback loops are an effective tool for generating valuable feedback, and that feedback loops must be designed into the course curriculum through activities like peer review and lower stakes writing assignments that focus on learning. Sommers (1982) also supported the use of feedback loops because they give students formative feedback they can implement to revise, learn, or complete future learning activities. However, the historical frame for teaching, learning, and assessment that situates feedback in higher education makes implementing formative feedback loops and questions into writing curriculums across disciplines difficult and extremely problematic.

Huot (2012) argued that historically feedback and assessment theory have never been formative, dialogic, or devoted to improving disciplinary pedagogies and learning. Feedback and assessment efforts have primarily been constructed around measurement theory from education researchers and testing companies. Writing assessment was not designed to bolster teaching efforts. Huot revealed that in the 1800s assessment methods for writing focused on measuring the effectiveness of grammar and mechanical choices. This approach to feedback has significantly attributed to the continual decrease in student satisfaction with the feedback they receive in higher education. Current research on feedback has suggested that students complain about the quality of feedback they receive more than anything else in higher education (Carless & Boud, 2018; Pitt & Norton, 2016; Urquhart, Rees, & Ker, 2014; Yang & Carless, 2013). Feedback quality is tied to an educational and institutional system that impairs and limits a teacher's ability to see and design feedback as a substantial portion of teaching.

In addition, Crook et al. (2012) highlighted the "National Student Survey (NSS) data which have shown that the overall area of 'assessment and feedback' in higher education has been consistently rated the lowest in terms of student satisfaction since the survey started in 2005" (p. 387). Students are increasingly unsatisfied with the feedback they receive because it fails to help them develop as self-learners (Bailey & Garner, 2010). Jones et al. (2012) echoed this point and indicated that students want their feedback to contain specific characteristics like an "ease of understanding, direction to improve, clear and concise, well explained, rewarding, constructive criticisms, relevance, and solutions to learn from" (p. 601). Poor feedback is not clear or easy to understand, and it leaves students stuck at dead ends with their learning. It lacks generative questions

and/or feedback loops for students to complete to continue moving through the trajectory of learning for the course. Poor feedback also contains too many negative comments and not enough positive statements. Kim (2004) also found that students want more positive comments, more examples for improving their work, and more succinct explanations for why their writing is either acceptable or unacceptable.

Hattie and Timperley (2007) discovered that feedback that had the most impact offered advice for completing a task more efficiently (p. 84). Even though students noted that they want more positive comments, and positive comments are important for student learning and motivation, Hattie and Timperley's research demonstrated that positive comments have minimal overall value for improving learning and motivating revision. Pitt and Norton (2016) reaffirmed that positive comments tend to "concentrate upon the content of the work rather than developmental areas designed to improve future assessment performance" (p. 500). Most of the research on feedback has agreed that positive feedback plays a role in student learning (Hyland, 1998; Lizzio et al., 2003; Spinks, 1998), but that role is small and students need more than positive comments to develop their writing and to continue learning. Positive comments may create a motivation or excitement for learning, but they do not help students learn new information. Students need a feedback approach that is comprehensive and focused on providing formative comments.

Citing a study from Hattie, Hattie and Timperley (2007) conveyed that "the most effective forms of feedback provide cues or reinforcement to learners; are in the form of video, audio, or computer-assisted instructional feedback; and/or relate to goals. Programmed instruction, praise, punishment, and extrinsic rewards were the least



effective for enhancing achievement” (p. 84). Providing students with praise or punishment is not as effective for improving learning as instructors or even students might assume. Positive comments can improve student confidence, but they can also give students a false sense of knowledge or ability. Pitt and Norton’s (2016) study revealed that some students are motivated by critical comments. They found that “at times, [critical feedback] had a positive motivational effect. This suggests that some students process what at first appears to be negative feedback by being motivated to do better” (p. 503). Even though teachers can feel guilty about giving students critical feedback, or they may be resistant for fear of student reactions, research has shown that some students actually benefit from more deliberate formative criticism. Either way, teachers need an approach to designing a feedback system that is built on feedback theory and research.

Many instructors are giving students feedback, but they are failing to operate from an adequate definition of feedback when designing it. Dawson et al. (2018) affirmed that very little feedback asks students to complete learning actions and loops, and that feedback designs are missing a cohesive structure and unfolds for student learning (p. 15). Molloy and Boud (2014) identified that many instructors rely on a “feedback sandwich” approach to generate feedback. This paradigm places formative comments between summative comments that are usually positive. This is potentially problematic because “the learner anticipates the ‘important message’ in the middle, and learns to disregard the complements on the performance as part of a mandated linguistic ritual” (p. 418). An additional danger of hiding or misplacing the formative feedback in a feedback response filled with an overpopulation of positive comments and summative feedback is that students find it difficult to locate the formative feedback. As the students

increasingly recognize the lack of value in the feedback they receive they begin to see that feedback as a mandated linguistic ritual and not as an organic formative, dialogic response. To address these feedback concerns, faculty will need to revise their curriculum to allow for more structured and organized feedback.

Dawson et al. (2018) asked for more research on how students and educators across disciplines define useful feedback because there is very little research that has investigated how to address feedback problems as a curriculum problem or at the curricular level. Even though many students continually complain about feedback, faculty have still not accounted for the systemic limitations for implementing formative feedback into higher education curricula. Molloy and Boud (2014) declared that “challenging traditional ‘feedback rituals’ requires commitment to curricular redesign with purposeful and supported opportunities for learners to engage in feedback ‘episodes’ to implement changes triggered by feedback” (p. 414). Undermining these feedback limitations requires significant curricular alterations, and I argue in the final chapter of this dissertation that WAC provides instructors a formidable approach to produce and deliver dialogic feedback that can challenge authoritative discourses that position students as an It. Many instructors across disciplines have not established pedagogical standards that can accurately parse the differences between grading, assessment, and feedback; furthermore, they have not developed a feedback system that accounts for the ways in which pedagogical objectives, learning outcomes, and assignments are symbiotic and set up the feedback potential for the course. Research has shown that instructors rarely rely on clear pedagogical objectives that clearly distinguish between summative and formative feedback and assessment to inform, model, and define how they design feedback and

assessment approaches for their courses. This limits their potential to create dialogic pedagogies and feedback.

Researchers have supported that dialogic experiences facilitate effective teaching and learning (Bakhtin, 1994; Buber, 1965; Elbow, 1997; Freire, 1968). The research on feedback studies confirmed that feedback is best when it is a dialogic conversation between students and teachers (Higgins, Hartley & Skelton, 2001; Savin-Baden, 2010). Yang and Carless (2013) argued that dialogic feedback is a remedy for the poor feedback practices currently plaguing higher education, revealing that an “emphasis on dialogue is an explicit attempt to circumvent the limitations of one-way transmissions of feedback which frequently arises from the dominant structural constraint of written comments on end of course assignments” (p. 286). These one-way transmissions are responsible for situating students as an It and usually take the form of written comments. The feedback becomes the dominant structural constraint that upholds the authoritative discourses that get represented in the one-way transmissions. The feedback content must change for the one-way transmission to become a dialogic transmission. Wegerf (2015) illustrated that we learn from talking to each other, from two-way transmissions, so we need to move teaching and learning from a physical space to a dialogic space. He declared that education in the digital age must move “from physical space-time to dialogic space-time” (p. 11), to improve a student’s critical thinking. Dialogic approaches to teaching ask students to recognize and respond to the voices and dialogues represented in a particular discipline. Ajjawi and Boud (2017) elaborated on dialogic feedback spaces when they posited that “dialogic feedback creates space for knowledge exploration with collaborative or reciprocal association between learners and tutors” (p. 254). Yang and

Carless (2013) also discussed this idea of a dialogic space for learning and knowledge exploration when they expressed that “feedback in its most productive forms is experienced as a social and relational process in which dialogic interaction within a trusting atmosphere can help to promote learner agency and self-regulation” (p. 290). Students must trust the atmosphere and environment for dialogic learning to develop inner dialogue that leads to self-learning.

Ward (1994) insisted that students need to develop inner dialogue and learn how to be self-evaluators to grow as learners; however, she fails to illustrate what that kind of feedback looks like or how to create those dialogic spaces. Rule (2015) expounded upon this idea that students need to learn how to dialogue with teachers and themselves for learning to take place, arguing that “dialogue is pivotal to teaching and learning, both in the sense that teachers and learners engage in dialogue with each other (external dialogue) and within themselves (internal dialogue)” (p. 144). He identified some potential forms for generating dialogic feedback (p. 145), but he does not explain or elaborate on how instructors might use these or other forms and mediums to design feedback, and he does not examine how these forms for feedback can help generate self-dialogue. Dialogic exchanges require a specific approach to curriculum design so that students have opportunities to accept these invitations to participate in these exchanges. To facilitate dialogic pedagogies, teachers began to see dialogic experiences as more than just a dialogue between the student and teacher.

Wegerf (2015) advanced that dialogic does not simply mean dialogue. Dialogic, as Bakhtin (1994) defined it, is the ways in which a text or conversation generates multiple dialogues for making meaning (Wegerf, 2015, p. 12). The forms teachers use to

deliver feedback should facilitate multiple dialogues. Several scholars have practiced implementing dialogic feedback approaches into their teaching. Fulwiler (1997), for example, explored using letters to respond to student writing and to generate dialogic feedback for his students. Letters can capture a more natural voice and colloquial way of using language in a discipline-specific conversation. Students enhance their learning experiences when they have conversations about the course content with their teachers and get to experience the many voices that exist in both print and face-to-face contexts within a disciplinary community. Using an alternative genre to deliver feedback resituates how teachers design and use feedback. When feedback is provided in a non-conventional form or medium, it can potentially offer a new dialogic space for teaching that students and teachers can fill and define on their terms. In Fulwiler's case, students associated letters with a more informal and personal experience, potentially undermining authoritative discourses that position students as an It. Feedback loops are also an effective tool for designing dialogic feedback, especially when the feedback is not provided face-to-face.

Guasch and Espasa (2015) identified three phases of feedback that help form a loop and explained how to create them. The first phase involved how the feedback was delivered. The second phase involved how the student processed the feedback. The third phase involved what the student actually did with the feedback. These three phases create a loop that is vital for teaching and learning. Boud and Molloy (2014) maintained that feedback loops work best when students get feedback quickly, have specific tasks to complete and/or advice that develops their learning, have space and time to act on the feedback, and are able to reflect on how they implemented the feedback. Feedback loops

can also facilitate I-Thou relationships between teachers and students because they are working together to complete a learning loop.

Dialogic experiences or pedagogies that can facilitate an I-Thou encounter capable of dismantling authoritative voices require a certain type of teaching and feedback style. Parkin (2017) identified four types of leaders in the higher education classroom that exhibit a specific set of characteristics that has the potential to lead to dialogic pedagogies: champions, enablers, organizers, and mentors (pp. 29-31).

Champions and mentors are two particular types of leaders on this list can facilitate dialogic exchanges. Champions are enthused, and they promote, model, and challenge for students. Mentors listen, invest, praise, review, and relate (p. 31) to students. In addition, Parkin's theory for transformational leadership also exhibits dialogic qualities and characteristics that can lead to dialogic exchanges. Transformational leadership "is about inspiring in individuals a high level of personal engagement with the goals and mission of the team and organization that makes everyone involved, no matter what role, feel included and valued" (p. 59). He provided four key elements of transformational leadership that are important for thinking about facilitating dialogic feedback: individualized consideration (listening carefully), intellectual stimulation (challenge the student), inspirational motivation (articulate the goal), and idealized influence (model how to get there) (p. 60). Motivating, stimulating, inspiring, and considering are all catalysts for facilitating dialogic exchanges with students and teachers. There are other characteristics for teaching that teachers can adopt to design dialogic feedback that is capable of undermining authoritative discourses and facilitating I-Thou relationships.

Collison et al. (2000) indicated that there are “a palette of voices” (p. 104) to choose from when teaching, and some of these voices can lead to dialogic experiences for students. Three particular voices of interest that have the most dialogic potential from Collison et al.’s list are the “generative guide, reflective guide, and personal muse” (p. 104). These voices exhibited the most potential for facilitating I-Thou relationships with teachers and students. Teachers can potentially adapt these voices as a model to generate feedback. Warnock (2005) also relied on voices and personalities of teaching to examine online teaching and learning. Warnock used Collison et al. (2000) as a frame to add voices and personalities to the list like “the drone” and “the harsh critic” (Warnock, 2005, p. 181). These voices help capture how authoritative discourses are embedded in feedback styles and approaches. In this dissertation I examined the presence of transformational leadership (Parkin, 2017) as well as the characteristics of leadership in higher education (Parkin, 2017) and of the voices of teaching and learning (Collison et al., 2001; Warnock, 2005) in the VF content to determine whether or not VF has the potential to facilitate dialogic feedback that can instantiate I-Thou relationships (Buber, 1965) and undermine authoritative discourses (Bakhtin, 1994). In the next section I examine the literature on written feedback and determine how well-written comments lead to dialogic teaching.

### *Written Feedback and Dialogic Teaching*

Written feedback is one of many modes for delivering feedback that instructors rely on most often, but it may not be the most effective method for responding to student writing in every teaching and learning situation. Norton and Norton (2001) declared that students rarely utilize written comments to continue learning or to revise. Hillocks (2008)

professed that “the available research suggests that teaching only by written comment on compositions is generally ineffective” (p. 322), and that teachers need to include other forms of feedback for students in addition to written comments. Huang (2000) conducted a study on written feedback and attested that teachers who used written feedback to respond to student writing “had a strong tendency to correct language mistakes without telling the students what was wrong” (p. 217), and they provided very little formative feedback students could apply to revise or advance their learning goals. Students often felt that written comments were “less thorough” and “less helpful,” and needed more explanation (p. 225), which, as a result, made the comments less dialogic. Having the teacher explain the comments with more writing or orally did not necessarily make those comments any clearer, either. In many cases it created even more confusion. Freedman (1987) revealed that “written comments are often misconstrued even when they are accompanied by teacher-student conferences, by peer response groups, as well as by the whole classroom discussion focused on response” (p. 344).

Research on written comments also demonstrated that written feedback is difficult to read and comprehend and rarely formative. Lunsford and Straub’s (1995) study of feedback confirmed these concerns; for instance, they described how students struggled to comprehend the size of the written comments and/or the ink and pencil (dis)colorations (p. 98). LaFontana (1996) also complained about how written comments are difficult for students to read and understand. Yang and Carless (2013) echoed this complaint and conveyed that students think that written feedback is “too deeply encrypted,” and that they find it difficult “to recognize verbal commentaries and other implicit messages as comprising feedback” (p. 288). Vague comments like “needs more development” or



“awkward” tend to represent larger issues and concerns with student learning that require more specific and detailed feedback. Written feedback tends to encourage faculty to flatten ideas down to one word or to a short phrase when students may need more explanation. Students need to know what “more development” means and, in many cases, how to actually add more development.

These types of observations on the effectiveness of written feedback initiated a growing trend that further explored the impact of feedback on student writing. In one longitudinal study, Sommers (2012) and her colleagues followed 400 students at Harvard from 1997 to 2001 and examined their feedback on assignments from many different courses across disciplines. They concluded that, to be effective, feedback needs to come in different forms, at different times, and from different sources, and that teachers need more research on how to respond to student writing in different mediums and forms. Lamey (2015) reiterated some of the inconsistencies with written feedback that Sommers highlighted. He asserted that poor, illegible, unclear written comments have damaged the feedback experience for both students and instructors. For Lamey, written feedback is part of a long tradition of over-privileged conventional standards and approaches to evaluating writing that are outdated and holistically ineffective. Lunt and Curran (2009) insisted that handwritten comments are an outdated method for providing students feedback, and that teachers need to explore other methods for delivering feedback because the university system’s “approach to the delivery of feedback has been slow in responding to advances in technology” (p. 760). Higher education’s inability to adapt and adopt multimodal feedback approaches for teaching may be limiting teaching and

learning and keeping instructors from fully realizing the value of multiple feedback forms.

The limitations of written feedback have led to increasing research on using multimodal forms for feedback and teaching because “the many diverse expressions of dissatisfaction with written feedback can be interpreted as symptoms of impoverished and fractured dialogue” (Nicol, 2010, p. 503) between students and teachers, teachers and educational institutions, and students and educational institutions. Written feedback, according to Nicol, has become detached from the contexts it is responding to and made dialogic encounters with students more difficult to foster (p. 501). Haswell (2008) argued that the space around a paper, the margins, may not be an adequate space for the types of comments students need for learning, and that teachers should reassess where they provide students with comments and think more about how the location of the feedback impacts the quality of that feedback. As a result, many faculty from across disciplines have implemented audio and VF because it affords the opportunity to use multiple modes as a way to overcome their feedback limitations. However, it is important to note that useful feedback is not specific to a delivery mechanism. If the feedback is poor, it will be poor regardless of the location, space, or modality where the students experience or are provided the feedback. In the next section I examine the literature on audio feedback and its intersection with multimodal composing theory.

#### Multimodal Feedback and Dialogic Teaching

Cavanaugh (2014) studied the difference between audio and written comments and affirmed that students prefer audio comments for feedback most of the time, although it depends on the type of assignment. Students preferred audio comments because, as one

student cited in Cavanuagh's study described, "written comments are a little hard to follow. By this I mean when one comment applies to a sentence or word, their placement in blue on the side of the margin confuses me sometimes" (p. 129). This connects back to Haswell's (2008) concern with whether or not the margins of a paper are adequate for feedback, suggesting that audio feedback makes the feedback easier to follow and eliminates the special concerns students expressed.

Anson (1997) and Sommers (2008) also experimented with audio comments to overcome some of the limitations of written feedback. They both professed that audio comments can be more effective than written comments and that students tend to prefer them, but their work on feedback does not explore how audio comments lead to dialogic experiences for students, or how using these media forms impact the teacher when making feedback. Warnock (2005) suggested that a "spoken response changes the way we conceptualize these [feedback] interactions" (p. 181) between student and teacher in ways that written comments cannot, and Selfe (2005) has continually argued that not everyone learns through print; and that some people rely on "multiple and hybrid ways of knowing, communicating and establishing identity" (p. 618) for learning. Sound is an undervalued mode for teaching and learning. Selfe advanced that "the sound of the instructor's voice" (p. 633) impacts how students perceive the instructor and therefore learning. She argued that "speech conveys a great deal of meaning through pace, volume, rhythm, emphasis, and tone of voice" (p. 633) that can enhance communication and learning for students.

Huang (2000) conducted a study that compared audio comments with written comments and found that students preferred audio comments because they thought they

were more comprehensive. The teachers also felt like they were providing students with more effective feedback when they spoke (Huang, 2000, p. 199). Huang argued that audio feedback “seemed to have induced the teacher to give more explanations for writing problems and make more suggestions for revision than” written feedback (p. 217). This suggested that making multimodal feedback fosters a potential for learning for teachers about the feedback process that is dialogic and metacognitive. Rodway-Dyer, Knight, and Dunne (2011) completed a case study on audio feedback in a geography course and found that some students did not like audio feedback because it felt too critical or the tone of the instructor’s voice came off as overtly negative, but most of the students did prefer audio comments. After an examination and comparison of the audio transcripts and the written comments, they found that audio feedback was much more detailed than the written feedback. This could have been a significant factor for the students’ preference for audio comments.

Issa, Isaias, and Issa (2014) also compared audio and written comments and found that most students preferred audio comments because they felt the comments were personalized, and they felt the voice of their teacher impacted their learning. In King, McGuganm, and Bunyan’s (2008) study students also preferred audio feedback because it was more detailed and expansive, giving students more options to consider and use to revise or keep learning. Kirschner et al. (1991) also determined that “the amount of time spent by instructors supplying the feedback differed minimally whilst the amount communicated to the students with audio feedback was significantly greater than the amount communicated with written feedback” (p. 185) when they compared audio and written feedback. Ice et al. (2007) studied audio and written comments in online courses

and also found that students liked audio feedback because the feedback was more detailed. Audio feedback made the students feel like the instructor was more devoted to their learning because they received more detailed feedback, and the teacher's voice added a level of personalization that made the learning experience less tense and anxious. This does not just apply to students. Instructors are also impacted by multimodal forms and teaching tools.

Kress and Bezemer (2005) advanced that multimodal teaching tools and resources can create unique “potentials for learning” (p. 235) that can lead to dialogic moments. They revealed that “in a social semiotic account of meaning and meaning making, producers as well as users of learning resources—visual artists, editors, writers, teachers, and students—are regarded as meaning makers or *sign makers*” (p. 236). When teachers adopt new mediums and modes for teaching that are unfamiliar, they tend to reflect on their approaches for teaching and designing feedback. This reflection is dialogic and a move toward seeing students as a Thou. Taking time to consider how students will use feedback and redesigning that feedback for them is a dialogic action that situates the student as a Thou instead of an It. This pushes the boundaries for what feedback can do pedagogically. In Angelov and Ganobcsik-Williams's (2015) study writing center tutors used alternative mediums to deliver and create feedback, and one of the tutors asserted that their feedback style and formality changed when using different mediums like Moodle (a learning management system) to deliver feedback (p. 56). Such studies evince that when teachers become aware of how students might use feedback and then they redesign their feedback a dialogic action has occurred.

Focusing on linear, alphabetic writing only for feedback limits a teacher's and students' semiotic abilities. Using multiple modes for feedback changes how instructors see their feedback processes because it requires transduction and remediation, which may draw critical attention to the inefficiencies in their written feedback methods. Moving written comments to a video requires transducing material. Teachers will remediate elements of print into VF while transducing written comments into oral comments and these processes force reflection. Using multimodal forms for feedback and teaching have the potential to facilitate dialogic exchanges for students and teachers, but there is very little research that has examined how to use multimodal feedback to do this or established a method for generating multimodal dialogic feedback. There is even less research that has examined how VF functions as a teaching tool or as a tool for facilitating dialogic exchanges that can undermine authoritative discourses that position students as an It. Very little research on VF focuses on how teachers make VF and how to make effective VF that can lead to dialogic experiences for students.

#### *What We Know about Video Feedback*

Most of the research on VF has focused on how easy it is to deliver VF or whether or not students like it. Research on VF has shown that using videos to respond to student writing increases engagement and personalization (Borup et al., 2014; Hung, 2016; Jones et al., 2012; Lamey, 2105; McCarthy, 2015; Thompson & Lee, 2012). Lamey (2015) argued that VF improves instructor personalization with students, enhances student understanding of course material, and replaces poorly written comments that are difficult for students to use with a medium that makes it "much easier to vocalize the virtues of a paper" (p. 694). However, students have been conditioned to expect

written feedback, as Thompson and Lee (2012) have asserted. They studied VF and found that “written feedback is a norm within education and students have a background knowledge and a repertoire for working with this mode of feedback, which consequently creates a perception that working with written feedback is easier” (web source) or more important than working with other modes of feedback. This potentially adds to the resistance some teachers exhibit in overcoming the learning curve associated with using alternative modes for feedback like video.

Özkul and Ortaçtepe (2017) suggested that students use VF to revise and move forward with their learning more than written feedback, indicating that in their study “learners in the video feedback group incorporated more corrections into their subsequent drafts in this category than the learners in the control group who received written feedback. This finding again confirms the advantages of video feedback for student writers while they revise their work” (p. 5.2.3). Students were pleased with the VF, and noted watching the videos more than once. They also appreciated being addressed by their name in the videos. Özkul and Ortaçtepe (2017) advanced that certain assignments may be more suitable for VF (section 6), but their study did not address VF from the instructor’s perspective or whether or not the feedback had dialogic potential. Very few instructors across discipline are using, or have used, VF to respond to writing assignments. Martin and Hascher (2016) claimed that video is not a cutting-edge learning tool anymore even though it is understudied and rarely used. They insisted that instructors need more examples of how to use video for teaching and responding to student work, and how to get the most out of video pedagogies.

Jones et al. (2012) argued that VF has great potential to increase student engagement with feedback and the course material because “video feedback combines the major two senses for learning: sight and hearing” (p. 596), but there is little research that examines this potential more comprehensively. These two senses are also important for understanding how VF facilitates reflective moments for teachers. The research on VF revealed that VF has potential to promote self-reflection. Rosaen (2015) found that VF was an effective tool for facilitating metacognitive experiences for students. She determined that video can “provide opportunities to promote observation and reflection through repeated viewings” (p. 6). She focused on the students in this VF study and not on how teachers experienced making VF and what that experience means. Making VF can facilitate metacognitive activity for the instructor but the VF research has not accounted for the teacher’s experiences making VF. Crook et al. (2012) wanted to “investigate the pedagogic potential of video to enhance engagement of staff and students with feedback processes across a range of disciplines” (p. 387). They suggested that using certain modes and mediums for feedback can initiate “the potential to encourage staff to reflect on their current feedback practices so that they can provide more detailed, comprehensible, and engaging feedback” (p. 387). Employing VF for reflection can mitigate self-dialogue, which can also improve teaching quality. They affirmed that “most staff in this study found that the use of video had prompted them to think how to use the feedback opportunity more wisely and to think more broadly about feedback processes” (p. 394). VF made the subjects in this study reflect on their feedback processes more critically. However, the staff members still relied on written feedback



because they feared it “was ‘what was expected’ from them” (p. 389). Many teachers saw written comments as the preferred mode for delivering feedback.

Silva (2012) reaffirmed how VF facilitates reflection but also recognized the value of written feedback and how there are pedagogical contexts that may require the use of one mode over the other to provide students with the most effective comments:

Students who preferred the visual/audio modality of the teacher commentary videos cited their conversational quality, clarification of expectations, and reference to more global issues in writing. On the other hand, students who preferred the Microsoft Word comments were more apt to discuss its indexical quality in that students could easily revise surface level features or locate the “problem” sentence. (p. 3)

Silva found that VF has a tremendous upside, but maybe that upside is only for specific feedback moments and not for every feedback moment. It is important to consider the most effective feedback approach to take and mode of delivery to employ for each course. Hewett’s (2015) research showed that no medium is necessarily better than another when it comes to feedback, and that every medium has its own set of advantages and disadvantages that should be weighed and considered within each learning context. She indicated that “instructors should consider their students’ various abilities to take in the instruction aurally—to hear, process, and retain their oral advice and, in the case of attendant video, to connect and retain the images of the instructor’s facial expressions” (p. 35). Despite the advantages shown from the VF research, few instructors across the disciplines are using, or have used, VF to respond to writing assignments.

In sum, many educators define and use feedback as a teaching tool, but they are not necessarily leaving students with formative and dialogic feedback. That is why I examined VF in this dissertation for its dialogic potential and identified whether or not faculty can use VF to develop “I-Thou” relationships with their students that can deconstruct the authoritative discourses in higher education needed for improvements in teaching and learning writing. Students are continually disgruntled and frustrated with the feedback they receive in higher education, and the research has evinced that written comments are not facilitating the types of dialogic experiences students desire and need for learning. To improve feedback quality, many instructors have implemented multimodal forms of feedback like audio and video. However, none of this research investigated how to use VF to facilitate dialogic pedagogies and exchanges between teachers and students. These case studies further complicate what we already know about how teachers use and think about feedback. Most of the research on VF has only examined how using it increases personalization between instructor and student, or how it erases some of the ambiguity of the instructor’s written comments, but none of these studies hone directly in on how well VF facilitates dialogic exchanges from the increased use of paralinguistic activity, or an increased use of leadership theory (Parkin, 2017), transformational leadership theory (Parkin, 2017), or dialogic voices and personalities of teaching (Collison et al. 2000; Warnock, 2005) in the VF content. Very little research on VF has demonstrated how video restructures the ways instructors design, utilize, and implement feedback as a teaching tool and what that means for teaching and learning, or specifically examines how teachers new to VF overcome the learning curve for implementing VF.

There is also a lack of examples of dialogic pedagogies that sequence formative feedback into the course. Feedback studies on higher education (Handley, 2011; Merry et al., 2013; Parkin, 2017; Sadler, 2010; Sommers, 1992) have suggested that the quality of any form of feedback, in any mode or medium, is dependent on several variables that are constantly in flux and never completely stable. Teachers need effective methodologies, paradigms, and heuristics for designing and implementing dialogic VF that considers how these variables interact in a course sequence. This consideration may generate opportunities for teachers to design spaces to dialogue with students and themselves. Faculty will need a curricular approach for developing dialogic feedback that considers how the discipline, pedagogy, learning outcomes, and assignments facilitate dialogic feedback that can lead to the development of I-Thou relationships between students and teachers. Scholars and researchers interested in VF need more research on whether or not VF can facilitate dialogic moments and how to facilitate that. To fill that gap, I posed the following question: Can VF on writing assignments facilitate dialogic experiences for teachers and students that situate students as a Thou and help undermine the authoritative discourses (Bakhtin) in higher education that are responsible for situating students as an It?

To answer that question, I examined the presence of the characteristics of transformational leadership (Parkin, 2017), leaders in higher education (Parkin, 2017), and the voices of teaching and learning (Collison et al., 2000; Warnock, 2005) in each case study subject's VF content from measuring their use of summative and formative feedback, formative questions and feedback loops, positive and negative words, opening and closing statements for the VF and their reflections on making VF. I found that using

VF forced the subjects to reflect on their feedback processes more closely and critically, which facilitated a dialogue with themselves about their teaching. This could lead to the implementation of more dialogic activities, discussions, and assignments into the course sequence. The effort and learning curve required to make a video can evoke more attentiveness to the feedback quality. This study demonstrated how important reflection and metacognition are for teaching and learning, and that making multimodal forms of feedback will not necessarily change the quality of the feedback but it will force the instructor to reflect. These case studies also revealed that dialogic VF is dependent on the interaction and negotiation of assignments, pedagogy, and learning outcomes and that these variables impact the making and delivery of VF the most. The medium has very little impact on the feedback if the feedback is poor and connected to a larger curricular approach that fails to promote and allow for dialogic feedback. Finally, I argue that WAC pedagogies can facilitate dialogic moments that position students as a Thou, undermine authoritative discourses that position students as an It, and allow for dialogic feedback opportunities from connecting the pedagogy, learning outcomes, and assignments more closely. One effective method for generating dialogic feedback is implementing WAC to design pedagogies, learning outcomes, and assignments that coordinate and facilitate feedback content that contains characteristics of leaderships theory (Parkin, 2017, transformational leadership theory (Parkin, 2017), and the dialogic voices and personalities of teaching (Collison et al. 2000; Warnock, 2005) from the use of more formative questions, feedback loops, and opportunities for teachers to reflect and self-dialogue about their feedback processes and less summative and negative feedback. WAC pedagogies (Britton, 1975; Condon & Ruiz, 2012; Emig, 1977; Fulwiler and Jones,

2000; McLeod, 1999; Russell, 1994) can help initiate dialogic pedagogies that can combat authoritative discourses that position students as an It instead of a Thou. Writing, discussing, and collaborating equals Thou-learning.

## CHAPTER TWO: METHODOLOGY

Most of the methods used to measure the effectiveness of VF have been too simplistic. Thompson and Lee (2012) examined five sections of a college writing course taught by two different instructors using Jing, a screen casting software program, to provide VF. Students were surveyed at the end of the semester and then asked to write a five-hundred-word reflection about the VF experience, but there were no examples of student writing or assignments discussed, no coded transcriptions of the VF, and no interviews with the instructor of record about their experiences making VF. McCarthy (2015) analyzed the audio, video, and written feedback given to 77 students in a Design Language in Media Arts course to determine which medium was most effective. There were three different assignments in the course and three different mediums used to give feedback on each assignment. Students were provided a survey at the end of the semester to gauge the effectiveness of the feedback; however, no one transcribed and coded the VF, and no one interviewed the instructors of record about using VF as a teaching tool.

Lamey (2015) used Photo Booth software on his computer to make VF for his philosophy students. He had a research assistant administer a survey to his students to determine what they thought about the effectiveness of the VF at the end of the semester. There were no other forms of data collection employed in this study; the research assistant was not interviewed, and there were no transcriptions of the videos made for coding. Jones et al. (2012) also implemented screen capture software to provide MBA and undergraduate students with VF. The feedback sessions were conducted between class tutors and students, so the actual instructor of record was not involved in making or administering the feedback. Jones et al. employed semi-structured interviews and

questionnaires with the students to assess the value of VF, but they did not transcribe any of the video screencasts, and no one conducted formal interviews with the tutors about their experiences making VF.

Dunn (2015) conducted a one-year study on VF in three technical writing courses. She adopted Tegrity software to provide video and audio feedback to students. Students were given a questionnaire at the end of the semester, on the last day of class, but no one transcribed and coded the video or audio feedback, and no one interviewed the instructors to analyze their experiences making and implementing VF. Borup (2014) examined VF in online courses and interviewed both instructors and students, but the interviews did not address how VF impacts teaching or what teachers experienced when making the VF. All of these studies on VF over-rely on student surveys for data collection. There are very few, if any, studies that interview the instructors about using and making VF. That is why we need a new research design for studying VF that is more diverse.

The methodologies used to investigate VF up until this point have been narrow and failed to provide a comprehensive purview of VF as a teaching tool. To fill this gap and to further explore VF as a teaching tool, I conducted three case studies with three faculty members from three different disciplines: a historian, a psychologist, and a nanoscientist. Case studies provided me with the best methodological approach to engage my research question. Thomas and Myers (2015) insisted that case studies allow us to study the “complexity that is involved in real situations” (p. 2), and they give researchers “a design frame that may incorporate a number of methods and analytical frames” (p. 2) to fully encompass complex research situations like using VF as a teaching tool. Case studies gave me a frame to critically investigate “the complex interaction of many factors

in few cases” instead of having to examine a small number of factors within a massive amount of cases (p. 2) like most of the previous research on VF does with survey data on student reactions. This is important for managing the amount of data these case studies generated from transcribing and coding nine interviews and 46 examples of VF. Thomas and Myers (2015) used several established definitions for a case study to formulate their definition, which I borrowed to frame the methodology for this dissertation:

Case studies are analyses of persons, events, decisions, periods, projects, policies, institutions or other systems, which are studied holistically by one or more methods. The case that is the subject of the inquiry will be an instance of the class of phenomena that provides an analytical frame—an object—within which the study is conducted and which the case illuminates and explicates. (p. 3)

The subject of each case study was the instructor of record for the course. I examined how each instructor created and implemented VF as a teaching tool, and how that use connects to theories for dialogic teaching and learning. Case studies allowed me to account for the interdisciplinary nature of my research and to utilize any methodological and/or theoretical tools I needed to conduct this study.

I sent out nine recruitment emails to faculty who completed a Writing Across the Curriculum (WAC) Fellows Program at UCF so that I could take advantage of their knowledge of writing studies for the study. The UCF WAC Fellows Program trains cohorts of faculty from across disciplines in a semester-long program. Three to four faculty from three to four different disciplines spend 16 weeks developing and revising writing-related learning outcomes, writing assignments, and assessment methods. The WAC team meets with the Fellows eight times a semester for an hour-and-a-half each



meeting. All of the Fellows read John C. Bean's book on WAC theory, *Engaging Ideas*, and learn about peer review, writing-to-learn and writing-to-communicate theory, scaffolding and sequencing assignments, and feedback and assessment strategies. Using subjects for this study who had an understanding of writing studies and WAC pedagogies increased the opportunity to examine effective writing assignments that would receive feedback. I received three email responses from faculty in three different disciplines (nanoscience, history, and psychology) expressing interest in the VF project. Three people did not respond, and three others responded and declined to participate in the study. Each instructor that replied to my email wanted to set up a time and day to discuss the project in more detail before committing to the study.

I met with Roger (all names provided are pseudonyms), an Associate Professor of history, one morning at his office to discuss the project. He was a little reluctant to participate in the project when we first spoke, but after we discussed the specifics of the study a bit more clearly, he realized the project could provide him an opportunity to improve his teaching and feedback processes, and he became more intrigued with the study. I spent about 20 total minutes explaining the project to him and why I was doing it before he agreed to participate. I presented him with two handouts about VF that I made for him. One handout was a one-page overview and background of the project; the other handout was a one-page guide I made for creating and using VF. After we talked about the project for a few more minutes, we set up a date and time for him to meet me to learn more about how to make the videos on a computer. Roger did not have a computer with a video recorder, so he checked out a MacBook Pro laptop from the WAC program for the spring 2018 semester to make the videos for this project.

About three weeks later, we met at the WAC office to discuss making VF. After he checked out a laptop to use for the semester, we spent about 45 minutes discussing and practicing making videos on Photo Booth. I showed him how to access Photo Booth on the laptop and how to turn the video recorder on and off. I then showed him how to access the videos from the computer and how to upload them to the university's LMS, which was Canvas. We briefly discussed how long the videos should be and why, noting that shorter videos are more efficient and easier to manage. We also briefly discussed which types of assignments to use VF for and why, noting that quizzes and multiple-choice tests would not facilitate much feedback, and that I did not want those assignments for this study. Roger decided to use VF to respond to one assignment in a Native American history course. I will discuss each assignment for the study in the case study sections.

I met William, an Associate Professor of psychology, at the WAC space on campus to discuss the VF project. I spent about 15 minutes explaining the project to him before he agreed to participate. He thought the videos were going to be asynchronous, so he was happy to learn that he could make the videos one at a time and then upload them to the LMS on his own schedule. We also set up a time to meet and discuss how to make the videos, but he was much more comfortable with video technology than Roger, and he already had a camera on his computer so he did not need to check out a laptop. When we met to discuss VF, I gave him the same two handouts I gave Roger, and explained how to set up the videos and what types of assignments might work best for the study. I gave him the same suggestions I gave Roger. William decided to implement VF in a graduate psychology course on ethics. At the time of this study, there was no research on VF that

examined the use of VF as a teaching tool in a graduate course with an instructor trained in WAC.

I met with Joe, an Associate Professor in the NanoScience technology program, in the WAC office to discuss the VF project, and after discussing it for about 20 minutes he agreed to participate and to meet me again to talk about making VF. We met three weeks later in the WAC office for about 30 minutes to discuss how to make VF. I gave him the same two handouts on how to make VF that I gave to Roger and William. He did not need a computer or laptop because he already had a Surface Pro laptop that he planned to use for the study. Joe told me that he intended to provide VF on a collaborative writing assignment in a graduate course on nanoscience tools. He gave VF to groups of three to five students. This is also the first study to examine VF in a graduate course on NanoScience with an instructor trained in WAC theory. Joe gave each student group two videos of feedback. Each group had anywhere from three to five group members. Nanoscience is a highly collaborative discipline that combines multiple disciplines so providing group feedback appropriately aligns with Joe's discipline and its learning outcomes.

### The Interviews

I interviewed each case study subject at the beginning, middle, and end of the course for a total of nine interviews. I made a short list of questions for each interview, but I did not ask all of the interview questions during the interviews, and I did not follow any particular order for the interview questions. I used the questions as a place to start the conversation and to pick the discussion back up if the interview became stagnant. Before the study began, I interviewed each subject to determine what he already knew about

feedback, and what he thought about feedback as a teaching tool. I also asked each subject about his personal feedback processes and the feedback processes he employs for his students and what he finds valuable about that feedback. In the second and final interviews we discussed how each instructor made VF and what the advantages and disadvantages of using VF as a teaching tool were.

The first interviews attempted to discern how the instructors were using feedback in their work and how they were giving student feedback before this study. I wanted to get a sense of how the subjects understood the feedback process for themselves and for their students before they began the study. I wanted to have an opportunity to see if using VF reshaped their understanding of feedback and their feedback processes. The second and third interviews were given after each subject in the study implemented VF on one assignment at least one time. During these interviews, I asked each subject about the advantages and disadvantages of implementing VF and how it was impacting their pedagogy. I also used some of the theories on leadership and teaching (Parkin, 2017) to design the second and third set of interview questions. The final interview was given after the semester was complete, and after I completed some partial coding of the interview transcripts.

When I met with William for the first interview, he had already completed one round of VF for his graduate students' weekly writing assignment. He ended up giving students VF on the same weekly assignment for the entire semester—although I did not ask him to do that. I only asked each subject to provide VF on at least one writing assignment. He assumed I wanted him to provide VF on every assignment for the entire semester. I did, again, explain to him that he only needed to provide VF on at least one

writing assignment, but he could use it as much as he wanted. I wanted to make sure none of the subjects were overburdened with implementing a new medium into their classrooms, and that that burden did not impact their students' learning. I wanted to ensure this study did not interfere with the quality of each subject's teaching and learning. Despite that reiteration, William continued using VF for the entire semester, producing over 100 samples of VF. I took a smaller sample of 26 videos from his VF to balance the data collection for the overall study. I elaborate on why and how I made that selection in a later section of this chapter.

William was the only case study subject that presented me with significant constraints when collecting his VF data. He was teaching a graduate psychology class on ethics, and his students were interning at a variety of locations that required complete anonymity and secure methods for protecting the VF content. William was most concerned about the transcribing of the videos because his graduate students were interning in positions that gave them access to highly sensitive information that needed to be protected for their safety. In the videos he would be addressing and commenting on content in the weekly ethics logs and, therefore, needed to be sure that the VF content would remain confidential and immediately be destroyed once the study was concluded. To remedy this problem, I had to personally transcribe his VF to guarantee that I would be the only person to have access to any secure information. I also made sure to change all student names in all of the VF. After we discussed how to deal with this problem, we agreed to move on with the project as long as I transcribed all of the videos, hid all student names, and deleted all of the VF samples at the conclusion of the study. This

created a large amount of additional work for me because I could not outsource the video transcriptions or get feedback on coding his VF transcripts.

Each subject used VF in very different ways, and the number of videos each subject generated was extremely different. Roger administered VF to 20 of his 28 students; however, I was only able to retrieve and download 16 of those videos for technological reasons. Four of the video files would not open, and I was unable to troubleshoot the problem with the video file. Roger was unable to retrieve and send me an alternate version of those video files. I had to move on and use the 16 videos because of time constraints. Joe provided six total videos for the study. Each video responded to several students in a group because he was assigning group writing activities and then providing the group with VF. Each group received two videos. Joe ended up having the least amount of VF.

William provided his students with VF every week for nine weeks out of a sixteen-week semester. I was only able to transcribe 84 videos out of the 96 that were given to me. He made 117 videos, but I only received 96. He was unable to locate the missing 21 video files. He told me that he had some technological issues with saving some of the 117 files. He thought he had saved some of the video files on a flash drive but could not locate that particular flash drive. In one instance we met in my office so he could give me the flash drive with all of the video files, and he brought the wrong flash drive. I eventually had to drive out to his satellite office to meet him and retrieve the flash drive with the video files. Most of the 96 video files William sent me were in WMV format and could not be played on a media device or platform without being converted into another format. Some of the video files were too large and could not be converted

without special software. I had to convert 73 of William's video files from WMV format to MP4 format so I could watch and transcribe them. The software program that I used to alter the video file format would not allow me to alter video files that were over a certain size, so I was unable to transcribe 12 of 73 of William's video files.

As a result of the overall uneven distribution of VF use between William and the other case study subjects, I chose to code 26 total videos from William's VF. That covered two pieces of VF for each student, like Joe and Roger's VF, in his course and made the total number of videos for analysis closer to the other two subjects at six for Joe and 20 for Roger. There were 13 students in William's graduate course and I chose to examine his first set of VF, given in the third week of class, and at least a set in his seventh week or beyond, depending on if those files were available. If the first set of VF was not available for one of William's students, I used the following week's VF. The first set of VF accounted for a similar first-time experience as the other subjects and the seventh week and beyond helped account for the extended use of VF throughout the course.

### Coding the Interviews

I coded the VF and the interviews using Atlas.ti software. I coded nine interviews and 48 video transcriptions. To code the videos, I used Stuart Blythe's (2007) "Coding Digital and Multimedia" as a frame to formulate units of analysis for the videos like hand and face gestures, voice and tone, and background frames. For the interviews, I relied on descriptive coding and used words and phrases that best categorized the themes and concerns expressed in the interviews (Saldana, 2009, p 7). I implemented the following

categories as codes for the interview transcripts because they were representative of the themes present in the interview data:

- Getting Feedback
- Giving Feedback
- Assessing the Effectiveness of Feedback
- Defining Good Feedback
- Making Video Feedback
- Suggestions for Future Use of VF
- Video Feedback and Teaching
- Advantages of VF
- Disadvantages of VF
- Technological Concerns with VF
- Student Reaction to VF
- Online Teaching and VF
- Multimodality and Paralinguistic Activity
- Personalization and VF
- Meta-Awareness and VF

For coding William's paralinguistic activity in the VF I used the following units of analysis:

- Eyebrow movements
- Hand motions
- Eye contact



- Laughing
- Smiling

To analyze and code the facial expressions in William's VF, I used Peräkylä & Ruusuvuori's (2008) work on semiotic and relational facial expressions as a frame. I examined the VF for the presence of semiotic and relational facial expressions, and then I used the presence or absence of those expression types to determine how well they foster dialogic moments between instructors and students. I also employed Bavelas et al.'s. (2014) study on facial expressions and hand gestures as a lens to analyze the paralinguistic activity in the VF. I looked for examples of collateral communication and I relied on the terms "emphasizer," "question marker," and the "thinking face" as coding categories to establish the presence and frequency of collateral communication in the VF.

I relied on Blythe's syntactical distinctions as coding categories for the VF content. I looked for summative and formative feedback, feedback loops, formative questions, global and local comments, opening and closing statements, and positive and negative words and phrases to determine how they contributed to, or demonstrated, the transformational leadership model and leadership characteristics from Parkin (2017) and the teaching voices and personality types from Collison et al. (2000) and Warnock (2005) that can lead to dialogic experiences for students. For the VF content I used the following units of analysis as codes for the VF transcripts because these terms most comprehensively represented the themes I located in the feedback:

- Negative Words
- Positive Words
- Summative Feedback

- Formative Feedback
- Feedback Loops
- Formative Questions
- Global Comments
- Local Comments
- Opening Statement
- Closing Statement

For thematic distinctions (Saldana, 2009) in the VF content, I looked for whether or not that feedback was summative or formative. I also identified if the formative feedback was a formative question (Ajjawa & Boud, 2017) or a feedback loop to determine if the feedback had characteristics of transformational leadership or voices and personalities of teaching and learning. I noted the presence and frequency of these theories in the VF to determine the potential presence of I-Thou relationships (Buber) in the videos. The following section provides an overview of how I used Parkin's (2017) leadership theories and Collison et al. (2000) and Warnock's (2005) voices and personalities of teaching to further categorize, code, and analyze the video and interview data.

To generate additional categories for coding the video and interview transcripts, and to give my units of analysis analytical meaning, I used Parkin's (2017) leadership model and his four types of leaders in the higher education classroom that make for effective teachers: champions, enablers, organizers, and mentors (pp. 29-31).

- Champions: enthuse, promote, model, challenge, and negotiate.
- Organizers: plan, organize, monitor, control, and evaluate.
- Enablers: encourage, shield, support, share, and mediate.

- Mentors: listen, invest, praise, review, and relate (p. 31).

Each type of leader exhibits a set of characteristics that is conducive to dialogic teaching.

I used the presence and frequency of formative and summative feedback, positive and negative words and phrases, global and local comments, feedback loops, formative questions, and the opening and closing statements of the videos to determine the presence of these leadership characteristics in the VF data. The more these characteristics are represented in the VF the more likely a dialogic exchange or experience between a student and an instructor took place. Below I matched a coding category for the VF content with the characteristic of leadership from Parkin (2017) it best represented:

#### Champion Code Categories for Video

- Enthused: Positive Words
- Promote: Formative Feedback
- Model: Formative Feedback
- Challenge: Formative Feedback, Loops, Formative Questions

#### Enabler Code Categories for Video

- Encourage: Positive Words, Phrases
- Support: Positive Words, Formative Feedback
- Share: Formative Feedback

#### Mentor Code Categories for Video

- Invest: Making the Videos
- Praise: Positive Words
- Relate: Formative Feedback

Champions promote, model, challenge and are enthused. Each trait can be captured through the presence of the various coding categories noted above. For example, an “enabler” is encouraging, supportive, and shares ideas. These characteristics are best represented through the presence of formative feedback, positive words, and mentoring comments. Mentoring is best demonstrated when teachers invest, praise, and relate to students. Creating VF can be a form or sign of student investment because it requires the teacher to extend themselves and their pedagogy in new ways. These characteristics of leadership can promote dialogic experiences that position students as a Thou and deconstruct authoritative discourses. I wanted to see if using VF helped instantiate any of these leadership qualities for teaching, or if it impacted the development of I-Thou and/or I-It encounters that either undermine authoritative discourses or promote them.

I employed Parkin’s (2017) leadership model to design the interview questions for the second and third interviews. Those interview questions are in the appendix. I asked each subject how using VF to teach enhances or limits Parkin’s leadership characteristics. In the set of questions for the second and third interviews I use key words like enthusiastic, model, and challenge to generate questions that helped me determine what type of leadership qualities each subject was exhibiting during the creation of VF. The video and interview transcripts provided a more accurate purview of the presence and frequency of these characteristics. I also borrowed Parkin’s (2017) theory of transformational leadership to generate coding categories for the VF content and interview data to assess the presence of these leadership qualities in the VF. There are four key elements of transformational leadership I relied on to design additional coding categories for the videos and interviews because they promote dialogic exchanges:

- Individualized consideration (listening carefully)
- Intellectual stimulation (challenge the student)
- Inspirational motivation (articulate the goal)
- Idealized influence (model how to get there) (p. 60).

I used these four elements to design coding categories that helped me determine if transformational leadership theory was present in the VF. I also identified the presence of these elements in the VF through the presence of the summative and formative feedback, opening and closing statements, global and local comments, feedback loops, formative questions, and positive and negative words and/or phrases directed at the students. Below is an outline of how these elements applied to the transformational leadership coding categories.

#### Coding Categories for Transformational Leadership

- Individualized Consideration: The Making of Individualized Videos
- Intellectual Stimulation: Challenges the Student (Formative Questions; Feedback Loops)
- Inspirational Motivation: Articulate Objectives (Positive Words)
- Idealized Influence: Formative Feedback that Models (Examples and Analogies)

I examined the presence and frequency of idealized influence in the VF through the presence of formative feedback that exhibited some characteristics of “modeling.” I looked for analogies and examples in the feedback that I could classify as mentoring. To measure the presence of intellectual stimulation, I used the presence and frequency of formative questions since formative questions challenge students to think about the course material or the assignment in new ways, which can facilitate inner dialogue. I used

the presence of these leadership qualities to determine how they contributed to developing I-Thou relationships between the teacher and student.

I also used Warnock (2005) and Collison et al's. (2000) voices for teaching as a frame to examine the VF content. Three particular voices I relied on to code and analyze the VF data are the “generative guide, reflective guide, and personal muse” (p. 104). These voices served as frames for designing coding categories that helped me determine the presence of dialogic experiences in VF. The generative guide provides questions that can take students in different directions or allow them to see something from a new or alternative angle. The reflective guide finds alternative ways to articulate the most important messages. The personal muse inspires students through anecdotal examples and experiences. Warnock mentioned other personalities and voices he formulated like the “drone” and the “harsh critic” that I also implemented to code the VF (p. 5-6). I established the presence of these elements in the VF through the presence of the summative and formative feedback, opening and closing statements, global and local comments, feedback loops, formative questions, and positive and negative words. For example, I used the frequency of formative questions as a means to determine if the subject was a generative guide, and how being a generative guide might contribute to developing dialogic teaching and I-Thou relationships between teachers and students. The following is a list of all the voices and personalities from Collison et al. (2000) and Warnock (2005) that I used to code and analyze the feedback:

- Generative Guide: Formative Questions
- Reflective Guide: Formative Feedback; Feedback Loops
- Personal Muse: Positive Words/Phrases

- Drone: Summative Feedback
- Harsh Critic: Negative Words/Phrases

The collection of these voices, personalities, and leadership characteristics give teachers a range of options to consider and embody when designing feedback that can situate students as a Thou and devalue the authoritative voices that situate students as an It.

I also used Martin Buber's (1965) theory of the "I-It" and "I-Thou" relationship to further examine the impact of teaching with VF. To do that, I relied on Parkin's (2017) leadership theories and Collison et al.'s. (2000) and Warnock's (2005) voices and personalities for teaching. After I examined the presence and frequency of the leadership theories and the voices of teaching and learning in the VF, I used the results to determine the presence of I-Thou relationships and dialogic pedagogies. I investigated how VF as a teaching tool limited or enhanced the use of the leadership characteristics and the voices and personalities of teaching necessary to facilitate an I-Thou encounter.

One advantage of using Parkin (2017), Buber (1965), and Collison et al. (2000) as frames for designing coding categories to identify the presence and frequency of dialogic experiences in the VF is that video can more comprehensively capture the characteristics for transformational leadership, I-Thou relationships, and the voices and personalities of teaching through a combination of analyzing the paralinguistic activity and the feedback content. Dialogue is best simulated through voice and image, something video affords, and video, as a medium, gives researchers another method to capture, if it is present, the dialogic characteristics from Parkin (2017), Buber (1965), and Collison et al. (2000) because it allows for the recording and analyzing of verbal and visual representations of

communication. From the presence of these characteristics, we can better determine how video enhances or inhibits feedback as a dialogic teaching tool.

I used grounded theory to analyze the video and interview data, which allowed me to develop basic premises from my initial interpretations during the data gathering process (Potter, p. 126), and then I used those premises to draw further conclusions about the effectiveness of VF. Grounded theory also created a continuous dialectical relationship between the data collected and the interpretation of that data. Tavory and Timmermans (2014) asserted that grounded theory is central to understanding how feedback provides a unique and important space for teaching and learning.



### CHAPTER THREE: ROGER THE HISTORIAN

Roger demonstrated dialogic potential with extensive self-dialogue and meta-reflection during and after making VF. However, the content of his VF tended to focus on grammatical and mechanical issues and contained larger percentages of negative words, which limited the dialogic potential of his VF content. So he exhibited dialogic moments from metacognition, but his VF content had limited dialogic overall potential and his increased awareness of his ineffective feedback methods did not immediately translate into altering his VF. Perhaps the more aware Roger becomes the more changes he will make to his feedback process in the future. Regardless, altering feedback processes requires more than an initial awareness in this case. Roger's feedback approaches have a tendency to foster I-It relationships and sustain authoritative voices because he does not have a specific method for facilitating dialogic feedback that he can assess and prove is effective. Roger's VF content tended to perpetuate authoritative discourses when he focused on grammar and mechanics and used too many negative words. His expectations for students to come to office hours to get more feedback also helped sustain I-It relationships because they were dialogic offerings and invitations that were out of the students' control. The learning curve for making VF also impacted Roger's dialogic potential, slowing him down and creating a cognitive shift from the use of modes like sound and image; however, this may have fostered some of the dialogic activity Roger exhibited through metacognition and reflection.

Roger and I discussed his methods for feedback and how he implements feedback into his courses. We talked about a face-to-face Native American history course he teaches and how he gives students feedback on writing assignments in that course. He

preferred to give students face-to-face feedback, and he encouraged students to come to his office hours to get more feedback even though his students very rarely took him up on this offer. Encouraging students to seek out more feedback did not normally result in students visiting his office hours. He maintained that “99% of the students do not come back for feedback” (Roger, Interview 1), indicating that this approach was not all that effective for getting students to seek out feedback or undermining I-It relationships or authoritative discourses because students were not seeking out more feedback or trying to converse with Roger in those teaching spaces.

When further describing his methods for providing students with feedback, he contended that “it’s not necessarily systematic . . . It’s old school” (Roger, Interview 1). Old school seemed to mean a way of feedback that is without structure and form—an approach to feedback that brings together how one has experienced feedback as a student with how one envisions or defines effective feedback as an educator. His approach to feedback is without a foundation in feedback research. Roger explained, “in a lot of ways the feedback we give now, I may be editorializing here, but it’s to protect us. Our premise is: I’m going to give feedback; they’re [students] probably going to complain about it. How do I, like you said, justify it to myself or my chair, or whoever it is, so I don’t get in trouble?” (Roger, Interview 1). He sees feedback as secondary to the grade. His feedback process was conventionally instructor-centered and operated from a summative approach that primarily focused on adequately justifying and validating why his students received a particular grade. Huot (2012) explained how educational institutions adopted instructor-centered feedback approaches like these in the early nineteenth century and these

approaches have been instrumental in upholding and sustaining authoritative discourses for teaching and learning in these institutions.

Many instructors learn how to give feedback based on how they received feedback within the institution they attended and taught, and these feedback systems are designed to perpetuate authoritative discourses and I-It relationships between students and teachers. Roger never received formal training or professional development for responding to student writing or for providing students with formative feedback. This is how the authoritative voices of higher education get embedded in instructor-centered comments. He stated, “I’m not a writing teacher. I’m a history teacher and I try to help with the writing. Where am I getting that training?” (Roger, Interview 1). Roger’s training in feedback has been taken from what he learned or experienced in graduate school and as an educator. Roger combined elements of how he received feedback as a student with what he has learned, adopted, and implemented since becoming a professor. He explained, “I’m doing the same thing my dissertation advisor did to me. You know. It kind of keeps repeating itself. Wow” (Roger, Interview 1). He elaborated on this idea in a later interview as he reflected more deeply on his use of VF as a teaching tool:

We spend our whole life teaching, and, yet, when it comes to that process, we’re doing the exact opposite. And then why don’t the students come to me for feedback? Well, look how you did that with them. How you gave them feedback in the first place. Why would they? There’s a huge disconnect. So feedback, if it had any merit at all, originally, and I think it probably did, [it] has been sucked dry of everything that’s useful in terms of helping the student learn. (Roger, Interview 2)

This composite feedback approach blanketed students with authoritative discourses that situated students in the It position. Roger noticed and highlighted how his feedback actually does the opposite of teaching yet he continued to do the same thing, suggesting that without some training in feedback studies and some redesigning of his feedback approach at the curricular level, Roger would struggle to unlearn and break old feedback habits—especially if his curriculum continues to limit his opportunities to generate dialogic feedback.

One method for providing feedback that Roger employed regularly involved asking his students to perform an in-class writing task. During the task he walked around the classroom and was available to talk with students if they wanted to chat or ask him for help. He claimed he was trying to “stimulate student interest in wanting the feedback” (Roger, Interview 1) from the physical act of walking around during class time; however, this proved to be a relatively nonproductive method for stimulating interest or desire in students wanting feedback. He declared, “I want them to know they have me as a resource. They can get feedback from me anytime they want. But I want them to make the effort themselves in an environment where I know they can” (Roger, Interview 1). Asking students to seek out feedback may intimidate them and possibly make them feel like an It. Students may not want to put more effort into getting feedback. Seeking out feedback may also require students to take an extra step to that they cannot take for a variety of reasons. Placing the burden of getting additional or expected feedback on to the student may also feel authoritative, and it may account for why students do not take advantage of these feedback opportunities.

Another disadvantage of Roger's method for providing students feedback is that it "has to be brief. And it has to be, you know, they probably haven't taken a lot of time to really think through what their issue is. And, frankly, I haven't taken a lot of time, or have had a lot of time, to think through that issue with them. So you can say it's kind of superficial. But that's why I do it every week" (Roger, Interview 1). Roger was aware that this method for feedback contained major deficiencies, but he continued to repeat this process without using an assessment tool to measure the effectiveness of the feedback for his students. He was unable to see how his strategies for feedback were interconnected to his course design and that his courses design was forcing him into the same feedback spaces. For example, there isn't enough time for students to digest and process the feedback he gives them in these situations. Students need more time to consider questions about the feedback and how to apply it. Generating an opportunity for feedback to take place is valuable, but Roger's students were not engaging these opportunities as much as they could or maybe should. They may have needed more time to process their ideas before figuring out what kind of feedback they needed, so the timing of the feedback opportunity may have been off. Maybe the feedback they did get needed more clarity and formative qualities. Perhaps Roger lacked time to adequately prepare it, or students were intimidated and/or saw themselves as an It in this course.

Students may seek out answers to their questions and teachers may provide more comprehensive feedback for those answers when both have had adequate time to process each other's work and comments thoroughly. Instructors need to carve out time to process student work before sequencing the feedback opportunities and to consider how to invite students to get more feedback in ways that do not enforce or uphold

authoritative discourses. Walking around the classroom and being available for feedback may not be useful if the students do not have an adequate amount of time to form critical questions for the instructor and the instructor does not have time to think about the students' questions or work more carefully. This will lead to more I-It relationships for students and teachers.

Roger also implemented post-it notes for grading and commenting on student writing. He wrote lines and comments on post-it notes, and then stuck them to the corresponding section of the paper. He stated:

What I usually do is I'll come up with a little sheet of paper, and what I'll have on there are little lines next to errors. And it's small like this, but you know clarity issues, evidence issues, things like that. [He shows me the post-it notes he uses to write comments in this way]. And then at the bottom, if it's significantly lowered their grade, I'll check come see me for further feedback. (Roger, Interview 1)

Again, Roger tended to place the bulk of the responsibility for getting more feedback on to the students, asking them to come to his office hours—which are always limited for students no matter how generous the time frames for those office hours may be. Students may see office hours as a place where authoritative discourses are reinforced, perhaps the very place they are constructed and housed. When students earn a poor grade and are requested to come see the teacher, they are, in a sense, being asked to come sit and listen to authoritative discourses that further situate them as an It within higher education.

Visiting office hours may further embarrass or intimidate students. If they are visiting office hours because they earned a poor grade, they most likely do not want to face additional criticism, especially in a medium (face-to-face) and context (a professor's

office) that strips them of any power or authority. Authoritative voices can be more overwhelming for students in person than on paper or in video. An instructor's office is not a neutral location.

Furthermore, Roger's students were most likely unable to see how obtaining feedback during office hours would benefit them or provide them with formative feedback they can use to grow as writers and learners. Students may not be able to see the potential for formative feedback to occur in that space because they have not seen it occur in other spaces in the course thus far. Communicating with students during office hours may not be an effective location for facilitating dialogic feedback unless the teacher establishes the greater value of visiting office hours through other feedback mechanisms and spaces in the course. Roger's VF had more summative than formative feedback, so students may be less inclined to reach out for more feedback because summative feedback is the only type of feedback they have received on their work throughout the course thus far and it lacks value for them. The feedback students receive in a course communicates an overall message about the feedback system in that course.

Rodway-Dyer, Knight, and Dunne (2010) also found that students wanted more face-to-face feedback from their instructors, but they never went to get any after invitations were extended on multiple occasions (p. 222). They were unable to determine a reason for this behavior. Why do students want face-to-face feedback but avoid seeking it out, even when asked or invited? There is most likely not one reason for student avoidance of office hours, but this avoidance is the reason Roger attempted to give feedback during class time. Roger preferred in-class feedback because it was the only real space he had to dialogue with students about their work, but it, too, was not very effective

at getting students to seek feedback. He believed his in-class feedback was more effective than the feedback he gave during office hours. He stated, “oh yeah. I’ve had better talks about writing in that forum [in-class] than I have in my office” (Roger, Interview 1). Maybe students were more empowered to get feedback in the classroom when their peers were present because their presence created a more balanced power dynamic between students and the instructor in the classroom. Having students physically present in the class was the main reason Roger had any conversations at all with them, since asking students to take an additional step to get feedback did not work well for him.

Yang and Carless (2013) advanced that “perceived unequal power relationships with teachers can cause students to lose confidence in obtaining teacher feedback or distrust their teacher’s commitment to enhancing their performance” (p. 289). These unequal power relationships are held together through the authoritative discourses in academia and the faculty and institutions that support and perpetuate them. Parkin (2017) reaffirmed the presence of “inequalities that may exist between giver and receiver” of feedback (p. 147), and how these inequalities potentially inhibit dialogic feedback styles for teachers. Logistic constraints aside, getting students to attend office hours or to seek out more feedback may be more about attending to the power dynamics between teachers and students than allotting more office hours. Dismantling the infrastructures within institutions that empower authoritative discourses is a difficult first step to take. Working around these structures and institutions is more than likely the only solution for most faculty; they do not have the power or resources to push back. Teachers need to reposition themselves in these structures and institutions so that they help pushback on the authoritative discourses responsible for formulating I-It relationships instead of



embodying them. Roger wanted students to come to his office to get feedback because he thought they could get the best quality feedback there, but after thinking more about why his students rarely came to his office hours, he stated, as if he were a student, “oh sure. I’ll go to your office. I’ll do whatever. I’ll break my routine for the day, come there so you can tell me that I’m doing something wrong” (Roger, Interview 1). He began to demonstrate a growing awareness of the ineffective aspects of his feedback methods and the ways they treated students as an It. His feedback system had deficiencies that were connected to larger curricular and pedagogical constraints that could not be resolved with alternative forms for feedback or alternative locations to receive it. The feedback needed to be addressed at the pedagogical level. Roger started to notice this after trying to move his feedback content around into different forms to improve its value, but nothing changed.

When Roger elaborated on his use of post-its as an alternative form for student feedback, he pointed out more of the deficiencies he noticed in his written feedback and how he was aligning his learning outcomes with his pedagogy:

I was telling you about the post-it thing. The reason I developed that is because I was trying to figure out a way to give more effective written feedback. And I’m like if I’m handwriting everything out and I’m repeating everything I’m saying to everyone, that takes longer. So I do this, but I recognize I’m doing the same thing on this, and to them this is even worse than my written hand comments because they’re like, ‘oh. This is just a form.’ (Roger, Interview 1)

The sticky notes were an attempt to create and deliver more effective feedback, but he merely transferred his previous feedback content and method into a new form so the

content never changed. Using sticky notes to improve the feedback quality only resulted in a change of the form and location of the feedback and not of the actual feedback content and quality. If the feedback content is poor, the medium or mode used to deliver it will not improve the feedback quality.

Furthermore, Roger's post-it note method was not grounded in feedback theory or research. He was attempting to improve the quality of his feedback anecdotally; however, approaching feedback design without an established method resulted in Roger taking his existing feedback content and moving it somewhere else without making any real substantive alterations. The pedagogical objectives for his feedback were not reshaped and therefore his feedback stayed the same. His students may have felt going to Roger's office hours would result in similar feedback exchanges, so they avoided those opportunities. Roger changed his feedback spaces to improve his feedback, from the paper to the office, from the paper to the classroom, and from the paper to post-it notes, because he realized his written feedback was not giving students enough learning opportunities, but the feedback content does not appear to have ever changed.

Roger said:

I'll give these comments, clarity, blah, blah, blah. And at the end I'm looking at my own comments and I'm like what is this? What am I really telling them? How are they going to benefit? And the vast majority will look at it the same way and thus they'll shut down. They'll just say, 'hey, well, I disagree, but it's not worth going to his office, so I'm not going to do that kind of thing.' So the cycle continues. So I prefer face-to-face. I encourage it. (Roger, Interview 1)

His written comments tended to lack substance, and, to further complicate matters, Roger tended to blame the students for not using the feedback.

Roger stated that students are “not even prepared to learn, and you’re not prepared to learn and you don’t even care. Well you might care, but you don’t know what to do about it. You know this is ahhh” (raises hands in the air) (Roger, Interview 1). He blamed the students for their lack of preparation to learn but did not fully consider how his feedback might demotivate student learning because it contained traces of the authoritative structures of higher education that position students as an It. The history of instructor-centered feedback in higher education makes it incredibly easy to blame students for not knowing how to learn instead of assessing how well instructor pedagogy, assignments, and feedback allow student a chance to learn. Many instructors prefer students to enter their courses with a previous set of knowledge about learning that would make it easier for them to teach. However, if students are responsible for getting feedback, but the instructors control many of the mechanisms for them to get feedback, and those mechanisms are embedded in structures and institutions that validate authoritative discourses and I-It relationships, it may not be fair to blame the student for failing to seek out more feedback or for being confused about the power structure that controls the student and teacher relationship in higher education.

Blaming the student for not asking for, or seeking out, feedback may perpetuate inept approaches to feedback. Being available for feedback is not the same as giving students dialogic, formative feedback, and student enthusiasm for the subject influences how they think about and process feedback. Roger declared:

I want you to become a better writer. I want you to present this information in a better way. That doesn't mean you necessarily have the same enthusiasm for it that I do. And yet I'm treating you like you do or you should. And if not, it gets back to the cycle we're talking about, where you're bad then. And none of that is good, I don't think. You know, objectively, if you're looking at it from outside, why would we think that would be an effective way to get feedback? (Roger, Interview 1)

This realization connected back to his concern with asking students to come to office hours for feedback. Asking students to visit office hours and expecting a certain level of enthusiasm are authoritative pedagogical tactics that are potentially problematic and counterproductive, and since the office is an authoritative space it needs to be de-authorized for students to feel more like a Thou in that space. Balancing this power dynamic in the instructor's office—his space within the university space—is more difficult for students unless the instructor establishes a more equitable power dynamic early on in all the learning spaces for the course that students can infer will extend to the instructor's office. A more concise assessment method for his feedback may have helped Roger see some of these inconsistencies.

I asked him how he knew if his feedback worked, and he posited:

In general it's an assumption. It's a grade-based assumption. So to break it down even worse, if there are fewer structural problems in the essay, the third essay they write than the first, my assumption is the feedback I gave them about it has helped. But there's the casual correlation thing there. I'm not even going to pretend that I can definitively say I'm helping them. (Roger, Interview 1)

As Boud and Molloy (2013) and Crook et al. (2012) conveyed in their research on feedback, few teachers have any idea if their feedback is useful, or if their students are implementing and benefitting from the feedback. The research suggested that hardly any faculty design feedback based on research and studies on feedback. Roger is much more confident in his ability to assess his feedback quality that occurs during class time than he is with his written comments because he can see his students' reactions and gauge the value of the comments. He indicated that when it comes to his in-class feedback

where I'll really see it is when I'll have a repeat, or the student that comes up to the front if I'm in front, and they'll do it every week. And so I'm actually hearing the different questions and the way they're asking it. And this doesn't happen a lot. But probably at least every class I've had one or two where, so the way they're asking the question, the way they're writing their essays, it's improving, or at least they're doing more of what I'm telling them to do or suggesting them to do. (Roger, Interview 1)

When he got a chance to talk to students face-to-face on multiple occasions, he was able to see how his students were implementing his feedback, but most of his students do not approach him in class or seek out feedback in his office. He continued to describe how he assesses the effectiveness of his feedback:

It goes back to the questions they'll ask tells a lot about what they're learning because the depth of the question and what they're choosing to ask about. Are they asking about a date? Are they asking about which is the best form of evidence to use to make this argument? . . . Implicitly if I've written you a comment, 'reduce the whatever error' and then that's all I've given you, and yet

you still have those errors in the next paper, my assumption is . . . you didn't try or you didn't do what I needed you to do so you're the problem. (Roger,

Interview 1)

Again, there is a tendency to blame students for their inability to apply feedback to future assignments, but students may need more help learning how to read and apply feedback. Carless and Boud (2018) suggested that "one of the main barriers to effective feedback is generally low levels of student feedback literacy" (p. 2). Students have very little training in reading and applying feedback. They need to be taught and to practice how to implement feedback. Sometimes assuming the students are at fault for not applying feedback is easier than examining the effectiveness of an instructor's pedagogy and, more specifically, his or her feedback approaches. Inferring that students know how to apply feedback can also obfuscate the kinds of learning curves that exist for learning how to make and use good feedback.

### Making Feedback: The Learning Curve

Roger used an article review assignment to give students VF for this study. This assignment was a high-stakes assignment worth 15 percent of a student's total course grade. It was their first writing assignment in the course. He described the assignment as [it's] the same premise as a book review, but I didn't want them to buy a book to review. What I do is I get them to pick their own article from a journal that deals with Native American history. They can choose the topic; they can choose the title, and I wanted them to engage in something they chose in a way they might not have heard it before, or read it before. (Roger, Interview 1)

This is an excellent assignment design that allowed Roger an opportunity to make a variety of formative feedback statements that could move him towards dialogic exchanges, provided he could overcome some of the technological and cognitive hurdles that accompany the implementing of media for teaching. The learning curve prevented Roger from designing VF as easily and as frequently as he would have liked.

Roger's main technological mishaps resulted from a software update authorization issue for the laptop he used to record the videos. As noted in the previous chapter, Roger borrowed a laptop from the WAC program to record his VF. The laptop needed updates that required an administrator password that neither of us had access to or were able to obtain in time. This prevented Roger from giving every student a video for feedback on this assignment. He did not enough have time to wait to acquire the update for the laptop to complete the videos because his students needed to receive feedback on their assignment as soon as possible. To overcome this issue, he gave the remaining eight students in his course written feedback. Only 20 of the 28 students in his course received VF. He further expounded upon how this technical snafu occurred:

I needed to upload a Flash player update. But it just happened randomly. I was on my 21<sup>st</sup> one and thought, this is weird. And then whenever I got to class I said some of you got video ones and some of you got written ones, and I even said this, 'did everyone understand my video ones?' And of course they're like 'sure.

Yeah. They seem okay to us.' (Roger, Interview 2)

This was the only technological issue that interfered with Roger making and delivering the VF. He was able to make and upload videos to the LMS without any other technical

issues. However, learning how to make a video and to use one as a teaching tool required an additional learning curve that was taxing and complicated.

Roger revealed how uncomfortable he was when he first started recording the videos, but after making a few of them he began to relax and get more comfortable with recording himself and verbalizing his feedback. He professed:

When I first started doing it, I suspect this is natural, I was very uncomfortable.

I was sitting at home and I had the laptop up, and I think it was a Sunday morning, so it wasn't really bad. I wasn't comfortable with the technology. Did a couple, two or three. I think I did the first maybe three times because I was looking, scanning. I just wanted to make it better, but after the third time it was fine. (Roger, Interview 2)

As a reminder, because of the learning curve for VF this study can only account for what implementing VF for the first time looks like, but first-timers will need to consider how to account for the additional time and space needed for learning how to make and deliver VF. They can benefit from a more complete picture of the learning curve for VF to overcome it.

Roger continued explaining how he made VF, identifying how difficult it was for him to find his words when recording himself with a video camera. There is a remediation and transduction process that takes place when moving feedback from written comments to video comments (Bolter, 2001) that will cause some cognitive dissonance for teachers. Roger stated that he found himself at a loss for words on several occasions during this transduction:



A couple of times, when there was a specific issue that usually had to do with use of evidence or maybe an argument they were trying to make that they didn't back up very well, I found myself getting tongue-tied. I wanted to get into something more complicated, and then I was kind of pausing cause maybe this isn't the forum to do this. (Roger, Interview 2)

There were moments where Roger wanted to go into more detail with his feedback but he did not because he was trying to determine the value of VF for his students and the course and what he wanted to say and why. It took him a considerable amount of time to learn how to make VF. He explained that

it was time consuming in the sense that it took me about, I did about 20. I know it's not going to make sense, but it took me three and half to four hours on a Sunday morning just doing that. I'd go through the paper and I'd write down some notes [points to sticky notes]. And then I'd record it, and then I'd watch it to make sure it made sense, and then I'd move to the next one. And I think I may have been putting grades in at the same time. So it took more time than I thought. (Roger, Interview 2)

Roger spent on average between nine and eleven minutes making each video. Roger did not normally spend this much time on feedback. Mathisen (2012) also found that the learning curve for incorporating multimodal feedback "will vary depending on the kind of written work receiving comments and the technological threshold teachers may have to overcome" (p. 99). Each course, assignment, feedback approach, and technological experience will affect the learning curve for employing VF.

Roger expounded upon what this learning curve looks like and what new instructors may have to endure before being able to conclude whether or not VF is effective for their pedagogy and learning goals:

I think that's where I moved from the beginning. The first paper to the 20<sup>th</sup> I go wow. I don't really know what I'm doing to I know what I'm doing well enough now that I want to do something more sophisticated. Something a little more helpful. So I guess another way to say that is I think if I'd done this three more times, I could probably give them a more polished product if that's what I want.

(Roger, Interview 2)

The learning curve for VF prevented Roger from implementing VF in unique ways that were specific to his pedagogy and discipline. In the final interview Roger reaffirmed this point when I asked him if he would ever use VF again. He answered, "I feel like to fully answer your question, I would need to do it a lot more. And, of course, that's not your issue; that's my issue" (Roger, Interview 3). He was hesitant to answer because he did not get a chance to fully explore the affordances for VF and to determine how effective it could be for his teaching. He needed to make several more sets of VF before he would be capable of using it more efficiently, without having to think about the process for making a video. Once instructors are comfortable with the technology, and with the process for making a video, they can mold their VF to fit their feedback needs more appropriately.

It was the learning curve that made Roger hesitant to recommend VF to other instructors. Roger advanced:

I would recommend it. But I do think it depends on if you had the fear of the technology that's much greater than mine going in. It might be more problematic

for you. Mine was probably middle-of-the-road. But, on the other hand, if you were more technologically competent than I am, it would probably be a much greater thing. But what I would say to them is here's the thing. Give it a shot and see if it changes the way their [students'] writing is throughout the course, but more important see if their relationship to you as an information provider is different because of that. And based on my experience, again, this is all anecdotal, I feel like it broke some barriers that wouldn't have been broken anyway. (Roger, Interview 3)

Teachers will need a model for what to expect when implementing VF for the first-time. Instructors interested in using VF should consider making a script, outline, or notes to help structure their VF content and to keep their ideas and comments organized. This will create an additional step in the feedback process that may add more time commitment. In the concluding chapter, I offer a sample heuristic for overcoming the learning curve for implementing VF for first time users based on these case studies.

Roger also revealed how important it is for an instructor to consider their personality, technological comfort levels, and strengths and weaknesses as a teacher before implementing VF for the first time. He suggested:

I think some of my colleagues would actually like it more cause no one likes writing grades down or writing comments down. And some of them are better at giving that kind of [feedback], so it has to do with the competencies of the faculty member. If they're better explaining something orally than writing it down, or it's easier for them and they're more comfortable doing it. That's probably going to have a filter down effect on the students. (Roger, Interview 3)

Some educators are more proficient or comfortable with certain modes and mediums than others, or they are better at implementing and utilizing specific modes and mediums for specific objectives, audiences, and contexts because they have more experience working with those modes and mediums, or their teaching styles and personalities benefit from the use of those mediums and modes. Roger professed that some faculty might never be willing to try VF or will not enjoy this experience because it requires too much investment; the learning curve will be too much work for some instructors to overcome. Roger illustrated, “Not everyone is going to like this. Not everyone is going to do it the same way, but it’s worth giving it a shot. And based on my experience absolutely. I wouldn’t say that was the worst thing in the world. If I do it again, and I will do it again, I want to be more strategic in how I do it and what I’m trying to get out of it” (Roger, Interview 3). Roger saw potential for VF, but was unable to fully explore this potential because he had to overcome other variables that required learning how to create and deliver VF for the first time that interfered with his ability to determine its full value. In the next section I examine Roger’s VF content and its dialogic potential.

#### Video Feedback Data: Dialogic Potential

This section provides an overview of the data for Roger’s VF content and the coding results for his VF content. I examined the dialogic potential for Roger’s feedback using his formative and summative comments, local and global comments, positive and negative comments, formative questions and loops, and opening and closing statements to determine the presence of the voices and personalities of teaching and learning (Collison et al. 2000; Warnock, 2005) and the transformational leadership theory and leadership theory characteristics that are dialogic (Parkin, 2017). I used the presence of

these leadership characteristics and teaching voices and personalities to determine the potential for dialogic pedagogies (Ward, 1994) and I-Thou (Buber, 1965) relationships that can break down authoritative discourses in higher education (Bahktin, 1994). I found that Roger's feedback content has potential to create I-Thou relationships, but tended to uphold authoritative voices of higher education that position students as an It because of his large percentages of negative words and formative feedback that focused on grammar and mechanics instead of questions and loops. However, Roger experienced significant dialogic moments from self-dialogue and reflection, and I argue that making VF forces teachers into dialogic moments from self-dialogue and reflection about their feedback processes.

In 16 of Roger's feedback videos there were 84 total formative feedback statements. 2,939 words out of 4,373 total words were devoted to providing students with formative feedback. Most of Roger's formative feedback was in the form of global comments (39), invitations to come to office hours to further discuss the feedback (16), feedback loops (19), and formative questions (4). Roger had more formative feedback than summative, which is important, but his formative feedback focused on grammar and mechanics, which limited its dialogic potential. He had 19 feedback loops, which direct facilitated dialogic exchanges between him and his students. Roger's local comments focused on punctuation, spelling, and sentence structure. There were 23 total local comments made and 21 of those were formative statements. There were only two local comments in Roger's summative feedback. There were a total of 42 summative statements, or about 1,438 words devoted to summative feedback in Roger's 16 pieces of VF. 39 of those statements were global comments about the summary, intro, or

conclusion. Most of the summative comments were positive, tangential comments on global issues. He praised students well for addressing the strengths and weaknesses of the article in the article review assignment. Below is a graph that depicts the percentages of formative and summative feedback in Roger's 16 pieces of VF:

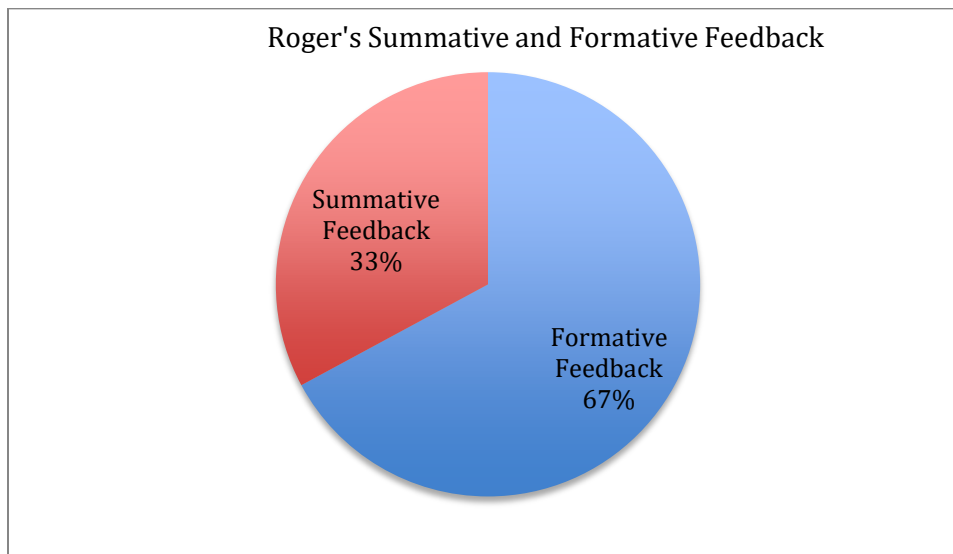


Figure 1: The percentages of summative and formative feedback in Roger's VF.

There were a total of 87 global comments in Roger's VF. 48 of those global comments were formative and 39 were summative. The following graph quantifies Roger's use of local and global comments.

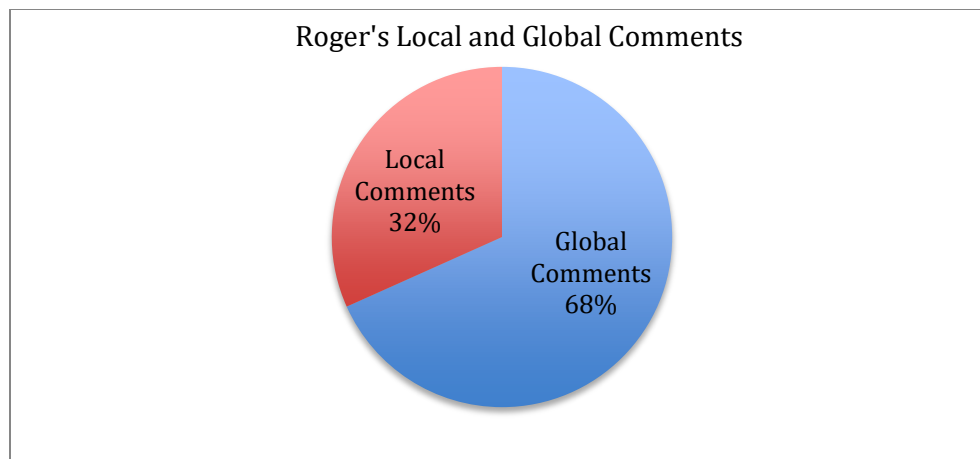


Figure 2: The percentage of local and global comments in Roger's VF.

There were only four formative questions in Roger's VF. However, there were 19 feedback loops, but the loops primarily asked students to act on a grammatical or mechanical concern. Roger asked students to complete some kind of action or to apply something he stated in the VF to a future assignment 19 times. These loops were mostly requests to go to the writing center to get feedback on local or grammatical issues—like punctuation and sentence structure errors—which does not instantiate dynamic dialogic exchanges that make students feel like a Thou or that move away from the authoritative voices for teaching that make students feel like an It. Grammar feedback is more likely to make students feel like an It. For example, Roger requested students to “in the future use the writing center” or to “spend more time revising for errors.” There were some suggestions for addressing global issues like, “provide more evidence.” However, his feedback loops primarily emphasized concerns like, “in the future don't be late,” or “in the future fix word choice errors,” or “revise for punctuation and capitalization.” Roger told one student, “The assignment wasn't double-spaced, so in the future I need you to *double-space* those.”

These formative comments suggested that there was a right and a wrong way to make sentences and that was what was most important in the assignment. These examples of formative feedback do not tend to lead to dialogic encounters because an over-concern for errors may represent an authoritative discourse. The consistent use of the word “error” can also position students as an It and suggest to them that there is an authoritative grammatical answer that is, in fact, always right. This may seem counter-intuitive to students who are realizing how different writing looks across disciplines. The following is a sample Roger commenting on grammar and mechanics in the VF:

The main thing that stood out were punctuation errors (moves his head back and forth while completing the previous comments). You need to go back before you submit your assignments and make sure you eliminate or minimize your use of periods, apostrophes, commas as much as possible. Two or three of those stood out. You also had some sentence structure errors in the sense you had some run-on sentences. You had some incomplete sentences. So, again, revise for readability before you turn in. (VF1/Student 1)

The above example was taken from a two-minute video Roger provided a student that was 355 total words. 42 seconds of the two-minute video contained comments on grammar. There were three formative statements in this two-minute video and each one asked the student to pay attention to grammar in the future. Using feedback loops to address punctuation issues does not appear to be an effective way to initiate a dialogic exchange or broader conversation about writing with students. Students may feel like they did not get the rules right and now they must find a way to “fix” their errors.



There were an equal amount of positive and negative words present in Roger's VF. For example, Roger used 69 negative words in the 16 videos I transcribed and analyzed. Most of the words involved referring to what the student "didn't" do on the assignment. There were also several uses of the words "error" and "problem" to refer to student work. He said the word "error" 26 times in the 16 videos. This contributed to the classification of his teaching voice as slightly a "harsh critic" (Collison et al., 2000). The "harsh critic" is best represented through the use of negative words and phrases directed at the student or his or her work. This teaching voice tends to situate students as an It and upholds authoritative discourses that can impede learning. The harsh critic leads teachers away from dialogic moments because students may shut down when they recognize this type of discourse. Roger's negative words were not mean or cruel. I want to reiterate that. But the presence of negative words associated with or connected to student work can drastically impede their learning.

Lowering the amount of negative terms or rephrasing comments to avoid using negative words may keep students from shutting down and feeling like an It. Some of the negative words Roger used, like "errors," work to perpetuate dysfunctional feedback systems that treat learning as getting students to not commit errors. Directing negative feedback away from the student and towards the assignment could be a more effective method to employ negative words. Eliminating negative words sounds appropriate in theory, and teachers should certainly limit negative words in student feedback as much as possible; however, having some negative words may be necessary for transitioning in to formative feedback or facilitating a level of tension needed for teaching and learning. Again, these negative comments should not be confused with words that directly belittle

students. Those types of negative comments should never be used under any circumstances. Instead of noting that the student did not do something on the assignment, instructors could instead highlight how the assignment is missing something it needed and then provide some formative questions, statements, and loops the student can implement to make complete alterations and to demonstrate learning on future assignments.

There were also 69 positive words in Roger's VF that helped balance out his use of negative words. Roger also began every video with the student's name and ended every video with a formative invitation to his office hours to discuss the student's work at more length, personalizing the introduction and creating an additional opportunity for more communication with his students, which undermines authoritative discourses and positions students more as a Thou. He tried to set up opportunities for dialogic exchanges, even though they were not as effective as he wanted them to be. His dialogic potential was too heavily woven into his authoritative feedback structures for the course, sending a mixed message to students. Below is a graph depicting the amount of formative questions, feedback loops, local and global comments, and negative and positive words in Roger's VF. I also identified the amount of global and local comments that were summative and formative:

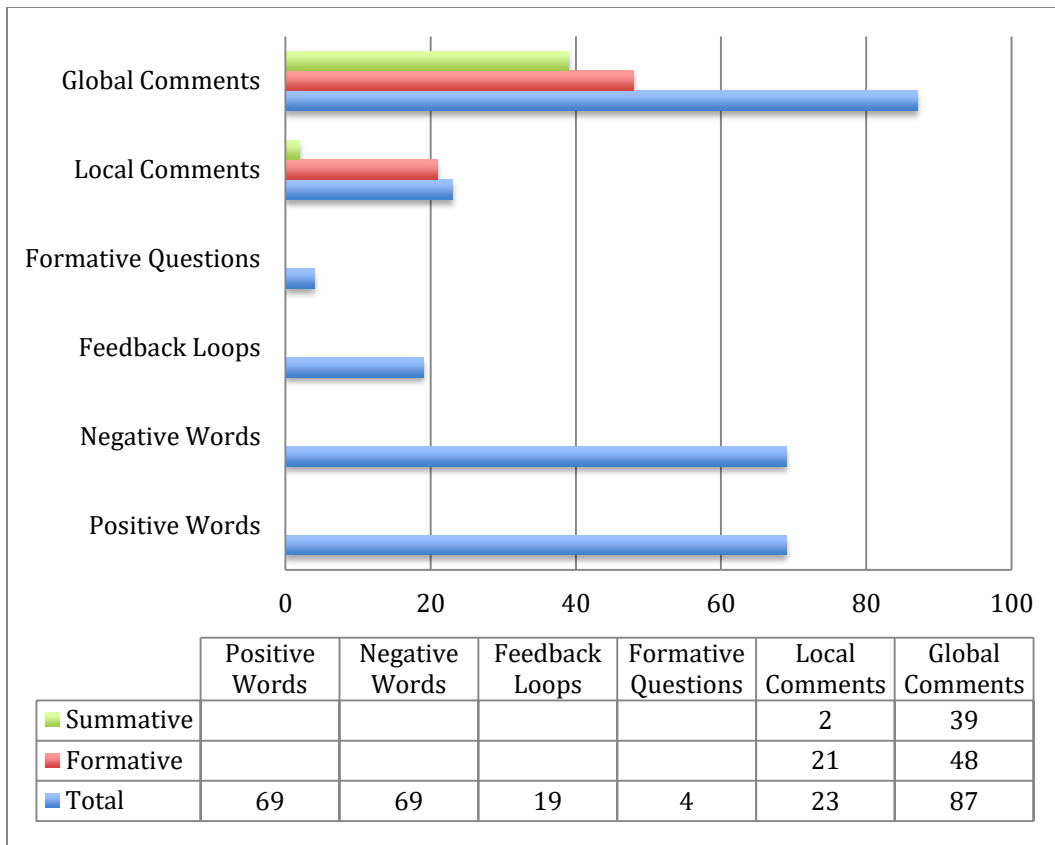


Figure 3: Chart outlining the feedback content in Roger's video feedback.

I used this data to determine the presence of the voices and personalities in teaching from Warnock (2005) and Collison et al. (2000) and the characteristics of transformational leadership theory and leadership theory (Parkin, 2017) to determine the potential for dialogic moments to occur in the feedback. Below is a chart that represents some of the presence and frequency of the leadership characteristics and the voices and personalities for teaching in learning in Roger's VF:

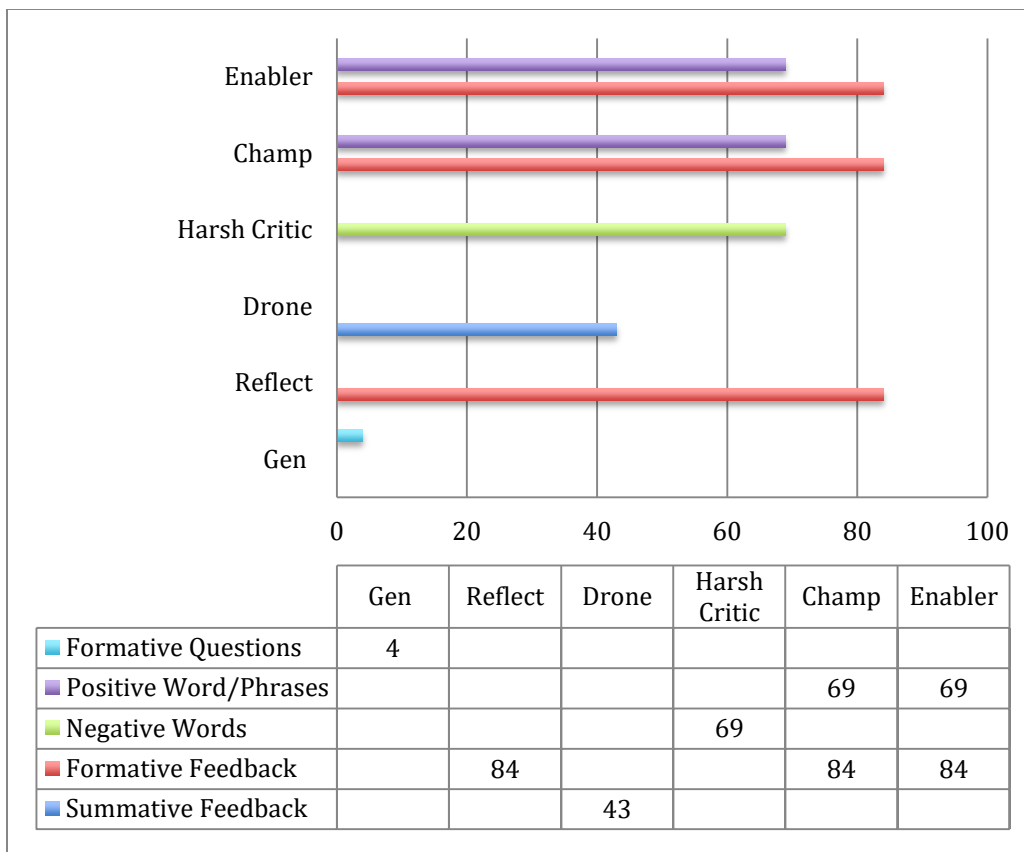


Figure 4: The presence of voices and personalities for teaching (Collison et al. 2000).

Roger had 23 pieces of formative feedback that specifically characterized his feedback as generative. The generative guide sustains student learning and creates opportunities for more conversation and exchanges between teachers and students. Formative questions are representative of the “generative guide.” Roger only had four formative questions so the presence of this teaching voice was essentially absent in his feedback. The “reflective guide” is characterized by the presence of formative feedback because it asks students to reflect on a specific concern. The reflective guide was present and frequent in Roger’s feedback. 67 percent of the VF was formative and allowed students a chance to reflect on their work in some capacity, but, as noted earlier, that formative feedback primarily concentrated on grammatical and mechanical issues. Most of the formative feedback was

in the form of global comments or requests to seek assistance in the writing center for grammatical issues and not in the form of questions and/or loops. There were also 69 positive words present in Roger's VF, which supported his characterization as a "personal muse." Positive comments and statements helped characterize Roger as inspiring, motivating, and caring, but his negative feedback tended to neutralize the effect of his positive comments. This could potentially hinder student learning. Furthermore, we know that positive comments have minimal direct impact on student learning even though they have psychological value for student learning.

The most significant category of transformational leadership (Parkin, 2017) represented in Roger's VF is the "individualized consideration" that students received with each video he made especially for each student. Making an individual video demonstrated a certain level of commitment to teaching and learning, and it helped Roger undercut some of the authoritative discourses that may exist in his course. VF is a significant catalyst for dialogic exchanges because it moves the feedback into a more neutral location, shifting the power dynamic between the student and the teacher. Making a video can represent to students a personal dedication to their learning that can foster and enhance trust and appreciation from students that is important for learning and motivation. Students may give more effort if they see the instructor giving more effort through the integration of new media feedback and attempts to see and treat them as a Thou. Mathisen (2012) found that students who received VF wanted "to perform better since the teacher is putting so much effort into the feedback" (p. 101). Roger expounded upon how making VF made him feel more connected to his students:

So after I made the video I felt almost like a connection to the student a little bit more. It's the same experience you have when you do written grades for a student, but then they come into your office to talk to you about it. You have that conversation and you feel there's more of a connection, good or bad, than we had before. I got that just from making the video. So when I went to class the next day I felt more connected, and I remembered things from their papers because of talking about them orally that I don't think I would have remembered if I had just written the comments. (Roger, Interview 2)

Feeling more connected to students has the potential to position the student as a Thou instead of an It. Increasing the connection between teachers and students means the teacher must step back and look at the learning process through the eyes of the student before designing learning experiences for them.

There were high levels of the enabler, the champion, and the reflective guide present in Roger's VF, which can lead to dialogic teaching. There were also high levels of the drone and harsh critic, which lead teachers and students away from I-Thou encounters. There was a small presence of inspirational motivation, idealized influence, and/or mentoring represented in Roger's formative VF, but not enough to consider it for dialogic presence. There were also characteristics of a "champion" and "enabler" present in Roger's VF content. Champions provide formative feedback and positive comments and enablers provide formative feedback. Roger's VF content had dialogic potential but it contained more characteristics of an authoritative discourse that situated students as an It because of large amounts of negative words and formative feedback that focused on grammar and mechanics and a lack a formative questions and loops. The most significant

Finding from Roger's case study is how making VF forced Roger to self-dialogue about his feedback processes and quality.

### Moving Towards a Dialogic Pedagogy: Meta-reflection

One of the most interesting and substantive findings in Roger's case study was the meta-awareness he exhibited during and upon completing the study, and how this meta-awareness fostered a self-dialogue that is important for generating dialogic pedagogies and becoming self aware of the effectiveness of one's feedback approaches and teaching styles. After implementing VF in his course, Roger reflected on using it as a teaching tool and conveyed that creating and delivering VF made him overtly aware of the quality of his feedback, its overall effectiveness, his appearance in the video, and his tone and persona in the feedback content. The first instance of meta-reflection for Roger occurred during our very first interview when I asked him to discuss his feedback processes for his own work and for his students. He started to realize that there were inconsistencies with how he defined feedback for students and for himself. He claimed, "I'm doing the same thing with my students that I would do for myself. Or I have a very dysfunctional kind of feedback process for my own writing. And I think it's not exactly the same, but I'm applying a very similar system to my students, which is simplistic and completely anti-education" (Roger, Interview 1). Roger began thinking more about how he provided students with feedback and how useful it was.

For example, Roger realized that he was saying the same thing over and over in the VF and began thinking about what that meant. "My first concern was I felt like I was saying the same thing every time. So after awhile I started thinking am I helping them because what I'm saying is all very similar?" (Roger, Interview 2). He also became more

concerned and cognizant of the value of his feedback and the impact his comments had on his students. He considered his tone of voice and how his students might (mis)interpret it. Roger indicated:

I also paused with the language I use because I thought I was coming across as being too technical, and yet I wasn't sure how to say it any differently. I didn't want to get too casual, too comfortable, and I'm not really sure why. I guess it was I didn't want them to take my casual tone as an excuse for not maybe working harder on the paper, something like that. (Roger, Interview 2)

He reiterated this concern for tone and its effect on students in the final interview when he identified a clear distinction in how he thinks about feedback when he gives students written comments versus multimedia comments:

Maybe because I'm not familiar with the video, but also cause I'm watching myself and hearing myself that I need to be more explicit in what I'm trying to say. I need to be more detailed or more precise in the language I'm using. Where you're right. When we're doing written comments, we're so use to doing it, and then it starts with blah, blah, blah, and then it's done. (Roger, Interview 3)

Making a video forced Roger to watch himself and consider what he was doing with his feedback, how he looked when he delivered it, and how it sounded, and since he was not cognitively comfortable with making VF when he began the study he was even more aware and reflective of his VF process.

King et al. (2008) also found instructors became increasingly more aware of their feedback in a study on audio feedback. A teacher in the study was quoted about her experience creating audio feedback, and she said, "I was thinking this person will be



listening to this...so I will say 'this is quite good' or 'this needs some work.' Not just the tone of voice but the actual words I was using" (p. 155). The act of making an audio file and speaking to students initiated an awareness of the quality and tone of the feedback that did not appear to exist in the same way when generating written comments. The use of voice and body language evoked an awareness of presence that does not occur when using written comments. This awareness forced the teacher to become more reflective. Brockbank and McGill (1998) insisted that "when the teacher has the chance to engage in reflective dialogue about her teaching, she is able to unearth her embedded theory-in-use, which is actually one of teacher control denying autonomy for the student" (p. 38). Reflective dialogue refocuses teacher attention on the student and expose how current theories-in-use may be authoritative and limit student autonomy. Making audio and VF are a catalyst for reflective self-dialogue that can lead to pedagogical adjustments and improvements.

Roger reconsidered how his assignment connected to his feedback, and that good feedback is dependent on the assignment, how it is designed, and when it gets introduced in the course sequence. He revealed that "one of the things I thought is maybe I needed to introduce the assignment a little bit better than I did, a little more clearly. Maybe I needed to situate what we were learning in a different way so they might get to it a little bit" (Roger, Interview 2). This was not something Roger did when he implemented written comments. When explaining how he generates written comments, Roger declared:

the process of going through it [written comments] and reading it again. I guess I probably do, but not in a formal way. I'll write comments on a paper and then I'll put it aside and that's probably it. Here [with VF] I was making comments or I

was making a crib sheet. I'm recording it and watching it again. If there's something in there I don't like, and I only did this like twice, I'd rerecord it. So I was being more thoughtful. (Roger, Interview 2)

Perhaps he became more thoughtful because he did not want to have to rerecord a video, and he took more time to think through his VF before delivering it so that he did not waste his time. For whatever reason, making VF made him become self-aware of his comments and how they were verbalized and articulated. He maintained:

In fact, when you watch them, you'll probably see a couple of times where I'm almost pausing as if I want to get into something else and I don't because I'm conscious of what I'm perceiving as I don't want to do this too long. I don't want to take too long with this because I don't want, well first my time, but also I don't want a student to stop watching it because I'm being too verbose. (Roger, Interview 2)

Again, Roger became increasingly more conscious of his feedback quality, and his enhanced attention on his audience forced him to take more time to consider how his students were hearing and viewing his comments. Using VF forced him to think about the formality of his tone, how accessible or inaccessible his comments were, or if his language was too verbose and thick. This kind of attention to detail for students will move toward resituating students as a Thou.

Roger emphasized that making VF facilitated a meta-awareness about what he was doing with his feedback, how well it was constructed, and how well students would perceive it. He said, "I wrote it down. Then, when I'm getting ready to video it, I thought, 'okay. Were those the accurate things?' I'm almost thinking about the grading or the

feedback more than I would have if I had just written it” (Roger, Interview 3). Since he had little experience making videos, learning how to create VF required him to reflect on his feedback quality and presence in the video, which forced him to analyze his feedback content and performance in the video. He had no idea how his students would react to video comments, and no idea what to expect, so he became more critical of his comments. He said that he “was worried” if the student would “get my point on the video. I guess I’m ultra conscious, sensitive, to them understanding that better than I ever would be from a written comment” (Roger, Interview 2). It is unclear what exactly made Roger “ultra conscious” of his feedback quality while making VF, but using a new medium to make and deliver feedback facilitated a deliberate consciousness of his feedback processes that written comments had not done for him previously.

When further contrasting his VF with his written feedback, Roger revealed that:

Most of us, when we write comments, we may read it through before going [on], but a lot of us we wrote them and then it goes. With the videos I was watching every video. So I’m like I shouldn’t say that. I shouldn’t say that. But then I’m like why am I saying that? Why did I write the assignment that way? So it makes you really focus more on it. (Roger, Interview 3)

Using video gives the instructor a new angle and perspective of his feedback, and it initiates a self-dialogue about that feedback content that leads the instructor to critically reexamine his or her feedback process. Seeing and hearing the feedback evoked more critical awareness of that feedback and led Roger to ask broader and more crucial questions about his feedback and the assignment and course curriculum. Reading comments on the paper does not instantiate the same kind of reflection process. These

modes helped bring attention to the feedback quality. When teachers hear and see themselves give feedback in a video, they gain a new purview of their feedback.

After watching his VF and reflecting, Roger suggested that he missed several opportunities in the VF to provide students with more effective comments on broader concerns rather than on grammar and mechanics. Seeing himself on video gave Roger a brand-new space to analyze and assess the limitations of his comments. He asserted, “I’d say things like, ‘you have some readability errors from punctuation and capitalization.’ Very basic stuff that I’m not too concerned about, but I was saying that, and the fact that I was saying that meant that some of the bigger issues I didn’t have to address” (Roger, Interview 2). Hearing himself verbalize the grammatical errors drew his attention to the value of his comments. Roger had little time to address some of the larger issues he wanted to in the video because he spent too much time addressing grammatical issues that, in reality, he was not overly concerned with evaluating and really did not want to evaluate. Roger further expounded upon how making and delivering VF facilitated several moments of metacognition:

Even though it took three and a half hours afterwards I was like wow. It forced me to focus on the class more. Everything about the class more in ways I wouldn’t have done before, and, so, afterwards that energizes me. It might mean I have more work I need to reprint up or I need to do this, but it’s refreshing material that if I wouldn’t have done that, I would not have been thinking about refreshing material that way, if that makes sense. (Roger, Interview 2)

Learning how to use a new medium to deliver feedback made Roger focus on his course materials and to consider refreshing them. Perhaps, at the very least, instructors can use

VF as a means to assess their comments and to determine if they have the potential to facilitate dialogic pedagogies and I-Thou encounters.

Roger initially saw this project as a way to become more aware of his teaching and feedback processes. He talked about how our first discussion of the project and some of the brief training I gave him on using the video recorder were, in and of themselves, metacognitive experiences for him. He said, “So let’s talk about the macro. Doing this video makes me rethink this. The macro thing that you’re talking about is making us rethink what exactly are we doing here? Really, what are we doing here? Or it should make us think that. I don’t know if it will, but it should” (Roger, Interview 2). Video cannot solve every teacher’s feedback concerns and limitations because feedback quality is not dependent on the medium; however, creating a set of VF for the first time will initiate a reflection process that can draw attention to how the feedback quality is tied to the curriculum. The medium changes the available affordances and not the quality of the feedback content and whether or not it fosters dialogic exchanges. The medium allows teachers to deliver the feedback content in dynamic ways but the feedback content must be formative. Roger said:

It gave me a whole different way at looking at what I’m assigning, how I’m grading it, and what I’m trying to get out of it with the students. I’m kind of getting to the point now where I’m going to give up on any formal exams for my courses because I’ve really bought into the flipped model, and the exams are just increasingly, I can’t answer that question, why am I doing this. So I’m going to expand my writing assignments. (Roger, Interview 3)

Multimodal mechanisms for composing comments give instructors additional modes (like image and sound) to assess the effectiveness of their comments. Writing teachers often ask students to read their writing aloud to help identify areas in need of revision.

Listening and watching oneself deliver feedback has a similar effect. Reading written comments aloud can draw attention to problem areas in the feedback in similar ways that watching oneself delivering feedback on video will do.

Rosaen (2015) posited that video as a teaching tool has a capacity to “provide opportunities to promote observation and reflection through repeated viewings” (p. 6). Teachers and students are afforded the opportunity to watch the VF multiple times and potentially develop reflection skills. Reflecting on pedagogical behaviors and thinking patterns can improve teaching and lead to dialogic exchanges. Teaching tools that increase self-reflection are by definition dialogic, so using VF to reflect is perhaps the strongest evidence for dialogic teaching in Roger’s case study. Roger noted how working with the WAC program forced him to rethink his teaching processes and the effectiveness of his pedagogy, but that took him an entire semester. He argued that VF had a similar effect on him as the WAC Fellows program but in a much shorter time. Roger declared that the WAC Fellows program “made me rethink the teaching part of it, everything about it, which I think is the best thing we can do. I’ve been doing this for 18 years now. You need a refresh probably much earlier than this and if this [VF] is a means to get there, how can that be a bad thing? Because WAC did, but it took a semester; this took me three-and-a-half hours” (Roger, Interview 2). There is not enough data to support that VF had a similar impact on Roger’s teaching as the WAC Fellows program, but his case study does demonstrate the significant impression using VF made on Roger, further

suggesting that VF can provide a digital jolt to a teacher's pedagogy that initiates reflection and self-dialogue.

Perhaps his participation in the WAC Fellows prepared him to use and see VF as a teaching tool in specific ways that would not have existed had he not been a WAC Fellow and completed WAC training. Crook et al. (2012) studied VF and revealed that many of the subjects in the “study found that the use of video had prompted them to think how to use the feedback opportunity more wisely and to think more broadly about feedback processes” (p. 394). However, the staff continued to rely on written feedback because they were most comfortable with that mode, and they had the most experience thinking and generating feedback with that mode. McCarthy (2015) asserted that alternative mediums for feedback require instructors and students to focus on different sets of criteria for evaluation that may be difficult to grapple with in the beginning stages of using those modes.

Video as a medium presents alternative methods for using language and content that challenge teachers to think about the effectiveness of their feedback. The meta-reflection and self-dialogue that Roger exhibited while making VF was the strongest example of dialogic presence in his study. Roger's VF content did contain some dialogic presence and potential, but this presence was fragmented and diffuse. His focus on grammar and mechanics in his formative comments limited the dialogic potential of his feedback. Roger perpetuated authoritative discourses with formative feedback approaches that focused on grammar and mechanics. His use of negative words and phrases also positioned students as an It and helped to perpetuate authoritative discourses in higher education. His expectations for students to come to office hours to get more feedback

also may have sustained I-It relationships. Overall, Roger's feedback content had limited dialogic exchanges and limited dialogic potential, but making and watching his VF facilitated metacognition that led to self-dialogue and reflection on his pedagogy, which is dialogic.



## CHAPTER FOUR: WILLIAM, THE PSYCHOLOGIST

In this section I examine William's three interviews and 26 videos of feedback. William exhibited dialogic potential with a conversational style to his feedback, large amounts of formative feedback, and the use of sophisticated paralinguistic activity. William demonstrated similar metacognitive moments as Roger when making VF that instantiated self-dialogue and reflection, and he also experience a similar learning curve when making VF. I also examined Williams VF content for dialogic potential. I used the voices of teaching and learning and leadership theories to determine how well Roger's VF facilitated dialogic feedback that could lead to I-Thou relationships that can undermine authoritative voices and discourses. I examined William's paralinguistic activity to determine how it helps facilitate dialogic moments that can position students as a Thou and undermine authoritative discourses for learning. I argue that William's paralinguistic activity is highly dialogic, and that his feedback has the most dialogic potential because of his combination of paralinguistic activity and formative feedback and formative questions.

### Making Video Feedback: Metacognition and Self-Reflection

William experienced similar metacognitive moments when making VF as Roger. He too began to self-dialogue about his feedback process and quality. In his reflection on making VF, William revealed that he became increasingly more aware of what his feedback was doing while he was giving it:

I was actually surprised. I thought it was going to be difficult. Because I do find it difficult to give written feedback. I'd look at each one, and I've got to say something for each one. What am I going to say? And so I figure out something to

say, and I check it off, and I did it. And this time it was, oh. I've got to talk about it so I have more to say than just a sentence. And so probably I'm spending more time thinking about it, and now it's become automated, but, I didn't have any problems, you know. (William, Interview 3)

William began to contemplate what he was saying in the video, which prompted him to examine how relevant his comments were and how to use the VF in a more valuable ways, which is not something he said that he does with his written feedback. When further describing how he designed the content of his VF, William revealed that "when I'm doing a video, I don't want to do a whole video just to say thanks for discussing. So I just want to rehash it, and talk about it, and reemphasize" (William, Interview 2).

For William, there was no point in making a video to tell students they did a good job or to provide them with summative comments, but he never considered interrogating his written feedback in similar ways. He inferred that the effort and commitment it takes to create VF is best spent on formative comments and not on explaining a grade or providing summative feedback. Using VF initiated a conscious awareness for William of what he was saying and how he was saying it. He exhibited critical consideration of the weight and value of what he was saying, increasing the dialogic experience for the teacher from the instantiation of internal dialogue about pedagogy and feedback approaches, which can also lead to more concern and awareness of student learning and a move away from positioning students as an It.

William kept contemplating how well he articulated the feedback on the video, and he wanted to discuss whether or not he should rerecord the feedback so that the students could follow them better and get more out each video. He indicated, "the

frustrating point is I do all of my written comments in pencil, and sometimes I worded that [wrong] and I'll change that. When I videotaped it and I didn't say it exactly the way I think, is it worth it having to redo the whole video or just let it go?" (William, Interview 1B). His consistent reflection on his presence in the video and how well he sounded and looked is dialogic and a clear move away from representative of the authoritative discourses in higher education. Making a video made him aware of his paralinguistic activity, which forced him to reexamine his feedback more closely and to self-dialogue about its effectiveness. That is why William continued to express concern about his eye contact in the VF. After watching himself in the videos, he grew increasingly apprehensive and distressed about his eye contact and the impact that his lack of eye contact might have on his students.

He struggled to figure out how to maintain better eye contact with the camera when making the videos. He said that he would

mark the paper, figure out what my comments are going to be, and then I give it to them. But then I'm looking down here and the camera is on me, so that doesn't look good. So I want to look in the camera and speak to them, so then I have to hold it up there. So I taped each one. I was taping each to the monitor beside the camera so I could sort of . . . (William, Interview 1B)

His concern with eye contact further demonstrated how making VF facilitated an awareness of presence in front of the camera that can stimulate a closer examination of the effectiveness of the feedback. Instructors will need to consider the impact of eye contact in VF and find an effective method for making VF without having to consistently break eye contact to look at their notes or the student work. Keeping eye contact may be

important for dialogic VF, and breaking it too often during the video could move teachers away from dialogic exchanges. Below are screen shots of several examples of William looking down or over to the side of the camera to examine his notes and comments on student papers while delivering his VF:

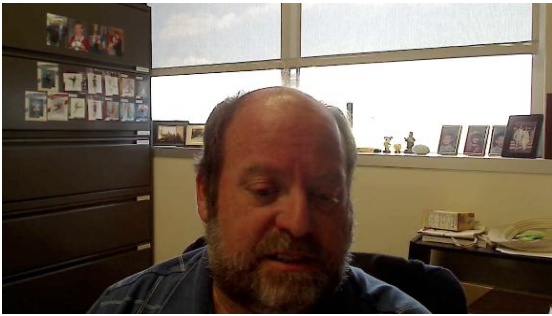


Figure 5: William, Image 1: Looking Down



Figure 6: William, Image 2: Looking Down 2

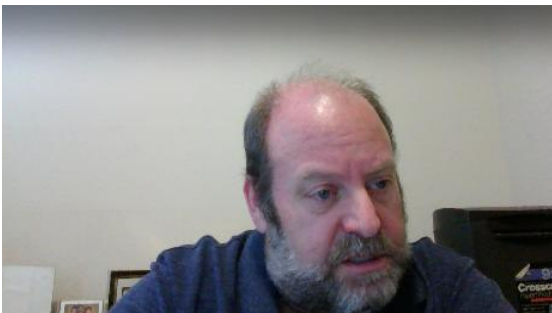


Figure 7: William, Image 3: Looking to the Side

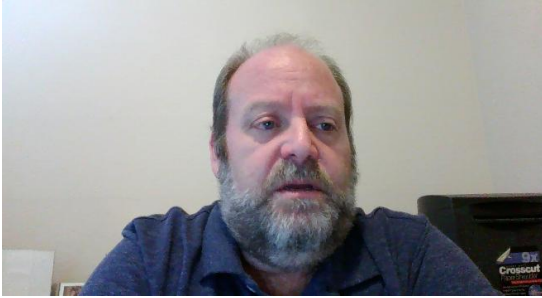


Figure 8: William, Image 4: Looking to the Side 2

These four examples evinced how difficult it is to maintain eye contact when the script or outline for VF is written comments on a paper and the teacher has to occasionally or consistently look at the comments to continue generating the VF. Below are two more examples of William examining his comments on student papers while making VF. In one of those examples William blocked more than half of the screen with a student paper he held up in the air to review:

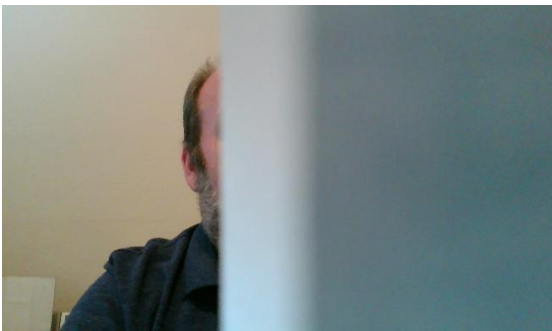


Figure 9: William, Image 5: Holding Paper Blocking

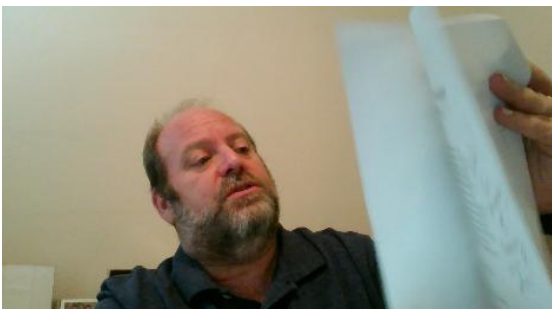


Figure 10: William, Image 6: Holding Paper

In these examples, William examined his comments on the student paper while holding them in his hand and recording the VF. In image 5 the paper is obstructing two-thirds of the screen. Below are two more examples of William looking down at student comments while recording VF:



Figure 11: William Image 7: Looking Down 3



Figure 12: William Image 8: Looking Down 4

Although William broke eye contact to read his comments, this may not have been a disruption for the student since the paper does not obstruct the view. Breaking eye contact may not be a problem for students. It could demonstrate to students a commitment to get the comments right, and to make sure he covered everything he needed to in the feedback. Remember that there is a learning curve when making and providing VF for the first time that every subject in these case studies experienced. Perhaps after making VF for some time, teachers will find it easier to articulate feedback in front of a camera and not have to rely on checking their notes or comments to avoid

getting words and ideas tangled in their mind. In any event, these videos prompted William to become self-aware of his presence in the video and how that presence impacted his feedback quality. This self-reflection is dialogic and can undermine authoritative discourses that situate students as an It.

William also demonstrated meta-awareness when contemplating the background frame of the VF and how his students might perceive him in the video. He asserted, “The first thing I do is I line up and say, ‘Okay. What’s the view?’ Sometimes I say they don’t want that view. So, yeah, that’s the first thing that I do. And once I do it for the first then I forget about it. But, yes, I do. Each set I line up and look at the background” (William, Interview 2). Perhaps video made him more aware of his physical presence and the background of the video, and this mitigated an awareness of the quality of the feedback. Making video intensified his audience awareness as he considered how his students would digest the VF in ways he had never done with other forms of feedback. He elaborated on the background frames he used for the VF and how he kept negotiating how his students might perceive them: “once in a while I brought the camera home and did it at home, and then I wanted to try to keep it a very neutral background and not show off too much of my apartment and stuff like that” (William, Interview 2). Roger became anxious about his appearance and the ways his students might read that appearance, which led to an overt awareness of his feedback process and quality. Roger mentioned that this awareness of his background frame might have led to his increased awareness of his feedback process; however, this increase could have been connected to the learning curve. Having to learn something new may have made him more aware of what he had been doing previously.

### Learning Curve

William revealed some of the cognitive frustrations with using alternative modes to deliver feedback that Roger did. He declared, “I have 13 students, so the first couple of videos were a lot for me. I practiced it once before I recorded it. I went through it and I got tangled in all my words, but then once I got into the flow, it sped up quite a bit. Then I got used to it” (William, Interview 2). Adapting to using a new medium for feedback takes time and requires a significant cognitive shift. William insisted that his VF was “less perfectionistic than my written comments because I can’t retain it; it’s taking me enough time to do all of these things” (William, Interview 1B). There are new cognitive moves to manage when making VF that are different from managing written comments. Roger experienced something similar. When both Roger and William first began using VF, they struggled to find their words, but once they gained some experience making VF they found it increasingly easier to create the VF. Making videos and interacting with different modes like sound to deliver feedback for the first time will require additional time to practice and to get comfortable with, and this time commitment will vary for every teacher; however, it is unclear if using video becomes easier to use than written comments over time, especially considering the technological constraints that come with using media.

William’s biggest technological issue with making and delivering the VF involved understanding how the file size of each video functioned and how to manipulate that with the camera:

You know the camera issue. When I tried it on my laptop built-in camera, the files were too big. It used a different program automatically. It pulled from a different



program and I couldn't upload them, so I have to make sure I have my external web cam and I leave it in the office. So if I'm going to do it at home or on the fly, I have to bring my webcam with me so there's that practical consideration.

(William, Interview 2)

Understanding video file types and sizes is important for negotiating uploading speeds and times that VF will require. Several of William's video files were too large and increased his downloading times as noted in the methodology chapter. Not being able to upload files quickly or having to wait to upload files may add to the frustration of making VF. Teachers should also consider how students will access the videos and how long it might take them to download each video to watch. I was unable to determine the learning curve for students accessing and watching videos, but I am sure some students will require additional time to learn how to access and watch video feedback.

Another technological disadvantage of VF William highlighted in his case study is not being able to make comments on student work on the fly because VF requires a private and quiet space for recording. Instructors could always write a comment down for transduction later, but the reality is many instructors make final comments on student work whenever they have a chance—especially student writing. Even though instructors may not give students quality feedback when they are rushing to write comments on papers on a bus, plane, or subway, they do it because sometimes it is all the time they have available to give feedback, so this disadvantage deserves practical consideration and should be noted when considering implementing VF. There are also privacy issues to contend with when making and watching VF. Because of these privacy concerns, William argued that “I have to remember to do it in the office, or I have to remember to

bring the webcam home so I can do it at home” (William, Interview 2). Teachers cannot take a stack of papers on a flight and create VF, and for William, this was a problem. He maintained, “I do a lot of that sort of thing. Grading on the go, and I have to be in a private area. I’m not going to be sitting in the airport giving them [video] feedback” (William, Interview 2). If instructors want to make VF, they will need a private space to make it. This requires planning in advance time for creating VF when there is privacy. If an instructor has free time to make VF but the environment prevents him or her from doing so, then they may need to use written feedback because timely feedback is the most important feedback. The recording of sound requires some level of control over the environment to ensure the quality of the video. If instructors do not have a private space and enough time for creating VF, then video may not be an effective feedback mechanism for those instructors.

#### Video Feedback Content: Dialogic Potential

In this section I examine William’s VF content. William ended up making six times the number of videos as Roger. I did not analyze all of those videos in this case study to avoid unbalancing the data samples for each case study. William used over 9,000 words to generate feedback for the 26 videos I did analyze. That is an average of 354 words per video. He also spent an average of two minutes and 23 seconds giving students feedback in each video. The first noticeable difference between William and Roger that stands out is William’s lack of local and global comments on the writing; in fact, William did not make any direct comments on the student writing. Thirty-two percent of William’s feedback was summative and sixty-eight percent was formative as indicated in the graph below:

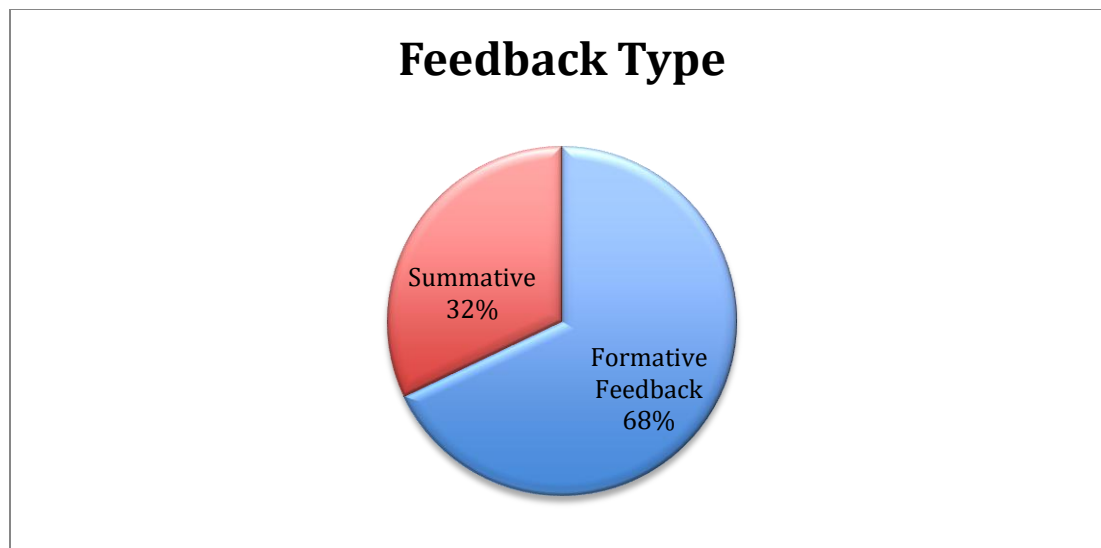


Figure 13: The percentages of William's formative and summative feedback.

William had far more formative feedback than he did summative feedback. Did the VF make this possible? That is difficult to determine. Roger also had more formative feedback than summative. I think it is safe to assume that the VF made it easier to increase the word count for his feedback, which increased his chances of providing more formative feedback, but the formative potential of his feedback was dependent on multiple variables. William's assignment, the weekly ethics log, allowed him to generate substantial amounts of formative feedback that was generative and conversational. He did not spend any time generating formative feedback for grammatical and mechanical concerns like Roger did since he did not concentrate on evaluating the writing itself. The assignment was the key initiator of these dialogic moments because it was rhetorically situated assignment that prompted conversation. William designed the weekly logs to put him and his students into a direct conversation about their experiences at their internships. He wanted to give them feedback about those experiences that they could implement into their internship work and the writing of their ethics logs each week. Of all of the subjects in this case study, William's assignment promoted and prompted the most

dialogic feedback potential because it was conversational, problem-based, and rhetorically situated.

William did not comment on the actual student writing because he was more concerned with his students using their logs to learn about the appropriate ethical behaviors that should be upheld in the discipline and profession. The logs were opportunities for students to think through these ethical decision-making processes they will most definitely encounter in the field. These ethics logs are treated like writing-to-learn assignments that help students model and simulate a particular form in the field. Young (2005) contended that writing-to-learn can “promote active learning and interactive learning,” “encourage critical reflection and transference of skills and knowledge,” and “integrate with readings, talking, listening, and visualizations” (p. 31). These internships provide a context for students to use ethics logs to learn how ethical decisions are noticed and handled in the profession. They also leave room for William to dialogue with his students and to ask them questions they can think about or use to dialogue with themselves. Young (2005) explained that writing-to-learn assignments are founded on questions like “how will [the] assignment promote mastery of knowledge or its applications?” (p. 31). These logs give students a chance to master the knowledge in the field more closely in real contexts through the use of writing and to converse about their experiences with their professors.

There were only eight feedback loops in the 22 samples of VF for William. He had fewer feedback loops than Roger, and there were only eight instances of feedback that asked students specifically to revise the assignment in relation to a comment or piece of feedback, or to specifically complete an action or task in the next or future assignment.

However, William had over fifty formative questions, which have significant dialogic potential—much like feedback loops. I also coded William’s VF content for the presence of the voices and personalities in teaching (Collison et al., 2000; Warnock, 2005) that may lead to more dialogic exchanges. Below is a chart that identifies the presence of these voices and personalities in William’s VF:

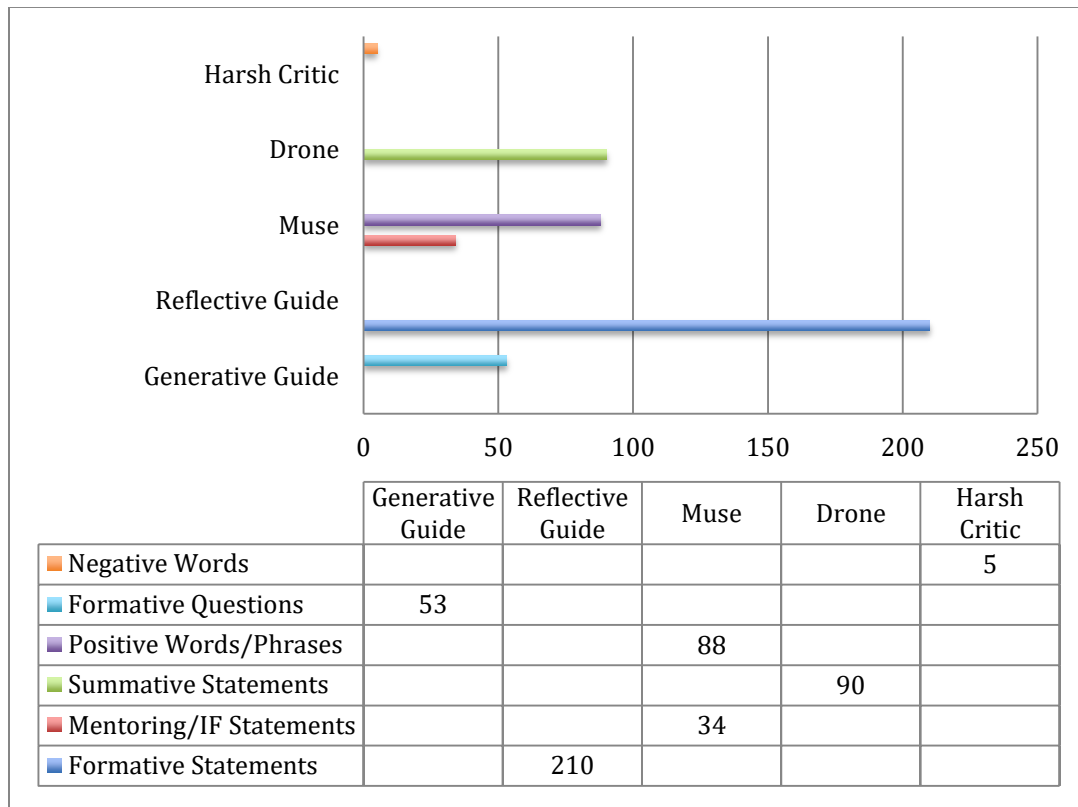


Figure 14: William’s feedback content and presence and frequency of voices of teaching and learning.

Below is a chart that represents the presence and frequency of leadership theory and transformational leadership theory, except for individualized consideration, in William’s feedback. Remember that individualized consideration had to be calculated and considered differently than the other characteristics.

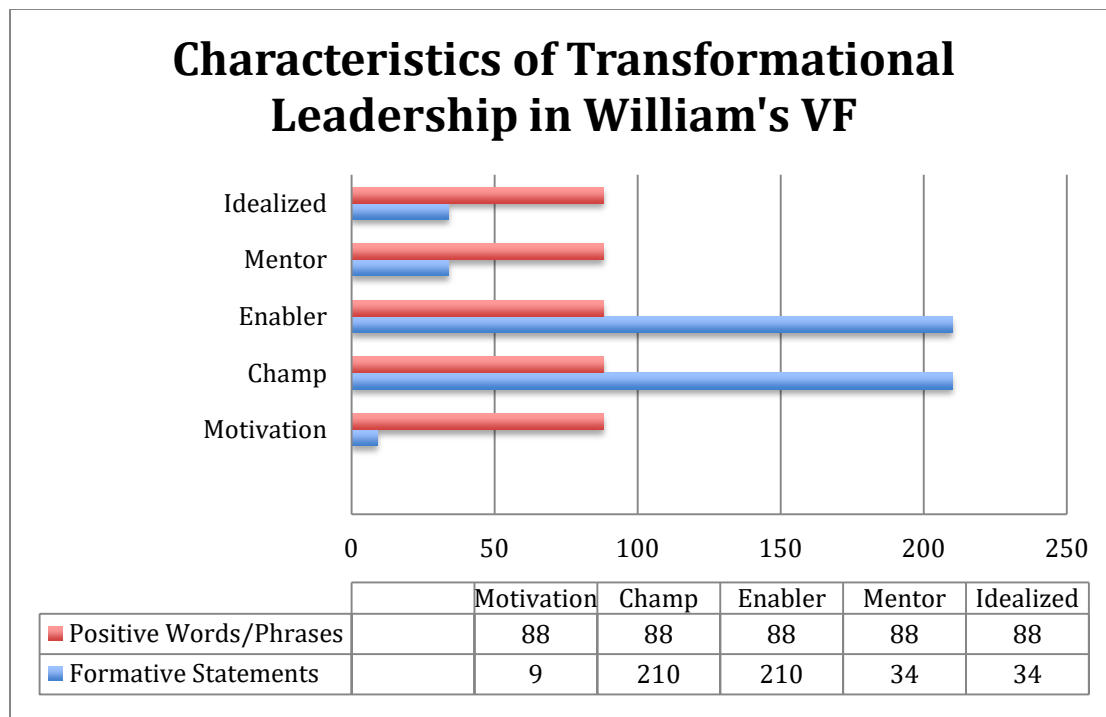


Figure 15: Chart on the presence and frequency of leadership theory in William's VF.

After examining and coding William's feedback, I realized that idealized influence was represented in similar ways as mentoring. Many of the examples and models William provided students in the VF were representative of both mentoring and idealized influence, so I counted those as the same. Almost seventy percent of William's feedback was formative. 53 of the 210 formative statements William made in his VF were formative questions. The large amount of formative questions helped characterize William as a generative and reflective guide, and a mentor, enabler, and champion. There were only five negative words or statements directed at students in the 22 sample videos for William. Contrast that with Roger's 69 negative words in his 16 video samples. Roger had less VF, but twelve times more negative words than William's 22 videos. The "harsh critic" is virtually non-existent for William.

Like Roger, almost all of William's positive words and phrases were embedded in his summative feedback, and the negative words were embedded in the formative feedback. Praising students usually involves pointing out and summarizing what the student did well. Formative comments tend to start with negative words or phrases that help instructors transition into the identification of an issue or concern. Formative feedback could begin with a negative statement, but it must end with information that students can use to learn and move forward. For example, an instructor might say, "You didn't write the intro with a clear thesis. You need to go back and think about your argument and then draft some statements that articulate your main idea until you have a clearer argument and thesis." This formative feedback begins with a negative frame but quickly transitions into formative statements, so the use of a negative word may not inherently lead to students shutting down if it is couched in formative feedback. Using negative terms to set up all of the formative feedback could potentially limit dialogic potential and should be considered when making feedback.

I used the amount of summative feedback to determine if William was drone-like. William's summative feedback was low, so he was not classified as drone-like. Below is a sample of William's VF that demonstrated his most effective use of VF. This sample also happens to be the most effective use of VF in all of the case study samples. In this sample, there were 17 formative statements in a three minute and twenty-second video and a total of 550 words spoken. There were also seven formative questions. Only 102 words were devoted to summative feedback, which means 448 words were devoted to formative feedback. There were also several facial gestures in this sample that enhance

the delivery of William's formative questions and comments and lead to increased dialogic potential.

Areas highlighted in yellow indicated summative comments. Areas highlighted in green indicated formative comments. Formative comments are also numbered and identified as follows: (F1, F2, F3, etc.). Formative questions are indicated within the formative statement they fall. For example, formative questions are indicated as follows: (F1Q1, F2Q2, F7Q3, etc.). F means formative comment and the following number indicates the order it occurs in the feedback. The Q in the FQ represented a formative question and the number next to the Q indicated the order the formative question occurs in the feedback. The third formative question could occur in the seventh formative comment. Formative questions were counted in the formative comment and word total. Each formative question was also a formative comment. Positive words were in bold. Feedback loops, also formative feedback, were highlighted in red. Mentoring comments, also formative comments, were also identified within their formative comment number. Mentoring statements were indicated using a capital M and the number next to it is the order the comment comes in the feedback. F4M1 would indicate that the fourth formative comment in the feedback is also the first mentoring comment. I've highlighted the content according to the following code:

1. All of the summative statements are in yellow.
2. All of the positive words are pink and the negative words are underlined.
3. All of the statements highlighted in red are feedback loops.
4. All of the statements in green are formative feedback statements.
5. Local comments are in bold and global comments are italicized.



6. All of the statements in aqua blue are formative questions.

Below is an example of this coded feedback:

Student 4: VF 1: This is the first of nine videos this student received.

William speaking: “Hey (student’s name). Thank you for your log this week. You know it was an interesting one. In terms of therapist continuing to see a client after the goals are met cause the agency needs to keep their numbers up. (F1)First of all you said no laws are involved.



Figure 16: William, Image 9: Looks Up

(FQ1) I wonder if it could come under malpractice since it violates the standard of care in terms of the ethics codes. Does that not automatically make it malpractice? (F2) Although she’s not likely to come into any legal problem as long as the client doesn’t complain, which brings me to my next issue (F3FQ2) how does the client feel about continuing (good eye contact with the camera)



Figure 17: William, Image 10: Eye Contact

after goals are met? (F4) For many people coming in is sort of a pain in the butt, to have to keep coming in each week, (M/IF) although some people love to come in and talk about their lives. (F5FQ3) So where does the client feel in all this? (F6FQ4) All the goals are met, what are they working on? (F7FQ5) What do they do in their sessions? (Makes a questioning facial expression).



Figure 18: William, Image 11: Question Face

(F8M1) Cause I'm also of the belief that people can always dig more; they can always improve more. Everyone can benefit from counseling, so, other goals that could be worked on, if she could do more in therapy. (F9) I don't know if this, and the client want's it, I don't know if that's so bad. There's such a focus on short term quick term fixes. Just because the goals they walked through the door with are met doesn't mean there's nothing to work on in therapy. (F10FQ6) If they're not working on therapy, if they do not have other goals shared between them to work on, then, yeah, I wonder what are they doing there, and then, uh, (F11FQ7) who is paying for it? (F12) If the client is not paying for it, fully self-paid, but they're getting money from the government or from grants or from whatever to service his client, then it becomes fraudulent. If they're not working on any therapeutic goals. (F13) But I do think it's possible to continue therapy, work on therapy goals, if that's what they're doing. The next issue is you sort of right like, you discussed with therapist, that's all you can do. And the therapist can choose

whether or not to discuss it with the supervisor. (F14M2) I'd also like you to consider that you have an ethical mandate whenever you see something that violates ethical standards. (Maintaining really solid eye contact with the camera throughout the VF session. The first video he's consistently done that).



Figure 19: William, Image 12: Eye Contact 2

You should report it. So, yes, the first point of contact is to go to the therapist and to suggest what is being done is unethical. (F15) If the therapist chooses not to do anything then the next step is to go over the therapist's head and you directly report it to the supervisor of the therapist. (F16M3) I can see why you may not want to choose to do this.



Figure 20: William, Image 13: Smile

And that certainly is your right and you might want to stop there, and I might want to stop there too, but just for consideration for these ethics logs and to know what your ethical responsibilities are, according to the ethics codes, you're suppose to report it. So you should be aware of that too. (F17M4) Of course in real life you make judgment calls

as to what we report if it's not legally required to report. Take care and I'll see you in class.”

This sample demonstrated characteristics of dialogic exchanges that can facilitate an I-Thou relationship from the use of formative questions. There were also very few negative words. Overall, William's VF content had enormous dialogic potential from the use of formative feedback that demonstrated characteristics of transformational leadership and the voices and personalities of teaching and learning that are dialogic. There was also significant paralinguistic activity in this sample, and the most significant finding in William's study is his use of paralinguistic activity to enhance communication in his VF. In the next section I examine William's hand and facial gestures for dialogic potential in a small sample of screenshots.

#### VF, Paralinguistic Activity, and Dialogic Activity

The most prominent finding in William's case study is his use of body and hand gestures to enhance communication in ways that potentially break down authoritative discourses and reposition students as a Thou. William highlighted the value of using paralinguistic activity in his VF during his second interview. He said, “I have a tendency to use a lot of humor and be facetious and stuff like that, and that can really go awry in a written thing. They don't see facial expression, so I think I'm able to deliver and be more my personality in my [video] feedback than I could do. I try not to do that in my comments, although I slip into it and then it can be dangerous” (William, Interview 2). William was concerned about how his personality translated into print. His jokes and personality often do not come across in his written feedback the way he wants them to and this can be problematic. He expounded upon this issue when he asserted, “I've got to

be more careful about what I say and how I say it when I put it in writing cause they don't get facial expressions in that. So maybe I can broach things I would say in person that I wouldn't in a written comment because I can explain better what I'm trying to say and I can express it" (William, Interview 2). William felt more comfortable addressing certain ideas or elaborating on his points in the video because he was using a medium that captured his body language and improved the clarity of his feedback. He continued to expand on how he believed VF helped him manage his tone and personality in his feedback when we spoke in his final interview:

How the message is delivered can make a big difference, and how the student interprets it. And having the verbal communication with the cues, the inflection. You know how fights start because they read it in a whole different tone than you were typing it in. They project their own issues into it and, 'oh the professor is attacking me,' when I wasn't. Or I make a joke and they think it's serious or something like that cause they can't hear the joking tone in my voice, the smile, the laughter. (Pause) Sarcasm doesn't come [out] and I use a lot of sarcasm and humor. And so that can be easily misinterpreted, so it's very helpful in that sense, to give fuller communication. (William, Interview 3)

Fuller communication referred to the use of paralinguistic activity like facial and hand gestures. Video gave William a larger space to be himself where students would most likely not misinterpret his words. Bavelas and Chovil (2000) revealed that "speakers spontaneously emphasize, particularize, embellish, or replace words with their facial displays, gestures, and other depictions" (p. 167) all the time, so it is important to consider how those gestures enhance or complicate communication in VF. They

advanced that “visible acts of meaning are inseparable from the words with which they occur at the moment and with which they form an integrated message” (p. 167). Gestures are part of the communication act that students miss when they receive written comments. That does not mean they always need these gestures to access the feedback or for the feedback to be valuable and useable, but gestures can enhance communication in ways that make feedback more applicable.

Below are a series of screenshots from the videos that capture a variety of William’s facial expressions in the VF. These images demonstrated the presence of a variety of facial gestures in William’s VF that drastically enhanced his communication and dialogic potential. I was not able to examine and capture every gesture and expression William made in his videos because of time and resources. I was able to examine enough samples to determine that increased use of paralinguistic activity has significant potential to facilitate dialogic experiences for students and to position them as a Thou instead of an It, which can also undermine the perpetuation of authoritative discourses that come from decreased miscommunication between students and teachers. I used the following acronym chart to simplify the labeling of William’s images:

- |                               |                   |
|-------------------------------|-------------------|
| • ECD= Eye Contact Down       | • SG=Side Glance  |
| • ECS=Eye Contact<br>Straight | • SQ=Squinting    |
| • HT=Head Tilt                | • WE=Wide Eye     |
| • EBR=Eye Brow Raise          | • LU=Looks up     |
| • QF=Question Face            | • HS=Head Scratch |
| • FT=Full Teeth               | • MS=Mouth Smirk  |
|                               | • S=Smile         |



Figure 21: William, Image 13: HT, EBR



Figure 22: William, Image 14: MS



Figure 23: William, Image 15: S



Figure 24: William, Image 16: EBR2, QF



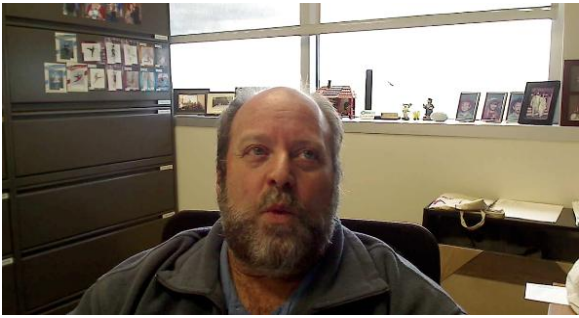


Figure 25: William: Image 17: LU



Figure 26: William, Image 18: EBR3, QF



Figure 27: William, Image 19: WE, MS, EBR4



Figure 28: William, Image 20: FT, EBR5



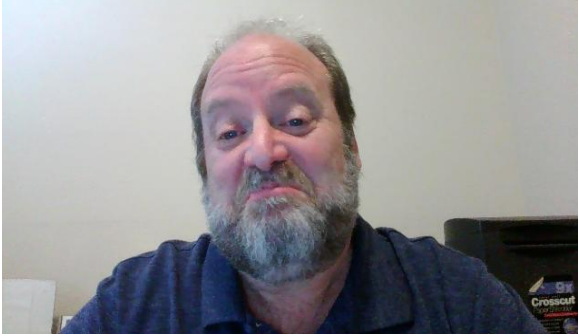


Figure 29: William, Image 21: QF2, EBR6



Figure 30: William, Image 22: S2

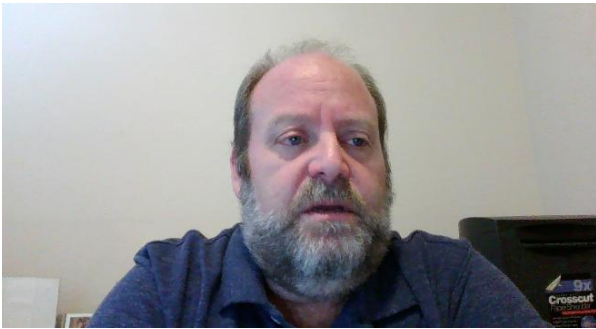


Figure 31: William, Image 23: SG

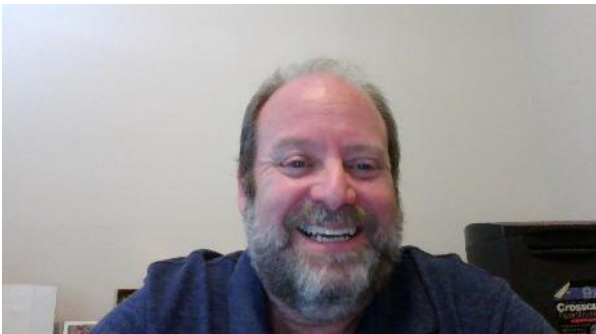


Figure 32: William, Image 24: S3

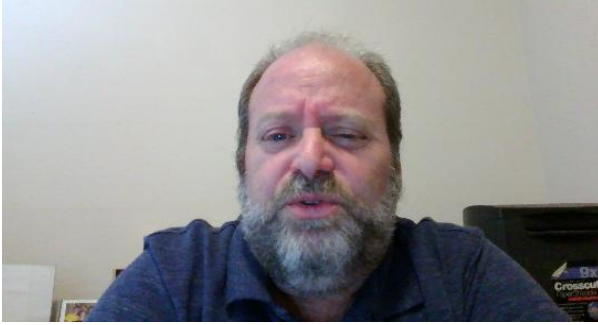


Figure 33: William, Image 25: SQ, QF3, EBR7



Figure 34: William, Image 26: EBR8, QF4



Figure 35: William, Image 27: HT2, QF5

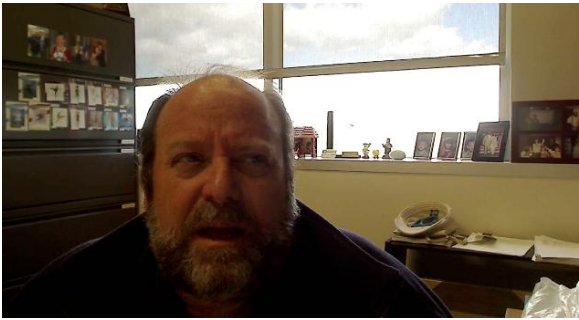


Figure 36: William, Image 28: LU, QF6

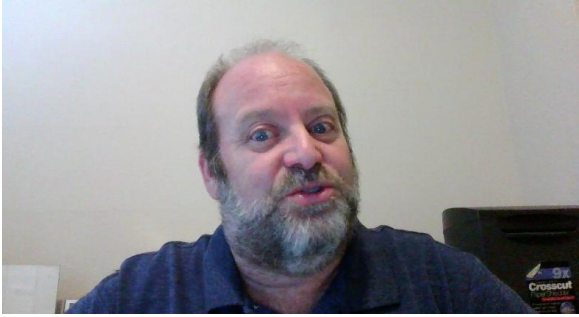


Figure 37: William, Image 29: HT3, WE2



Figure 38: William, Image 30: WE3, EBR9



Figure 39: William, Image 31: HT4, S4



Figure 40: William, Image 32: S5, EBR10



Figure 41: William, Image 33: EBR11, QF7



Figure 42: William, Image 34: S6



Figure 43: William, Image 35: EBR12, QF8



Figure 44: William, Image 36: HT, WE4, EBR 13



Figure 45: William, Image 37: LU2



Figure 46: William, Image 38: EBR14, QF9

I examined a smaller sample of the above screenshots of William’s paralinguistic activity more closely to determine how his facial and hand gestures may contribute to developing I-Thou relationships. I used conversational facial gesture theory to examine William’s facial expressions. I then used the presence of conversational facial gestures to determine whether conversational facial gestures move teachers and students towards dialogic and I-Thou encounters that dismantle authoritative discourses. I used Bavelas et al.’s (2014) study on facial expressions and “gestures as conversation” to analyze William’s paralinguistic activity. Bavelas et al. insisted that facial and hand gestures are part of one communicative moment. I tried to determine whether conversational facial gestures existed in William’s VF and, if so, whether or not those facial gestures could contribute to dialogic experiences and pedagogies that position students as a Thou and undermine authoritative discourses that position students as an It. I also used Peräkylä &

Ruusuvuori (2008) to code and examine whether William's facial expressions were semiotic or relational. Semiotic facial expressions "may emphasize or modify the meaning of what is said in the assessment," and relational facial expressions "signal and monitor affective cues between the participants" (p. 132). Conversational facial gestures and expressions may facilitate more dialogic experiences for students because they enhance communication and develop trust between instructors and students, which can lead to increased motivation and understanding of course material for the students.

Research on gestures and expressions has identified a key distinction between gestures and expressions. Most facial expression research has explored how the expressions exhibit an emotion specific to the speaker or addresser, but facial gesture research has continually seen gestures as extended communication. That is why I used and applied facial gesture theory in this study. It allowed me to expand the understanding of facial expressions and how they communicate and/or enhance communication. I also analyzed William's paralinguistic activity for collateral communication to determine whether or not this communication style contributes to dialogic teaching. Bavelas et al. (2014) provided several key terms associated with collateral communication that are important for my analysis of William's gestures. I employed the following three terms to analyze and code William's paralinguistic activity in the VF: the "emphasizer" (p. 14); the "question marker" (p. 14); and the "thinking face" (p. 15). Below are 30 random screenshots (images 46-76) of William's facial expressions and their verbal accompaniment that I analyzed for facial gesture activity. I examined the screenshots for the presence of semiotic and relational (Peräkylä & Ruusuvuori, 2008) facial gestures (Bavelas et al., 2014), and then I identified the collateral communication in the facial



gesture and classified it as an emphazer, question marker, or thinking face. Then I used the presence of these gestures to determine if they can contribute to developing an I-Thou relationship that is characteristic of dialogic teaching.



Figure 47: William, Image 39:

Video Feedback 1/Student 1: William: “So it’s good that they’re going to check out the divorce decree as you said. But the other thing is . . .”

- Thinking Face
- Relational: holding the pause with a face that indicates he’s working through his response.



Figure 48: William, Image 40:

VF1/Student 1: William: “. . . if they’ve attempted to come at it from a therapeutic resistance standpoint, which might be the more fruitful.”

- Semiotic: Raises eyebrows for emphasis
- Question Marker: He raises his eyebrows in a questioning manner



Figure 49: William, Image 41:

VF7/S1: William: “I agree with you. I don’t think it’s a law violation, but it is unethical.”

- Emphasizer
- Semiotic: Using his facial gesture to emphasize his disgust for the unethical behavior.

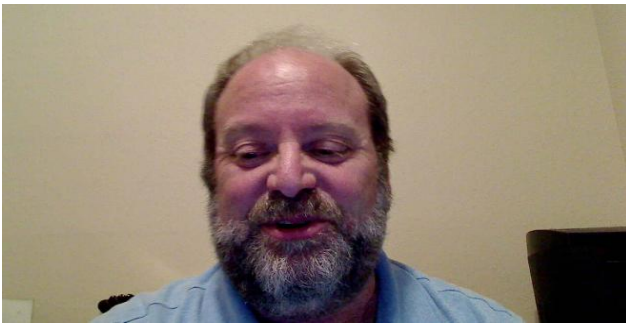


Figure 50: William, Image 42:

VF2/S3: William: “and I say good for you.”

- Emphasizer
- Semiotic: He uses a smile to emphasize a sincere positive comment





Figure 51: William, Image 43:

VF2/Student 3: William: “or what would you do.”

- Thinking Face: He looks away to suggest he’s thinking.
- Relational: Looks away suggesting he’s looking for a response and this holds the pause.



Figure 52: William, Image 44:

VF2/S3: William: “I’m wondering if you would ever consider rehashing.”

- Question Marker
- Semiotic: Raises eyebrows to suggest questioning.



Figure 53: William, Image 45:

VF8/S13: William: “later you met them under different circumstances and then . . .”

- Question Marker
- Relational: Holds the moment with a face of questioning the situation he’s commenting on.



Figure 54: William, Image 46:

VF6/S12: William: “because you rarely see someone who outs themselves” (giggling about this)

- Emphasizer
- Semiotic: Laughing to emphasize he’s fine with what happened and it’s okay.

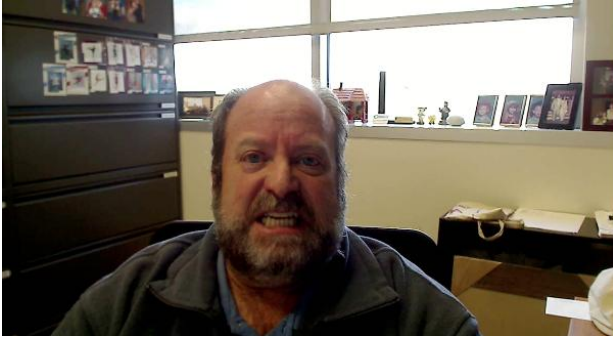


Figure 55: William, Image 47:

VF1/S12: William: “in terms of the fact it didn’t need” (emphasizing need)

- Emphasizer:
- Semiotic: Uses an intense face to emphasize his contempt for unethical behavior.



Figure 56: William, Image 48:

VF1/S11: William: “I noticed that under laws you put NA.”

- Emphasizer: Not mad about the mistake
- Semiotic: Uses his eyes and mouth to suggest a mistake was made but he’s not mad.



Figure 57: William, Image 49:

VF1/S9: William: “but I was wondering . . . .”

- Semiotic: uses eyebrows to suggest questioning
- Question Marker

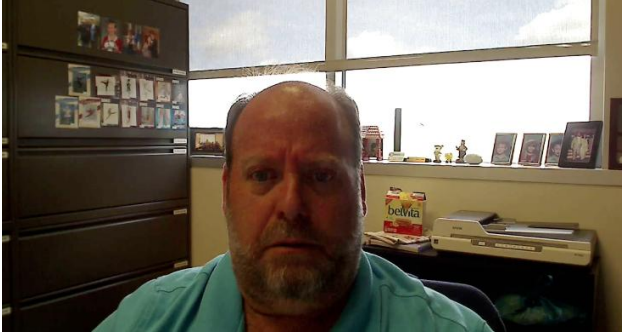


Figure 58: William, Image 50:

VF7/S8: William: “. . . if you ever do chime in and the person is startled.”

- Semiotic: Uses eyebrows to suggest he’s shocked this would happen
- Emphasizer: does not like unethical behavior in the field.



Figure 59: William, Image 51:

VF7/S8: William: “And you point out . . .”

- Semiotic: Uses head tilt, shoulders, and eyebrows to emphasize the need to point out concerns.
- Emphasizer: It’s important to point out these concerns.

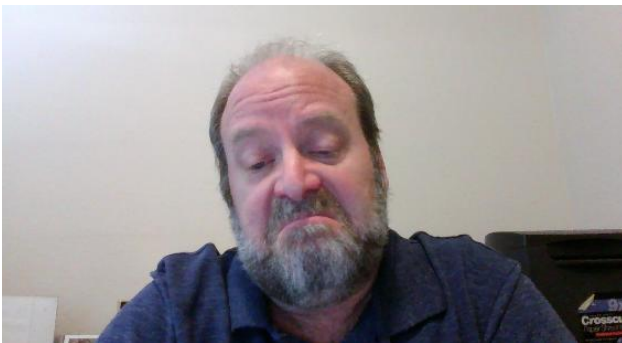


Figure 60: William, Image 52:

VF2/S8: William: “. . . to alert the supervisor that it’s still not being done.”

- Relational: Looks down and uses mouth and eyebrows to suggest he’s mulling it over.
- Thinking face: considering the pros and cons of the decision.



Figure 61: William, Image 53:

VF1/S1: William: “You know, could you perhaps say . . .”

- Semiotic: the head tilt cues students that he is questioning.
- Question marker



Figure 62: William, Image 54:

VF1/S7: William: “I got the sense that you were getting a lot . . .”

- Semiotic: Uses the head tilt and the eyebrow raise to emphasize that he is happy about the student’s progress
- Emphasizer

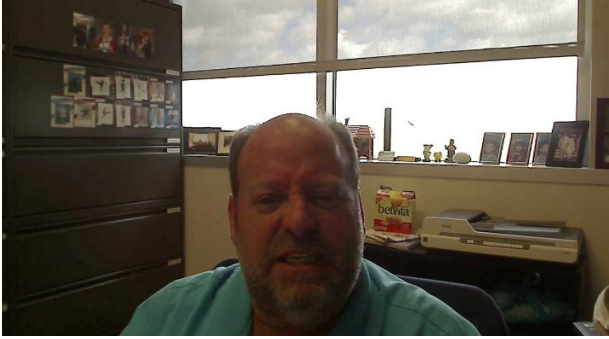


Figure 63: William, Image 55:

VF7/S6: William: “The only thing you didn’t address . . .”

- Semiotic: Uses eyebrows to suggest he is unhappy about what the student forgot to address because the students have been forgetting all semester to include the codes
- Emphasizer



Figure 64: William, Image 56:

VF1/S6: William: “How would you avoid this happening again?”

- Semiotic: Uses head tilt, eyebrows, and mouth to make a questioning face.
- Question marker





Figure 65: William, Image 57:

VF1/S6: William: “one of the things I do is what’s the worst-case scenario.”

- Semiotic: Looks up and uses eyebrows and head tilt to suggest he’s thinking about each word he is saying.
- Thinking face



Figure 66: William, Image 58:

VF8/S5: William: “I wonder too if there are any therapists on the writing staff. Because I feel like . . .”

- Semiotic: Uses eyebrows to suggest he is confused or thinking about the issue
- Thinking face
- Emphasis: This emphasizes his concerns.

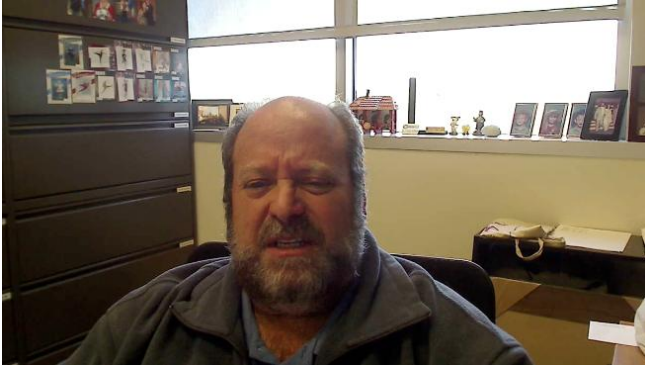


Figure 67: William, Image 59:

VF1/S5: William: “which seems a little odd to me.”

- Semiotic: Uses eyebrows to make a questioning and thinking face at the same time
- Question marker
- Thinking face



Figure 68: William, Image 60:

VF1/S5: William: “I’m wondering what you would have done if you had not had the training.”

- Semiotic: Uses head tilt, smile, and eyebrows to emphasize the humor in the situation
- Emphasizer: Making sure the student is at ease from the use of humor





Figure 69: William, Image 61:

VF1/S5: William: “I noticed you did not put down an APA code and that’s correct.”

- Semiotic: Uses smile to deemphasize his frustration with students not putting down the right codes because he has been frustrated with their forgetting to give the codes.
- Emphasizer: He uses emphasis through de-emphasis



Figure 70: William, Image 62:

VF1/S4: William: “I can see why you may not want to choose to do this.”

- Semiotic: Using a smile to emphasize that it’s okay if the student chooses not to act on his suggestions.
- Emphasizer



Figure 71: William, Image 63:

VF1/S4: William: “What do they do in their sessions?”

- Semiotic: Uses head tilt and eye brows to provide a thinking and questioning face at the same time
- Thinking face
- Question marker



Figure 72: William, Image 64:

VF1/S4: William: First of all you said no laws are involved.

- Relational: Pauses, looks up, and makes a mouth smirk, creating a thinking face to help give meaning to the pause
- Thinking face



Figure 73: William, Image 65:

VF1/S2: William: “I read it in class, as you know. And I was extremely shocked.”

- Semiotic: Uses eyebrows and wide eyes to emphasize shock
- Emphasizer



Figure 74: William, Image 66:

VF1/S2: William: “So totally agree with you and I’ll be interested in what the final findings are.”

- Semiotic: Uses eyebrows to emphasize he’s sincerely interested and thinking about the student’s ideas.
- Emphasizer



Figure 75: William, Image 67:

VF7/S2: William: “And that mistake should not happen.”

- Semiotic: Uses eyebrows and wide eyes to emphasize how the mistake should not happen and that he’s upset with that behavior.
- Emphasizer



Figure 76: William, Image 68:

VF7/S4: William: “. . . so that’s the bright side to all of this.

- Semiotic: Uses head tilt and eyebrows to emphasize the positive side.
- Emphasizer

Below is a chart depicting the facial gestures in William’s sample of 30 screenshots. In this small sample there was a vast range of gesture types that significantly enhanced his communication:

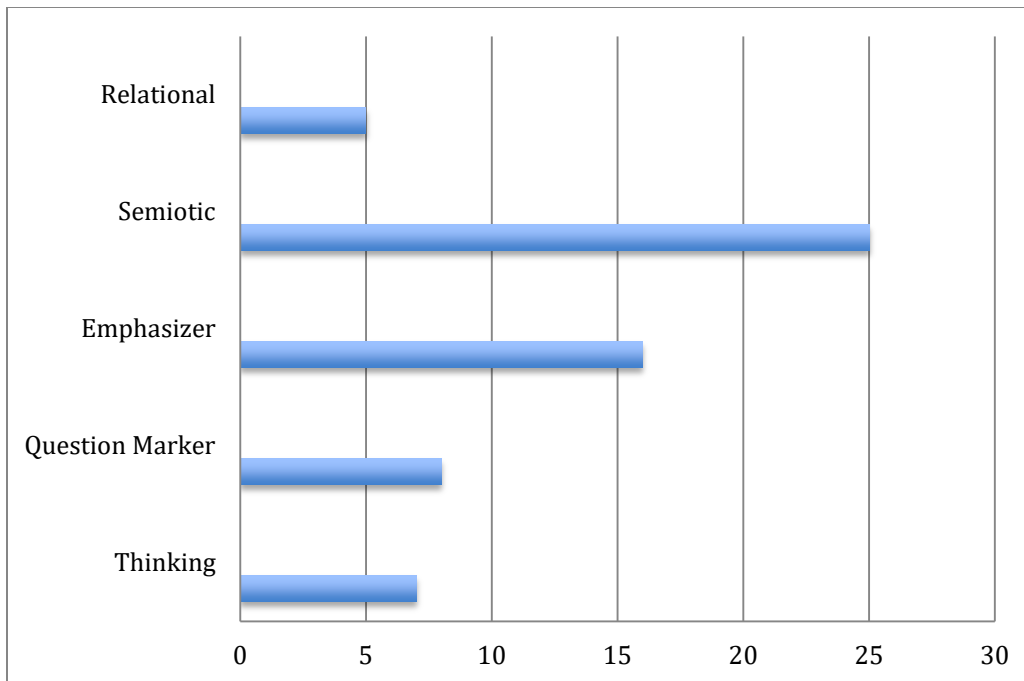


Figure 77: Chart depicting presence and frequency of William's gesture types.

A majority of William's facial gestures in these samples were semiotic and emphasized words or ideas, but many times he used several of these gesture types at the same time. Most of the relational facial gestures that William displayed were accompanied with a thinking face for collateral communication. The thinking face helped give meaning to pauses and to suggest that William was searching for the words he needed to respond to students. Sometimes the thinking face worked semiotically and further demonstrated William's sincere concern for his student's work and questions. This behavior can lead to I-Thou relationships with students that break down the barriers that authoritative discourses uphold. Communication between student and instructor is less likely to be misinterpreted, and the student can see the teacher's sincere concern for their learning. William used his head, eyebrows, and eyes to emphasize his concerns for unethical behavior in the field and to show students that he cares about what he does and their learning. He also used these gestures to emphasize his sincere concern for his

student's wellbeing and safety within their internship spaces. The presence and frequency of semiotic facial gestures helps position students as a Thou. It can be difficult for students to see how important or invested a teacher is in their learning from written comments. Semiotic facial gestures can help facilitate dialogic exchanges with students if used in conjunction with other dialogic producing variables. Facial gestures in VF can facilitate a range of communication activity that can dismantle authoritative discourses that hinder student learning and stagnate pedagogical growth. In addition to facial gestures, there is an opportunity for teachers to take advantage of hand gestures in VF to improve the dialogic possibilities in a course through enhanced communication.

Bavelas, Gerwing, and Healing (2014) mentioned how gestures can help establish a “common ground” (p. 1) between students and teachers. William used a tremendous amount of hand motions during his VF that are important to consider for dialogic teaching. None of the other subjects used hand gestures like William, if at all. Bavelas, Gerwing, and Healing (2014) conducted a study on hand gestures and facial expressions and professed, “conversational hand and facial gestures are an integral part of language use in face-to-face dialogue” (abstract). They argued that “both hand and facial gestures occur as part of a spontaneous stream of speech and they are tightly synchronized in both meaning and timing with the accompanying words” (p. 2). Bavelas, Gerwing, and Healing relied on a functional approach to define each hand gesture with certain terms that enact the action described in the gesture because “a functional approach leads to terms such as demonstrated, portrayed, presented, complemented, and marked, all of which direct attention to the function of the gesture in its microsocial context” (pp. 2-3). I employed this functional approach to analyze and define William's hand gestures

because this approach is more interested in how gestures communicate a message versus what those gestures communicate about the person's emotional state (p. 3). Terms like “demonstrated, portrayed, presented, complemented, and marked” serve an active function for engaging students and enhancing and clarifying communication. I adopted this “function verbiage” to label William's hand gestures.

Below is a sample of screenshots that capture a variety of the hand gestures William made in his VF. Below each image is the verbal accompaniment for those hand gestures. I can only establish the presence of these hand gestures. I did not attempt to capture every single hand gesture or provide every single hand gesture that William made for this analysis. That would have required a separate study with multiple researchers because of the magnitude of gestures generated in a single set of VF. In this section I wanted to establish the presence of these hand gestures and to suggest that they can provide another means of enhancing communication between students and instructors that could lead to dialogic pedagogies and I-Thou relationships between teachers and students.



Figure 78: William, Image 69: Thumbs Up: Excited.

VF7/S3: William: “I think that's wonderful.”

- Complemented his smile for excitement.
- Demonstrated Excitement.



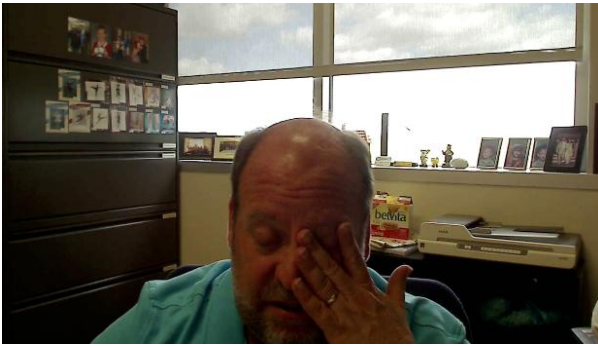


Figure 79: William, Image 70: Hand on Face: Frustration.

VF7/S3: William: “or was his response to your supervisor, ‘well that’s unacceptable?’”

- Demonstrated frustration.



Figure 80: William, Image 71: Hand Wave: Emphasize job well done.

VF8/S11: William: “You cite the appropriate codes.”

- Emphasized well done.



Figure 81: William, Image 72: Fist Pump. Excited.

VF7/S6: William: “so we could all use some good skills there.”

- Demonstrated Excitement.
- Emphasizes Excitement.





Figure 82: William, Image 73: Double Hands/Fingers: Emphasizes questioning.

VF7/S7: William: “Guideline three from where?”

- Emphasized questioning



Figure 83: William, Image 74: Peace/Sorry: Remorse. Peace offering.

VF7/S9: William: “So if you think, oh, um, my apologies.”

- Emphasized remorse
- Portrayed sincerity



Figure 84: Image 75A: Hand on Chin: Thinking.

- Demonstrated thinking



Figure 85: Image 75B: Finger on Cheek.

VF8/S11: William: “But in regard to what to do about it.”



Figure 86: William, Image 76: Head Scratch. Eyes Closed.

S1/VF7: William: “It seemed like . . . .”

- Demonstrated thinking about response and how tiring that is.

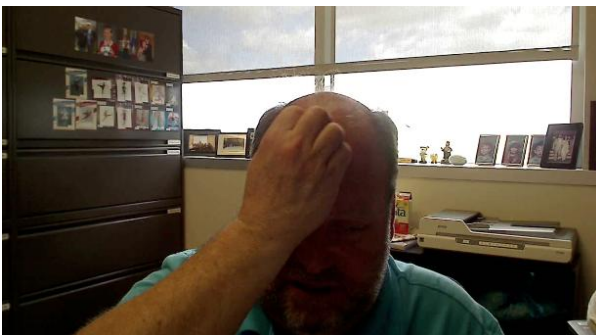


Figure 87: William, Image 77: Head Scratch Whole Head.

S1/VF7: William: “So yeah that’s obviously unethical and illegal”

- Emphasized his concern and befuddlement with the unethical behavior.



Figure 88: William, Image 78: Hand Stop: Not happy with the behavior in the field.

S5/VF8: William: “So the ethical principles, oh . . . .”

- Emphasized his concern and dismay with poor behavior.



Figure 89: William, Image 79: One Finger.

Emphasizes his concern with that issue.

VF7/S9: William: “When they say (Name), our social worker will take care of this or that, say actually . . . .”

- Emphasized his concern with the issue and getting it addressed adequately.

William's gestures served a range of functions that enhanced his communication. Image 39 and 42 are succinct examples of William using hand gestures to emphasize his words and to create a sincere connection with his students that is capable of undermining the authoritative voices in teaching that position students as an It. Giving students the thumbs-up sign or a fist pump suggests that the student did great work, and it can enhance student and teacher dynamics that are important for motivation. Bavelas and Chovil (2000) asserted that "speakers often use hand movements that enact or reenact some action being described" (p. 172), which adds new communication acts. In image 44 William raised his hand to emphasize the sincerity of his apology, which showed his students, one, that he is human and makes mistakes, and, two, that he is willing to sincerely apologize for those mistakes and to take responsibility for them—even when in the authoritative role. This can build the rapport and trust needed between students and instructors to dissolve authoritative barriers.

The advantages of having an opportunity to use hand gestures and facial expressions to enhance feedback communication are significant. Lamb (2018) declared that when using video to discuss "the relative strengths and weaknesses of an assignment, there will be a broad and complex entanglement of modes associated with verbal communication, including the use of language, tone, tempo, and volume, as well as non-verbal communication including gesture, gaze, posture, eye contact, and so on" (p. 4) that can facilitate dialogic interactions with students that are not possible with written comments alone. The complexity of William's hand gestures was remarkably rich, complex, semiotic, and descriptive. This is a key finding from his case study. These expressions and gestures allowed William to facilitate dialogic exchanges for students

that helped position them as a Thou. Some instructors will benefit from using video to deliver feedback because they are able to transfer their personality into a verbal and/or visual mode more effectively than they can with writing, but ultimately the camera can capture an instructor's personality in ways that writing cannot.

Certain instructors will also benefit from using VF because of their experiences with and preferences for certain modes, technologies, and mediums. This is similar to considering how certain types of assignments and learning outcomes may or may not be conducive for formative feedback and therefore VF. The assignment for a particular learning outcome may not set up formative feedback for VF. At the end of the study, I found that William experienced several dialogic moments from self-dialogue and reflection when making and watching his VF, and he also experienced a similar learning curve as Roger that inhibited his development of dialogic VF. However, William's VF content and paralinguistic activity facilitated the most dialogic feedback potential for his students of all of the three case studies because of his use of hand and facial gestures and his use of formative feedback that was characteristic of leadership theory, transformational leadership theory, and the dialogic voices of teaching and learning.

## CHAPTER FOUR: JOE, THE NANOSCIENTIST

In the final case study I examined Joe's three interviews and six videos of feedback. Joe is a nanoscientist who gave VF to groups of students instead of individual students. In this section I argue that even though Joe's definition for feedback was comprehensive, and his assignment design allowed for formative feedback, he was unable to translate that feedback definition into the VF. I also argue that Joe demonstrated a form of meta-awareness when he noticed that his feedback and his assignments were not connecting in the VF. He had to adjust the assignment, decreasing the number of tasks in the assignment so that the feedback worked. I also examined Joe's ideas for using VF in online courses because he was the only subject to continually return to using VF in his online courses. I finally argue that Joe's VF does not exhibit much dialogic potential because it is primarily summative, and it lacks loops, questions, and individual consideration of his students.

### Definition of Feedback

Despite Joe's robust definition for feedback and its dialogic potential, he was unable to translate that definition into his VF. In this case study, Joe implemented VF in to one of his graduate courses with 12 total students. He explained how his feedback processes have evolved over the years, and how he has interjected his new feedback process into the classroom and embedded it into multiple activities and assignments. Students now had more discussions in his courses, and they peer-reviewed each other's writing in class. They also utilized Joe while he walks around the classroom, in a similar way as Roger does. Joe noted that

depending on how well the class does, if I notice that certain areas are really weak, I might revisit that with the class as a whole unless somebody approaches me and asks can we discuss the paper or the exam; usually it will be more of a group-based feedback about what their general weaknesses are. But what I've done in the last couple of years is kind of be preemptive about that. So we do weekly workshops where they pretty much practice in the class with their peers. So they get peer discussion and some peer review as well, and then I'll be around, basically while I'm walking, checking in on the groups, and they'll just pull me in if they have any questions or they're stuck. (Joe, Interview 1)

Roger walks around the classroom during class time to provide his students personal access to him and an opportunity to discuss their ideas and to create dialogic exchanges with students. Joe contended that he had more success with this method than Roger. Maybe this was a result of differences in disciplines and/or student interest in those disciplines. Success might also be dependent on the type of student taking the course. Joe worked with graduate students for this study and Roger worked with undergraduates. These two groups of students are very different.

Joe claimed that he never provides his students with answers or summative comments when he gives them feedback in class. He always made sure to suggest places in the course material students can go to find the answers they need, and he brought this method for generating feedback loops into his feedback system for all of his courses. His assignments required students to ask him questions as he walked around class, so he was able to have more success with this feedback model than Roger. Joe explained, "Most of the feedback happens on the spot. If they ask, 'am I on the right track?' or 'am I stuck

here?’ So it’s really on the spot, and then when they’re done, they can take their paper as a study material” (Joe, Interview 1). Even though Joe professed that he provided students with questions and feedback loops during class time, which are highly dialogic forms of feedback, I have no examples or evidence of this inclusion of formative questions and loops during class time.

When describing a specific assignment and how he gives students feedback on it, he conveyed that students wrote down answers to questions he provided them, and then they discussed their answers in class before submitting those answers to him for review. He then walked around the classroom and offered feedback before he collected the assignment so he could provide each group with specific written comments. Joe further expounded on his dialogic assignment sequence:

So in terms of writing, what we do a lot of is I’ll either find a research paper or design my own experiment on paper. And then give them the conditions of the experiment and what the forensic scientist is looking for and the scientists in general. And then they have to write a paragraph justifying why they think we should use this method and the reasons they think it will work. So that’s a written assignment that they work on in class, and then I’ll give them some feedback on that: ‘Make sense of what you’re proposing,’ or ‘you’re on the right track, but this might not be feasible,’ or ‘this might not work.’ (Joe, Interview 1)

This rhetorical situated assignment design allows Joe to create formative feedback loops and questions that gave his feedback more structure and direction, and Joe’s definition for feedback was complex and dialogic.



Joe suggested that good quality feedback gives students a chance to revisit course material and to think about it in new ways. He wanted to promote self-reflection as a learning tool in his assignments. He maintained that what is:

valuable for the students I think is sending them back to think about their weaker areas. I think that's really an overall conclusion, and the design around that is to use workshops, use discussion groups, to get them to talk to each other and to get them to talk to me as a peer. I'm always a part of the peer review when they are discussing as opposed to lecture versus attendee dynamic. (Joe, Interview 1)

This definition of valuable feedback is complex and sophisticated. When defining the main objective of his feedback and his course outcomes, he posited, "What I think the really big outcome for students is that they get some ideas and the importance of thinking about the material and using that together with the writing, the discussing, as a learning tool" (Joe, Interview 1). Joe used feedback loops to guarantee that his students were getting a chance to perform an activity or revision that could lead to more learning. Joe continued to describe what effective feedback looks like and how he generates it:

For me I would prefer to really get back into the details of some of the course material and have them work some more problems. I found that, for at least what I teach, that if you give too much detail, then they're not going to be less lost even though it's very clear. So I've adjusted my approach to that where the feedback is very broad. So a lot of these things you have to keep to [a] certain level of detail and size before they just don't even look at it. (Joe, Interview 1)

His description and definition of feedback included dialogic characteristics that positioned the student as a Thou and moved Joe away from representing an authoritative

voice. The feedback cannot be overly detailed or complicated in Joe's discipline because too much detail can overwhelm students. The discipline is complicated and requires learning to be broken down in to smaller parts. This means that assignments have to allow for smaller amounts of feedback that students can manage and apply.

Joe asserted that it is important that his feedback created loops that asked students to revisit material to learn instead of giving them answers. He insisted that "if you give them the recipe, they don't have any stake or responsibility in that. So I've been here for 12 years, so probably the last two, three years . . . I was always trying to push students and hold their hands. If they know you're going to do that, they tend to kind of just take a back seat" (Joe, Interview 1). He wanted his feedback to give students tasks to complete that facilitated their learning without giving them the answers; however, his VF transcripts did not contain many feedback loops, and it lacked many of the characteristics he noted above about how he perceived and developed quality feedback. Joe had the most sophisticated definition for feedback of all the case study subjects; however, this definition did not take shape in his VF. One of the most significant findings in Joe's case study is that he was unable to translate his robust definition for assignment design and formative feedback in to his VF. The learning curve for VF may have kept Joe from connecting his feedback principles to his VF.

#### Making VF: The Learning Curve

When referring to some of the technological issues involved with making VF, Joe indicated, "I would say this is my first time doing it, so I had to set it up, but since I used a surface [computer] with a built-in window and camera, I'd say it probably took me just five minutes to set it up. And Canvas allows you to upload separate in groups, so I

thought it was technologically very approachable and quite easy to do” (Joe, Interview 2). Joe was quite comfortable using video technology. The only issue he had was related to the size of the video files, but Joe also understood how video file sizing worked and he was able to make the appropriate adjustments. He revealed, “The only issue I ran into is that one of my videos was five minutes cause the other two were like two and a half minutes. And the five-minute video, the size was bigger than Canvas allows. So I had to go and shrink the video, but for me it took a minute because I know how to work with it” (Joe, Interview 2). Again, an understanding of video file types and sizes is important for VF work and troubleshooting. Instructors need to know about different file types and sizes, and which files are more or less compatible with certain platforms and LMSs so that students can easily download, open, and watch the videos. Instructors also need to know how uploading speeds and times relate to video file size and what file size limits may exist for their institutions’ LMS. Understanding how resolution impacts the file size of a video is vital for uploading and saving files. Joe declared, “The only thing I changed was using a lower resolution to keep the size down because there’s a limit on Webcourses” (Joe, Interview 3). First-time users will need to learn about file size and file types to maximize their time and labor when making VF.

To record the VF, Joe used a Surface laptop with a built-in webcam and Windows operating software (Joe, Interview 3). He confirmed that it was difficult to get going when he first began making the videos because it was a new cognitive experience that required a cognitive shift. He indicated, “I would either get stuck in my discussion or I would forget what I was talking about. Or I would forget what the students discussed in their submission” (Joe, Interview 2). Like the other two subjects, Joe experienced a

learning curve when implementing the VF for the first time. He reiterated this in the final interview when he illustrated, “I had a hard time remembering what they wrote, for example. I’m just used to looking at the paper, and you think about it while you look at it, so now I have to remember, ‘okay this is what I said.’ And that’s why I made a couple of bullet points on things that I wanted to address for their paper” (Joe, Interview 3). This revealed how conditioned Joe was to use print literacies and writing for feedback. Being more comfortable with print may have been a factor in his struggle to apply his feedback goals to his VF. He needed some kind of writing form like a script or outline to help him avoid mental slips or from having to rerecord the videos. Roger and William also did something similar and took notes in writing to set up their VF, but Joe made less video feedback so he had less time to adjust to this process.

Using video made it more difficult for Joe to remember his comments and ideas. All of the subjects noted problems with memory, but the more they practiced making video the easier it became to make them. When commenting on student work with writing, instructors can leave the comment behind and move on to a new feedback moment within the piece; however, they are always able to go back at any time and adjust or add to that existing comment with more writing. With VF instructors need to bring all of their comments together in one narrative at one time or they risk having the video become diffuse. This might require teachers to rerecord the video, which can be extremely cumbersome. Teachers using VF are not afforded a chance to add something to the video after the video is recorded without having to rerecord or edit in a new clip—both options require more time commitment. VF requires the use of oral conventions for memory and recall that many instructors may not use frequently. Joe said, “I kind of read

through their assignment and tried to give ad lib feedback. So probably getting a couple of notes down first helped” (Joe, Interview 2). Trying to give VF ad lib might be beneficial in the long run, but this method may also require practice, and trying to ad lib VF when first learning how to make it could lead to further breakdowns in the coherency of the VF.

Joe said that he needed to “make some notes, and kind of have like three bullet points that I really wanted to hit on and use it as a playbook to run through the video” (Joe, Interview 3). All of the subjects mentioned needing a way to refer to or remember the student work they were commenting on to formulate a coherent video. Joe declared that “I think it took me longer because it was literally the first time I did this particular format, so I think each video I had probably three tries. Whereas, I assume, if you’re experienced, you might just get them in one try” (Joe interview #2). Joe’s learning curve was the most prominent of all the subjects, considering how few videos he made. He needed several tries before making a final video for each group. Perhaps the learning curve prevented him from implementing his robust feedback approach he discussed in the earlier interviews, or his schedule did not allow him as much time as he needed to become comfortable with making videos.

Joe was concerned about the time investment for VF. He felt that “time is a factor. And one thing from the first time to the second time, is, I thought about how to increase my efficiency in recording these videos” (Joe, Interview 3). The actual time required to make VF and upload to a course LMS may be shorter or longer for a seasoned user of VF. Teachers new to VF will have to allot extra time for learning how to design VF first before determining how efficient it is as a teaching tool. Determining a time limit for

making VF for first-time users going through a multivariable learning curve is difficult. Instructors will ultimately have to define what the efficient design of VF is for their courses.

Joe confessed how awkward making VF for the first time was and that the learning curve prevented him from taking full advantage of the range of modal affordances VF provided him to capture and emphasize paralinguistic activity. Unless someone already exhibits a significant amount of paralinguistic activity as a normal behavior, like William, there could be an additional adjustment period needed for instructors to practice and learn how to employ more body language in VF—if they wanted to—for enhancing communication. Roger also wished he were able to better project body language into his VF, so learning to be more natural and organic in front of the camera may take some teachers more time than other. Joe announced, “It was kind of weird watching myself. I was watching myself and it’s hard to use body language, and I think that’s something I want to try to do a little bit more cause I was sitting there talking and I missed the kind of moving around and using my arms and hands to be more expressive” (Joe, Interview 2). Perhaps Joe struggled to utilize his body language because there were too many other issues to consider cognitively when learning how to employ VF that kept him from being more expressive with his gestures. This is one of the first times Joe reflected on his use of VF. He began to make other observations and inferences about his feedback.

Joe revealed some concern about his appearance on camera, and he attributed some of the difficulty he had with making VF to his shy personality. He advanced, “I think the other issue is probably it depends on people’s personality, but also how

comfortable they are with feedback. So for me, even though it's just me, I had some stage fright. I'm like crushingly shy when it comes to those things" (Joe, Interview 2).

Instructor personality impacts how an individual uses VF. Even though the familiarity with the medium and the acquiring of a comfort level with video are relevant, the instructor's personality may also shape the VF. Joe's point about being shy reemphasizes the need to give instructors ample space and time to get comfortable with the medium before further concluding how effective it can be as a teaching tool. This may have contributed to his inability to connect his feedback goals and definitions to his VF. More experience with VF would have allowed Joe to become more comfortable with the medium and to overcome some of his shyness. He declared, "I was pretty self-aware of what was happening, so I think getting more hours doing that will help to relax that" (Joe, Interview 2). Without an extended opportunity to become comfortable with making video feedback, instructors using it for the first time may struggle to see its potential value as a pedagogical tool for teaching writing. Joe suggested that "it's a package, the video feedback, like the body language, the tone" (Joe, Interview 3). Despite Joe's awareness of the affordances of video, and his comprehensive and introspective definition for feedback, he was unable to fully take advantage of those affordances and apply that definition to his VF content. This led to some of his metacognitive moments.

Joe's first sign of meta-awareness was when he realized that the assignment he chose for this study and the feedback he designed for the videos were not synthesizing. Joe described the assignment sequence he gave for this case study as follows:

so the first assignment they had a reading assignment, and then we had a lecture in class about nanotoxicity, and then they answered discussion questions where

they worked together in class, in groups. So we had three groups and then each group wrote an answer [to the discussion question] and then they upload it to the webcourse. (Joe, Interview 2)

Joe then accessed those written discussion questions and provided each group with VF. He noted that the videos were getting too long and that his feedback was losing its value:

so the first time I had a lot of do overs. One of the videos was like four minutes, I think, or over two minutes, which I think is getting long. I would get stuck in my thoughts, or things like that. Or I wouldn't like what I was doing. And, so, for this time, I made the assignment itself a little bit shorter, so I had to spend less time reviewing what they wrote. (Joe, Interview 3)

Making VF forced Joe to reflect on his feedback quality and notice areas that were devoid of value or that didn't match up with the assignment. He had difficulty providing feedback on the assignment he chose for this study because it was too complex and it required students to complete too many tasks in one assignment, making it difficult for Joe to keep all of the comments for the feedback organized in the VF. He ended up adjusting the assignment to allow for better feedback, but it was unclear what prompted him to make that decision. I was unable to determine if he made the change to the assignment to better accommodate the medium and the study, or if he noticed a genuine problem between the assignment and the feedback and decided to adjust them to make the assignment better. Maybe VF did not fit with the assignment but it was too late to adjust the entire assignment for a new one to complete the study.

Joe's struggle to initially provide feedback on the assignment forced him to adjust the assignment so that it allowed him to manage the VF. Joe reevaluated his feedback



process and found a problem in the way the assignment and the feedback connected, and this required him to make adjustments to his assignment. He asserted that he “put less topics in there cause in the first assignment I had like three or four questions. So I limit it to two questions for the second assignment because the nature of the discussion is very open-ended, what they come up with. So I do need to take some time and think about what they presented” (Joe, Interview 3). Joe noticed that the assignment he was giving students did not allow him to go in to the detail he needed to help students learn. He needed smaller assignments that allowed him time to manage the formative feedback necessary for dialogic teaching. He also needed additional time to think about the feedback, and he highlighted how the amount of feedback needs to be manageable if he wants to spend time contemplating the design of his comments. Roger also noted how he needed more time to think about student questions and writing before giving feedback, but many of his feedback spaces, like the classroom, do not give him that time. Joe also became more self-aware of where he was recording the videos and how the background impacted the VF.

When describing how he prepared the recording space for the VF, Joe revealed, “I might have even added some personality. I was thinking it still has to be professional. I’m not going to sit in my sport shirt. And then what I showed in my home office I just moved the frame where my kids stuff was in the frame when they draw, but maybe not some of my other stuff” (Joe, Interview 2). Joe was conscious of the background frame for the VF and the message it may send to his students, so he kept it neutral. VF made him aware of his presence and how the environment might influence it in the VF, and this altered his perspective of his feedback processes. Using VF made Joe metacognitive of his

surroundings and how they impacted his feedback. He began an inner dialogue with himself about his teaching and feedback that is characteristic of dialogic pedagogies. His inner dialogue and questioning led Joe to begin to consider how VF might improve the quality of his online teaching.

#### Joe's VF Content

Like William, Joe did not have any local or global comments because he did not directly comment on the student writing. Joe provided the smallest sample of VF, so my analysis of his VF data was limited. His VF data did not provide a broad purview for the potential of VF as a teaching tool in his course. Below is a chart identifying the amount of summative and formative feedback in Joe's six pieces of VF:

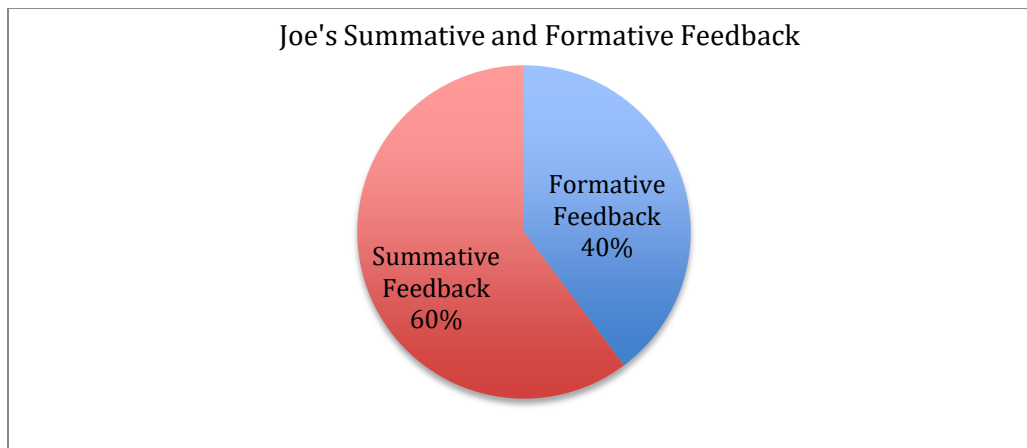


Figure 90: Joe's formative and summative feedback percentages.

The one thing that stands out the most is that Joe provided his students more summative feedback than formative feedback, which undermined his comments about what good feedback looks like in the interviews. There were no feedback loops or formative questions in Joe's VF, either. This kept his feedback from exhibiting dialogic potential. Despite his complex definition of feedback and his rhetorically situated assignment that allowed for dialogic feedback, Joe's VF had the least dialogic potential in all of the case

studies. Joe directed 27 positive words or phrases towards his students and zero negative words so he never exhibited characteristics of a harsh critic, and his tone of voice was positive throughout all the videos, positioning students as a Thou and moving him away from representing the authoritative discourses in higher education. His VF was muse-like despite the lack of formative feedback. I also coded Joe’s VF content for the presence of characteristics of transformational leadership theory, leadership theory, and the voices and personalities of teaching and learning. The chart below provides the details of that research:

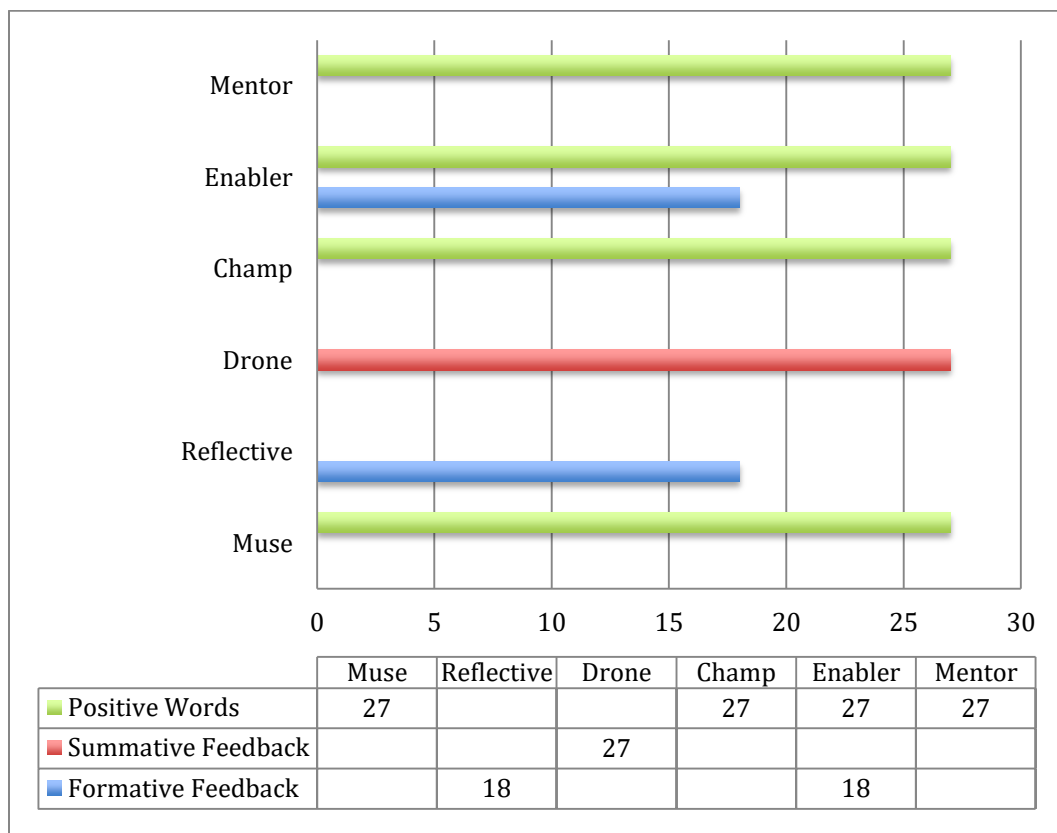


Figure 91: Presence and Frequency in Joe’s VF.

The positive words did most of the work in Joe’s VF. Even though positive words contributed to many of the coding categories for the voices and personalities of teaching and learning and transformational leadership, positive words alone are not enough to

fully represent these voices and leadership qualities in ways that can lead to dialogic experiences for students. Joe revealed that using VF allowed him to relate to students more, and that he found himself using more informal and positive comments in his VF than he would have in his written feedback because he felt more connected to his students. Joe continued, “[VF] does allow to relate more in terms of giving them some positive notes and some encouragement. For one of them I actually thanked them for their work. They hear you calling them by name. So when I open the videos, even for the groups, I would mention their three or four names when I greet them. So that does give some personalization” (Joe, Interview 2). The value of greeting students by name and providing positive statements cannot be understated for establishing a connection with students. When students hear their instructors say their name and provide positive comments, they have more invitations to connect with their teachers.

Although I noted how positive comments do not have a significant amount of value for students learning the material or for helping them revise, they do, however, establish a bond between the student and teacher that is important for instantiating the learning process. Positive student acknowledgment is important for developing student motivation and self-confidence, but teachers should always consider how to balance positive comments with formative feedback. Joe emphasized how being approachable as an instructor is important to him and his pedagogy, and he revealed, “In my classrooms I also try to come across as approachable in my conversation with them. That’s something I hope I can bring to those videos also” (Joe, Interview 2). He wanted to use the videos to extend the approachableness of his classroom teaching into his VF, but he was unable to

fully transfer his goals and objectives for approachable and formative feedback into his VF content.

Joe's data set indicated that VF could potentially lead to more summative feedback, which is more likely to position students as an It, so using VF does not always make the feedback more formative or more effective even when it contains lots of positive words and personal greetings. His VF contained some droning because it was primarily summative. Summative feedback tends to uphold authoritative voices and situate students as an It even when instructors do not intend to position students in this way. Joe's feedback briefly redefined the discussion assignment and then summarized the students' work. About 1/3 of the word count of every video Joe made was summative feedback. The lack of formative feedback may be representative of the learning curve for VF that requires new users to spend more cognitive energy on learning how to make and deliver a video than on the content of the video. Video is merely a medium with affordances that offer instructors options, but that does not mean that using VF equals better feedback. If the feedback content does not contain dialogic catalysts, then the medium or form will not improve the feedback content.

Joe felt like he was having a conversation with his students when making VF. Another dialogic aspect of using VF as a teaching tool is its ability to simulate the characteristics of a conversation. Joe advanced, "I really like [that] you're looking in the camera and in a way you're already having a conversation" (Joe, Interview 2). He said, "You get to talk with the students. While they're in class I don't really butt in much. I just kind of watch them to make sure they're on track. I gave them feedback like, 'this is something that you should think about,' or, 'you know you should've probably gone

more in this direction, uh, to accomplish what it is you wanted” (Joe, Interview 3). VF is not a conversation, but it can simulate the paralinguistic activity associated with face-to-face conversation more than written comments, and, therefore, it restructures how teachers approach the wording of feedback when they use it. Joe insisted, “With writing if you go into detail it tends to get long. And then you have to expect the students to read that. Which I think is more of a barrier than for them to kind of watch you, and they can look around where you’re sitting while they’re talking” (Joe, Interview 2). Joe felt that students were more likely to watch detailed VF than they would read it because it felt more dialogic and conversational. There is no data to support this assertion, but research on feedback showed that extensive written comments might be a barrier for dialogic connections between students and teachers (Lamey, 2015; Lunsford, 1995; Sommers, 2012; Sommers, 1992; Yang & Carless, 2013).

#### VF and Online Teaching

An important theme that surfaced in Joe’s case study that did not surface in the other case studies was an interest in using VF to teach online courses. William and Roger briefly mentioned VF and online teaching but never returned to or elaborated on the topic. VF in online courses seems like an obvious connection, considering the lack of presence and visualization of paralinguistic activity in online courses and the fact that video can account for some of that activity. Joe professed that he wanted “To build [VF] in to my future online courses as part of my feedback system” (Joe, Interview 1) because it allowed for more instructor presence and, for Joe, it was much easier than managing written comments inside Canvas. When teaching online courses in Canvas, he relied on the LMS to create and deliver his written feedback. He maintained, “I’ll go in there [the

LMS] and use the editing tools to type text next to some of the problem areas. I also use the comment box, so if they got it all right, I'll put something like 'excellent job' and let them know they did a good job" (Joe, Interview 1). However, he noted that he wanted to supplement this online feedback process with VF because he sees himself as more of a mentor to his students in his online courses. He stated, "In my online course my role is really to mentor them to the right information sources" (Joe, Interview 1) and to be more a guide rather than a leader of discussions and lectures. To create the presence needed for mentoring online students, Joe suggested using VF because he felt like it could increase the personalization of his online courses, since students rarely hear or see their instructors in these courses and this can stifle learning.

In the final interview Joe returned to this notion of using VF in his online courses and suggested, "Even as a part of the greater online environment, it [VF] really helps me to focus what I want to convey in terms of material. Focus assignments and then give a better learning experience in general for the students. Cause when you're in class talking, there's an immediate back and forth possible, but if you're unclear in an online environment there's no [back and forth]" (Joe, Interview 3). VF will not provide the same kind of back and forth that students encounter in a face-to-face course, but it can provide an opportunity for instructors to simulate face-to-face interactions in online courses that have more dialogic potential than written comments. If the feedback contains mechanisms like loops and questions that allow students to respond to the feedback, or to revisit it to continue learning, then a dialogic exchange is possible; however, using VF will not automatically lead to dialogic feedback, as Joe's study indicated. If instructors alter the course material as a result of recognizing inconsistencies in the course outline

after making VF, then a dialogic moment has occurred for them. This consideration of student needs functions to reposition students as a Thou and to see and treat them as capable contributors to their learning.

Joe posited that using VF in an online course is easier for certain types of assignments. He insisted that some of the frustrations with making VF are no different than the frustrations he experienced trying to generate written comments using the LMS tools for feedback:

My online course was like 35 students. So probably if I spend a minute per video giving VF that will be, for me, so much more efficient. For example, some of their assignments are math based. So if I have to go into the Webcourse and they submit a PDF, then I have to draw a box on the PDF and type in specific spots where they went wrong. Whereas with VF I can record a video or I can just pull up a notepad and show them. (Joe, Interview 2)

VF is a multimodal opportunity to communicate with students that can simplify the online feedback process. Many aspects of written feedback in an online course are overwhelming because of the tools the LMS provides for feedback. Comment boxes are not ideal for Joe because he had to create a text box each time he wanted to make a comment on a PDF, and this, he felt, was too time consuming. When students comment back to comments in a comment box for an assignment on Canvas, professors are not notified and the response from the student can go unnoticed and unanswered the entire semester. The amount of writing required to create and maintain an online course is also significant, and VF may help reduce the text heavy nature of online teaching. This was why Joe intended to incorporate VF in to his online courses in the future.



Joe asserted that VF simplifies an instructor's ability to convey himself in an online environment without being misinterpreted:

If you try to comment in the Canvas course [LMS] with written feedback, I think, overall, it would probably take longer cause giving your thoughts in a written way, where it conveys what you're trying to say, where it's not going to be misinterpreted or misunderstood, actually takes quite some time cause you write something. You review it. So even there I would have probably gone through a couple of drafts before I post that just to make sure it's all right. Whereas if you were giving that video feedback you have a lot more room to give a nuanced perspective to your students regarding your comments. (Joe, Interview 2)

Joe claimed that he spent more time thinking about how to form his written comments because written feedback is easier for students to misunderstand without facial and hand gestures, a concern William also expressed. Joe claimed that VF allowed him the opportunity to give a more nuanced set of comments to his students and to avoid being misinterpreted, but I was unable to compare his written feedback with his VF. Joe may have also felt he needed to give students in online courses more comprehensive comments because students do not see and interact with each other. Overall, Joe's VF content did not help facilitate dialogic exchanges because it was mostly summative, it lacked paralinguistic activity, and it did not have much presence of the characteristics of leadership theory, transformational leadership theory, and the voices and personalities of teaching and learning. The formative feedback he did have was not in the form of questions or loops. He had positive comments and opening and closing statements that addressed students by their name, but this, too, did not help facilitate dialogic feedback.

Joe needed more time to practice making VF and to practice merging his complex and dialogic definitions for feedback and assignment into VF. Joe did demonstrate some similar reflection as Roger and William, and he found VF to be conversational and potentially most valuable in online courses.

## CHAPTER FIVE: FINAL DISCUSSION AND TAKEAWAYS

These case studies have demonstrated that making VF can facilitate dialogic moments for teachers from the reflection process initiated when making VF. In addition, increased paralinguistic activity in the videos can enhance communication between students and teachers and humanize instructors in ways that situate students as a Thou instead of an It. These case studies also uncover that dialogic feedback is part of system that is symbiotic and that the discipline, pedagogy, learning outcomes, and assignments must work together to facilitate dialogic feedback opportunities for students. The VF increased in dialogic potential as the presence of the characteristics of leadership theory, transformational leadership theory, and the voices and personalities of teaching and learning that are dialogic increased in the content. These case studies have also shown that faculty who want to implement VF for the first time will need to account for the learning curve for making it, and in the final section of this dissertation I have provided a heuristic for overcoming and limiting that learning curve.

All of these conclusions lead to two key final takeaways for this dissertation. The first major takeaway is that being aware of poor feedback habits and approaches is not enough to break those poor habits. Instructors need training and practice in feedback studies to improve their feedback and to understand and account for how dialogic feedback is part of a system of feedback that is connected to the discipline, pedagogy, learning outcomes, and assignments, and that certain pedagogies, learning outcomes, and assignments (like exams and quizzes) set up summative feedback and certain pedagogies, learning outcomes, and assignments (writing-to-learn) set up formative feedback. The second key takeaway is that there is a learning curve for VF that teachers who want to

sue VF for the first time must account for after they learn how their feedback is part of system. Teachers will need a heuristic to help them create and deliver VF for the first time so they can navigate and manage this learning curve without becoming frustrated and giving up trying to use it. In this final take away section I argue that teachers need more training in feedback studies to facilitate dialogic feedback, and that WAC practices and approaches for teaching and learning cater to dialogic pedagogies and feedback that dismantle the authoritative discourses that treat students as an It and reposition students as a Thou. I examine how WAC practices can facilitate dialogic feedback, and that using WAC will allow instructors more opportunities to incorporate multimodal dialogic feedback in to their courses that improves teaching and learning. Finally I address the learning curve for VF and provide a heuristic for navigating VF for the first time.

#### A WAC Ecology of Practice for Dialogic VF

In this section I examine how the assignment, learning outcome, discipline, and pedagogy create an ecology of feedback that dictates the potential for dialogic feedback. I use Brooke's (2009) theory of an "ecology of practice" (p. 5) to argue that dialogic feedback is dependent on its connectivity and synthesis to an ecology of dialogic feedback. Then I argue that WAC curriculums and approaches for developing learning outcomes and assignments can facilitate dialogic feedback that positions students as a Thou and erodes the authoritative discourses of higher education that position students as an It. I contend that WAC allows for a network of dialogic feedback to take place in a course, and that WAC approaches to designing ecologies of dialogic feedback can lead to I-Thou relationships between students and teachers. Farris and Smith (2000) explained that "in WAC's more recent history, the mainspring of many programs has become the

intent to improve on what Freire called the ‘banking model’ of education in which students passively receive, record, and return the teacher's deposits of knowledge” (p. 52). WAC is a counter to the authoritative voices and discourses that help to define students as an It, like the banking model of education (Freire, 1966). Passive consumption of education models like the banking model do not allow for dialogic feedback and exchanges.

Dawson et al. (2018) explained how feedback research focuses on feedback systems now more than on one feedback moment or set of comments. He professed:

the feedback literature has moved from a focus on providing better information to students (e.g. feedback comments on student work) to also consider designing the tasks and activities in which students engage (e.g. requiring students to use feedback comments from their first assignment in their second assignment). (p. 11).

Using VF as a teaching tool to create dialogic experiences requires instructors to understand how the assignment, learning outcome, pedagogy, and discipline form what Brooke (2009) called an “ecology of practice.” Teachers can use the ecology of practice as a frame to think about designing VF that is dialogic. Choosing a medium to deliver feedback is predicated on understanding how these variables are symbiotic and form an ecology of feedback for each course. Each variable impacts what the feedback will look like. Brooke suggested that “the choice of a medium is part of the ecology” (p. 49), and that deciding to use a medium for delivering feedback is tied to a set of variables that are always in flux. She declared that ecologies are “a complex system of people, sites, practices, and objects” (p. 52) that interact with each other and affect each other’s actions

and meanings. The learning outcomes, assignments, pedagogy, and discipline represent a set of sites, practices, people, and objects that comprise an ecology of dialogic feedback. Instructors can benefit from looking at feedback as an ecology of practice that requires negotiating these feedback variables as needed. Instructors can ask how these variables function in their courses to determine what the ecology of practice for dialogic feedback is for a particular course and why, giving them a paradigm to design the course around the promotion of dialogic feedback.

Instructors can map out their ecology of practice for feedback and determine how these variables are interacting. Teachers can conduct a web audit on their feedback to determine how these variables are connected in their course and whether or not they need to be adjusted to better facilitate dialogic feedback. Teachers can determine how feedback functions as a tool for learning in their discipline and then make sure it achieves that function. Thinking about providing feedback as a process that takes place within a disciplinary ecology of practice can lead to more effective teaching and feedback strategies that students want. Dawson et al. (2018) maintained that “student demand for better feedback designs—rather than just better feedback comments—may support educators who wish to change how they do feedback” (p. 18). Students have requested more feedback that connects to their previous and future assignments and learning. They want a better feedback system, a holistic feedback design, that is connected to the learning that occurs throughout the course. To address feedback quality, instructors must reevaluate their feedback system and revise it accordingly. To generate an ecology of dialogic feedback that can facilitate I-Thou encounters, teachers should employ WAC practices, pedagogies, and frames to design their courses.

WAC focuses on learning and using writing as a tool for learning. Several members of the International Network of WAC Programs wrote a “Statement of WAC Principles and Practices” that encompasses WAC approaches to teaching and learning. The members responsible for writing the statement argued that “WAC refers to the notion that writing should be an integral part of the learning process throughout a student’s education, not merely in required writing courses but across the entire curriculum” (p. 1), and that teachers should be embedding writing instruction into their course curriculums to improve learning. McLeod (1999) declared that “WAC programs are not additive, but transformative—they aim not at adding more papers and tests of writing ability, but at changing the way both teachers and students use writing in the curriculum” (p. 2). WAC requires alternative pedagogical approaches to teaching; it is a transformative tool for redesigning the feedback system at the curricular level.

Bergman (2005) insisted that WAC has “radical potential to change almost everything about undergraduate learning (p. vi) because it positions every student as “a learner, creating knowledge, creating texts of knowledge, not simply a grain elevator of information” (p. vii). WAC repositions students as a Thou and sees them as contributors to their learning. WAC is in direct opposition to I-It relationships and the authoritative discourses that shape and uphold them. This repositioning requires specific approaches to teaching and learning that are part of an ecology of dialogic feedback. In the following section I examine how the discipline, pedagogy, learning outcomes, and assignments relate and facilitate dialogic feedback and argue that WAC curriculums and pedagogies can help facilitate more dialogic feedback that can subvert the authoritative discourses in higher education that make learning complicated and purposely keep students guessing

and unsure of where they stand in relation to their own learning. I briefly examine how the discipline is the first variable in an ecology of dialogic feedback and how that sets up the other variables.

### *Discipline*

The discipline shapes the pedagogy, which shapes the assignments and the learning outcomes. Yang and Carless (2013) elaborated on this idea, noting “that the academic discipline profoundly influences the feedback process. The discipline defines what intellectual content is the subject of the feedback process and what student cognitive attributes should be fostered through feedback” (p. 287). Different disciplines see teaching and learning differently. Implementing more WAC approaches for teaching and learning can allow for more of a disciplinary-specific focus. Yang and Carless (2013) conveyed that learning in a discipline is a specific process that requires something called “cue-consciousness” (p. 288). They argued that “cue-consciousness refers to the ability to identify signals in tutors’ discourse about what is important in the discipline; what is required by the assessment process; and what can be done to obtain optimal results” (p. 288). WAC theory asks teachers to consider how cue consciousness works in their discipline and then to select pedagogies that allow for the designing of writing-related learning outcomes and assignments that bolster a student’s ability to develop disciplinary cue consciousness. They professed that “feedback needs to focus students’ attention on how to tackle disciplinary problems effectively, how to increase their capacity to self-regulate and how to use feedback productively” (p. 289). This type of feedback is dependent on the pedagogy instructors operate from within the discipline; therefore, the discipline shapes the pedagogical approaches to teaching.



## *Pedagogy*

An instructor's pedagogy frames how she sees the feedback process and how she implements it into her courses. If an instructor's pedagogy does not formulate dialogic exchanges, then dialogic feedback is nearly impossible to achieve. Pedagogy shapes the assignments and learning outcomes for the course, which either lead to or do not lead to dialogic feedback. Straub (2002) argued that "our ways of reading [student writing] are also affected by our pedagogical theories" (p. 38), and that we evaluate and create coursework according to those theoretical preferences. He indicated that

the more we lean toward an expressivist view of writing, the more we'll value the writer's discovery of ideas based on, and giving shape to, his own experience. The more we lean toward a social view of writing, especially some recent social constructionist views, the more we'll privilege subject matter outside the self and look at invention as a matter of discerning what has already been said and negotiating various voices and perspectives in prior text. (p. 38)

The pedagogical approach to teaching shapes our objectives for learning. The learning outcomes then shape the writing assignments, and the assignments shape the sequence of the course. Condon and Ruiz (2012) argued that "WAC assumes certain pedagogical moves beyond the obvious difference between *assigning* writing and *teaching* writing" (p. 358, emphasis in original). For example, WAC theory operates from a social constructivist pedagogical approach to assignment design (Emig, 1977; Britton, 1975) and sees learning as a messy process that is shaped and reshaped with writing and language. Dunn (2015) noted that learning to write for a profession involves a pedagogical approach that exposes students to a deep level of understanding of how that

community thinks, writes, and delivers information, and Russell (1994) explained learning to write in a discipline is learning to know that discipline.

The learning outcomes will reflect this pedagogical preference, and therefore dictate the assignments and the feedback possibilities. Social constructivist approaches to teaching might lead to the incorporation of more writing-to-learn assignments that ask students to use writing and language as a tool to work through their ideas and course material. Roger revealed that he adjusted his pedagogy after completing the WAC Fellows program because he realized his assignments and learning outcomes were incompatible with each other and that the quality of his feedback was dependent on the compatibility of assignments and learning outcomes. He altered his pedagogy and gave students more rhetorically situated assignments that allowed them to improve how they met the learning outcomes, improving Roger's teaching and his students' learning. Roger explained how he went to this new class model, which was

the flip-class model, which I was happy to do once I understood how it worked.

But I'm giving up multiple hours more of a standard lecture in these classes by doing this writing process, but in the end what I rationalized or I determined was they're going to get more out of this through the practice and through a different kind of interaction with me than any kind of lecture is going to give them, which they could get on Google or wherever the hell they want to get it. (Roger,

Interview 1)

Roger understood that improving his teaching meant changing his pedagogy. Smart and Segall (2005) posited that implementing WAC requires a "Pedagogical reorientation to provide an environment for cognitive understanding" (p. 1). Instructors will need to alter

their pedagogy and redesign assignments and learning outcomes accordingly. The potential for dialogic feedback must be built into the curriculum, so instructors must consider how their pedagogy, learning outcomes, and assignments allow for dialogic feedback and how the pedagogy controls the learning outcomes. Feedback decisions need to be built in to the course design and sequence to be most effective.

Without an ecology of dialogic feedback predicated on WAC practices, and that focuses on students learning, teaching student writing could become more undervalued in higher education than it currently is. Fulwiler and Jones (2000) discussed how “grading poor writing has about the same effect as grading poor test answers; it measures the specific performance, but does not result in improved learning. Since writing is a skill which takes a long time to master fully, simply assigning low grades cannot be very effective writing pedagogy” (p. 47). Teachers need a feedback ecology that accounts for a deeper understanding of how their pedagogy either promotes learning and allows for conversations with students that see them as a Thou or they shutdown pathways for discussion and position students as an It. Fulwiler and Jones (2000) asked faculty to consider what it was they were trying to achieve with their pedagogy and if it was connected to their assignments. They wanted teachers to ask themselves, “Is my best response an ‘F,’ a conference, or a request for revision? (e) Do I want to ‘test’ the student’s knowledge, ‘teach’ academic discipline, or ‘motivate’ the student to learn more history[, chemistry, or geography]?” (p. 46). These questions draw attention to how the pedagogical approaches for teaching and learning get embedded into the learning outcomes. An instructor’s pedagogy shapes his or her learning outcomes.

### *Learning Outcome*

If teachers see learning as a process that involves writing, their learning outcomes will reflect this pedagogical objective. The assignment and the learning outcome should be connected, so the feedback should always clearly and directly address the learning outcome. The Statement on WAC Principles explained that “at the course level, then, good writing assessment attends to specific, situated, and articulated assignment and course learning goals for students” (p. 6) that are clearly articulated and connected. WAC approaches to course design focus on keeping learning outcomes and assignments closely aligned to improve learning. Keeping the outcome and the assignment connected helps the instructor organize and focus the feedback on whether or not the learning outcome was met, making it easier for students to see how the feedback for an assignment connects to the learning outcome for that assignment. Each assignment should have a clear set of learning outcomes so that the feedback succinctly addresses how that outcome was or was not met. This is a core principle of WAC practice. If the learning outcomes are unclear, then the assignment will most likely be disconnected from that outcome and therefore the feedback will be unfocused, shift, and diffused (Bean, 2011).

Effective formative feedback is connected to assignments with clear learning outcomes. Hattie and Temperley (2007) revealed that “a critical aspect of feedback is the information given to students and their teachers about the attainment of learning goals related to the task or performance” (p. 89) They reiterated this idea when they insisted that “an additional problem occurs when feedback is not directed toward the attainment of a goal. Too often, the feedback given is unrelated to achieving success on critical dimensions of the goal” (p. 89) and students are given feedback on issues and concerns

that have nothing to do with the learning outcomes. Sometimes there are no clear learning outcomes for students to work from in the assignment or the course. Instructors need to directly connect the feedback to the learning outcome and focus on developing feedback that helps students work toward meeting the learning outcome. WAC theory has demonstrated that assignments should not ask students to complete tasks that do not lead to meeting the course learning outcomes. The assignment design is the most important catalyst for dialogic feedback, but the assignment's potential is always dependent on how well the pedagogy and learning outcomes allow teachers to design assignments that leave space to provide students with dialogic feedback. The learning outcome controls the assignment and they should be created with each other in mind. The assignments are the most important part of the learning experience for students because students engage with them and they are responsible for a large portion of the learning in a course.

### *Assignments*

The assignments control the feedback (Nicol, 2010). Straub (2002) revealed, "Assignments, in effect, perform the function of designating, among other things, the genre of writing to be pursued and the features of writing to be highlighted. They link the writing to a set of established forms and practices" (p. 28). If an assignment does not allow for dialogic feedback, then an instructor will not be able to provide students with dialogic feedback. Nicol (2010) confirmed that "in higher education the creation of rich dialogue centered on the assignment requirements is often overlooked" (p. 506) in favor of easier assignments that lead to multiple-choice quizzes that are easier to grade. Fulwiler and Jones (2000) professed that "instructors who want to be more helpful in their responses to poor writing might begin by asking themselves questions about each

writing assignment” (p. 46). They suggested that teachers should start to self-dialogue with themselves using questions. For example, they suggested asking questions like:

(a) did I ask the student to explore his topic with me in advance? (b) Did I (or anyone else) see or critique a first draft? (c) Did I ask for a first draft? (d) Have I explored the nature of library research with my class or this student? (e) What options have I left for the student, now that the semester is over? (p. 46)

They illustrated that these types of dialogic questions help teachers reflect on the quality of their assignments and how important it is to use assignments to set up opportunities for learning and dialogic exchanges between students and teachers.

Research on feedback studies has established that giving students information for feedback is ineffective. Feedback is more effective when the feedback shows students how to engage an assignment again or engage with a future assignment and learning outcome. Students need a feedback loop or question that can be completed as part of the next step in a sequence of assignments, but the assignment must set this up for the student and be connected to a learning outcome for the course. If instructors create assignments that ask students to recall information, or use quizzes and testing machines to create scores, there is very little space for formative feedback and feedback loops to take place. Even the space for summative feedback on quizzes and multiple-choice tests, which has some value when it contains positive statements, is significantly limited. Guasch and Espasa (2015) expressed that “there is specifically a correlation between the nature of the learning activities and the type of feedback they [students] receive” (p. 25), highlighting the critical role feedback plays in teaching and learning but only if the assignments are designed accordingly. I argue that the best assignments for facilitating dialogic feedback

are writing-to-learn (WTL) assignments. I argue that lower-stakes learning assignments like WTL generate large spaces for dialogic feedback to take place. Because they are low-risk and less anxiety-laden for students, they help position students as a Thou. WTL assignments focus on learning and practice, giving teachers plenty of space to provide students formative feedback that is not attached to a large grade.

WTL scholarship (Anson & Beach, 1995; Bazerman, 2008; Bean, 2011; Gere, 1985; Herrington, 1981; Langer & Applebee; Moore, 1997) has contended that writing is an extremely effective learning tool for any discipline; however, learning is not simply the memorization of facts. For WAC scholars and supporters, learning is something very different. McLeod (1999) explained that “most of those involved in WAC efforts use the term *learning* as synonymous with *discovery*, as a way of objectifying thought, of helping separate the knower from the known” (p. 3, emphasis in original). WTL is about giving students room to develop their ideas with writing and language so they can instantiate knowledge. Gere (1985) argued that WTL provides teachers an opportunity to comment on student thinking while it is in motion. WTL assignments can expose thinking and allow teachers a chance to give students comments on that thinking process. Young (2006) highlighted how WTL assignments are valuable for the early stages of the learning process like invention and brainstorming. Giving students feedback on learning assignments is different than giving them feedback on summative assignments like quizzes and multiple choice tests, which Dawson et al.’s (2018) study reiterated. They found very few valuable comments had been provided on “automated sources” like quizzes and multiple-choice tests (p. 14), and the overall quality and value of those few comments was poor, leaving students with very little feedback to continue their learning.

Gere (1984) pronounced that implementing WTL requires a different pedagogical approach to teaching. I noted this in the section on pedagogy, but Gere reemphasized how closely connected pedagogy and assignments are in an ecology of dialogic feedback. She argued that WTL “requires changes in teacher behavior. When writing to learn strategies are introduced in a class, the teacher’s role changes. Instead of being the source of knowledge, she or he becomes a guide who helps students find their own knowledge” (p. 5). WTL moves away from passive consumption pedagogies that rely on quizzes and multiple-choice tests and shifts the responsibility of learning onto the student because WTL is the facilitation of active learning. Herrington (1981) noted how WTL is really about scaffolding and spreading out the learning across the course so that it builds and culminates for students instead of having to manage a course that has densely compacted the learning into one assignment. Teachers can use WTL assignments to sequence the learning for students throughout the course. Giving students feedback on WTL assignments is a valuable opportunity to implement VF, to provide students with formative questions and loops, and to exhibit some of the characteristics of teaching and learning (Collison et al. 2000), leadership theory (Parkin, 2017), and transformational leadership theory (Parkin, 2017) that lead to more dialogic exchanges between teachers and students.

Instructors should create a feedback process around WTL assignments to facilitate dialogic feedback. Instructors usually do not extensively comment on WTL activities, but knowing what we know about formative feedback and how to create assignments that allow for it, I assert that WTL assignments provide an efficient opportunity for teachers to give students dialogic feedback and that they should begin to consider using WTL to



initiate more formative feedback. Formative commenting on a final project does not result in students using those comments to continue learning; it is anti-dialogic because the students and the teacher will never interact again, and the student does not usually have a direct opportunity to use that feedback on a future assignment or learning situation, especially if it is the final assignment of the semester. WTL and low-stakes assignments designed around learning can help position students as a Thou. Teachers that see students as a Thou will create assignments that allow students to take responsibility for their learning because they are an important contributor to their own learning.

Teachers that see students as a Thou provide students with assignments that ask them to continually build on the course's learning outcomes, expanding the reach of their applicability. If there are poorly designed assignments, there will be poor feedback. This specifically applies to the amount of tasks each assignment requires the student to complete. WTL is a way to isolate learning tasks. If there are too many tasks to complete in an assignment, then the feedback may be too dense and complicated for students to manage and apply. Using smaller assignments that isolate learning moves, tasks, and knowledge are better for facilitating dialogic feedback than larger, higher-stakes assignments that ask students to perform a variety of difficult intellectual moves all at once (Anson, 1997). Providing formative feedback on these assignments is more complicated, takes longer, and tends to become futile when students do not have additional spaces to implement the feedback. WTL assignments give instructors a chance to hone in on one or two learning outcomes at a time and to make comments that students can employ in the next assignment sequence. This can help instructors avoid over-

commenting on student work. Layering a rhetorical assignment design onto the WTL assignments can be a catalyst for more dialogic feedback.

If instructors ask students to consider real contexts, audiences, problems, and constraints in WTL assignments, they can facilitate even more space for formative feedback. Writing studies principles suggest that WTL assignments that are built around rhetorical principles can lead to more authentic feedback for students. Melzer (2009) reiterated this idea and expressed a concern with the lack of writing assignments across disciplines that ask students to explore disciplinary-specific material and content within real contexts and for audiences other than the teacher (p. W246). WAC theory has continually argued that students learn more when they write and create projects for real audiences and objectives, and these assignments give teachers an opportunity to provide students with comments and feedback that is also rhetorically situated and more formative. Without these opportunities, students do not get “to practice disciplinary ways of making meaning” (p. W254). Providing students with formative feedback while they are practicing and learning these disciplinary ways of thinking can be highly beneficial. Writing assignments present opportunities to provide formative feedback that can be enhanced through VF, but this requires addressing the learning outcomes and connecting them to the assignment and the feedback.

Instructors need to give students authentic assignments that allow students a chance to practice working through a real context with a real audience. Sambell (2013) reiterated this when she evoked Gee’s (2004) work on Discourse communities, asserting that “if we want our students to develop disciplinary identities and immerse themselves in ways of being, knowing, and seeing which start to emulate the kinds of things that

disciplinary experts do, we need to design assessment to be authentic” (p. 12). Authentic assessment begins with authentic assignments. Authentic assignments that give students a chance to use writing as a tool to practice engaging a disciplinary community leave room for teachers to give students dialogic feedback. Sambell (2013) argued that we need assignments and tasks that teach students how to think like the accountant, scientist, or farmer they want to be and then provide them with dialogic feedback on those assignments that help move their learning forward. Parkin (2017) also connected with Gee (2004) and Sambell when he mentioned how important it is to get students to complete activities that model the professional fields they wish to enter. He associated learning with this idea of practicing being and doing in the field. Parkin declared that “it is about getting students to do the subject to the point that they become the people to whom that subject’s conceptual framework or set of skills belong” (p. 95). When someone can talk and write like the professional, he or she becomes the professional. To improve the feedback quality in a course, instructors can develop learning assignments that ask students to practice doing what professionals do in the field and then provide them formative feedback on those assignments in ways that facilitate dialogic teaching. If teachers want to use VF to deliver formative feedback, they will need to address the learning curve for VF once they address their feedback ecologies. Below is a heuristic for overcoming the learning curve for VF.

#### A Heuristic for the Learning Curve

This section examines the learning curve for VF and why faculty need a heuristic for making VF. Instructors who want to implement VF will need to practice making several sets of it to reach a viable comfort level with video. I was unable to formulate a

comprehensive purview for how instructors across disciplines can use VF because each subject experienced a significant learning curve while making it. Once teachers become comfortable with using video, researchers studying VF can learn more about how faculty from across disciplines can implement it and what the potential for that use is. King et al. (2008) noted similar issues when conducting a study on audio feedback. They found that “part of the problem is undoubtedly due to staff unfamiliarity with this method of giving feedback. For all the tutors this was a new experience. Quite deliberately no staff development was provided prior to use beyond explaining how the technology worked” (p. 152). VF requires an alternative or completely new process for creating feedback that includes, but also moves beyond, the print literacy conventions most teachers are familiar with and used to. Many instructors will need time to develop an efficient method for structuring and verbalizing VF content before they are able to design and deliver it effectively, cohesively, and coherently.

Before committing to using VF, instructors will need to consider how to manage the learning curve for VF so they can manage their time and workload. For example, J. Sommers (1989) made audio-taped feedback but did not make a script for it, which made it difficult for him to contain his ideas and thoughts—especially in the beginning. He got more efficient at making the audiotapes as the semester moved forward, but he admitted that he often found himself rambling on or having difficulty remembering what he wanted to say or what each student wrote, much like Joe, William, and Roger experienced while making VF (p. 58). All three case study subjects expressed some concerns with remembering what they wanted to say in the VF, or they struggled to remember the student work they were providing feedback on while making the video.

This means that instructors will need a method for organizing their words and then accessing them for the video, or they will need to continue to make VF until they master the cognitive requirements needed for VF work. Each subject relied on their personal method for overcoming the frustrations associated with the learning curve.

William taped student papers he was commenting on to the side of the computer he was using to record the videos, and then looked to the side when he needed to retrieve a comment or note for the video, losing eye contact quite a bit throughout the videos. He also on occasion held the student paper in front of him when commenting on it. There are screenshots (William, Figures 5 and 6) showing him holding student papers and reading his notes during the video, blocking almost the entire screen. Joe and Roger also made notes for what they wanted to cover in the videos. Roger is the only subject who maintained eye contact for the duration of the VF. He rarely, if at all, broke eye contact to look at his notes or student work. William and Joe both broke eye contact with the camera to look at the student work quite a bit, but Joe made the least amount of feedback. William and Roger made several videos and provided more opportunities to break eye contact. In the next section I provide a heuristic for using VF for the first time that accounts for several aspects of the learning curve. This heuristic is an attempt to limit and manage that learning curve. The following heuristic is based on the case study research in this dissertation.

**Step 1: Familiarize Yourself with Video File Types and Formats**

Answer the following questions: What are video files? What forms do they take and what does each form mean? Instructors need to learn about video file options and what those options mean for uploading speed, video file size, and transferring

files from device to device or platform to platform. Below are some examples of video files that are commonly used:

#### *Video File Forms*

- .mov (QuickTime file format)
- .wmv (Windows Media file)
- .mp4, .m4p, .m4v (MPEG-4)

Teachers interested in using VF should start with learning more about these file types before moving on to step two.

#### **Step 2: Determine the Video Recording Tool**

Determine what type of camera and video recording tool you will use to record VF. Make sure you know how to access the camera on the computer, and that you can find the video files you make on the computer so you can easily locate them when it comes time to upload them. Make sure you know how to access the video uploading tool for your course LMS or for sending the videos. Practice locating and uploading video files to the computer and to your course LMS well before you make the first set of VF for your students in a live course.

#### **Step 3: Assignment Design for VF**

Assignment design is essential for VF. Instructors should ask themselves what assignments do they want to use for VF and why? What assignments will work best for VF? Some assignment types, like quizzes and multiple-choice tests, may not benefit from VF. Summative feedback is not necessarily the most valuable use of VF time and labor. Instructors will need to design assignments that allow them to provide students with formative VF. It may be beneficial to consider using a

small amount of the word count for VF on summative feedback and positive comments, and then using the rest of the word count and time on formative feedback loops and questions. To facilitate dialogic experiences, instructors need to create assignments that students can revise or that build on future assignments so that the feedback is part of a continuation of student learning. The video can speak to the student and ask the student to use the comments to improve future work. Instructors can use the following set of questions to create or select assignments that are conducive for VF:

- How does the assignment benefit from using VF? What will it allow you to say that written comments will not?
- How does the assignment impact the feedback and shape what you can say with your comments? What does the feedback allow you to say?  
Summative statements or formative?
- What is the learning outcome(s) for the assignment?
- Are you articulating feedback in relation to the learning outcome(s)?
- Are there too many outcomes to cover in this piece of VF?
- How many tasks are you asking students to complete in the assignment?  
More than two? Is that too much to cover?
- Can you break down some of these task into smaller assignments?

**Step 4:** Outline for the VF

- How many words do you want to use in the feedback, and how long do you want each video to be? You can speak about 300 words every two minutes. How many minutes do you want to use for VF, and how will you

use those words? Think about this when creating a brief outline for your feedback. What advantages are there for longer VF? Shorter?

- What points/issues/concerns do you want to address in the VF? This should match the learning outcome for the assignment. What is the learning outcome and how will you specifically address it in the VF?
- How can you ask formative questions and create feedback loops in the feedback?
- How will you sequence the VF? What will you say first? What points will you cover second and third? Why in that order?
- How many formative statements do you want to make? Why?
- How many summative statements do you want to make? Why?
- How will you open and close your VF? Greet students by name?
- What will you use for a background for the VF? Where will you make the VF, and what will students see behind you? How will that background impact how they see you?
- What will you wear? Why? What does your dress say about you? What kind of tone does it create?
- Now practice making an outline, script, or notes for VF sample to record.

Over time, organizing VF and responding to students using video becomes easier.

Instructors will not need to go through this model every time they generate VF.

Instructors should not over concern themselves with making the videos perfect. I would argue that VF that is too scripted loses some of the benefits of personalization.



**Step 5: Practice Making VF**

Place your script, notes, or outline in a location near your camera so when you have to look away from the camera it does not overwhelmingly change your eye contact. Now record yourself. Repeat as needed. Spend some time getting comfortable with the camera and speaking your feedback aloud. Make as many videos as needed until you feel comfortable, but make sure you stop and watch what you've made. Use the opportunity to reflect on your feedback quality.

**Step 6: Watch the VF Samples**

Now watch the video samples and use the questions below to help critique your VF quality:

- What do you sound like? What is your tone? Harsh? Excited? Sad? What effect is that having?
- What is the sound quality of the video? Too loud? Too soft? Will students be able to hear you?
- How easy is it to follow the feedback content? Is it sequenced and organized? Can a student follow the structure? Are you rambling? Unclear? Diffuse?
- What are you saying? Are you giving students something of value or just talking at them? Where is the formative feedback? How much are you giving students? You may want to write down the feedback loops and formative questions in your script or outline so you make sure to include them in the VF.
- How long is the video? Is that too long, too short? Why?

- How many positive words/phrases are directed at the student or his or her work?
- How many negative words/phrases are directed at the student or his or her work?
- What do you look like in the video? What kind of facial expressions are you making? Are you implementing and/or utilizing paralinguistic activity like facial and hand gestures? Do you look tired, unhappy, excited?
- What does the background look like? How is the lighting in the room? Can students see you in the video? Is the room too bright or dark for the video? Are there any distracting pictures or objects in the background that may distract students?

Instructors can use these questions as a guide to think more critically about how the VF looks and sounds.

### **Step 7: Practice, Practice, Practice**

Instructors interested in using VF should make a practice set of VF for some sample student work before the semester they intend to use VF begins. This will give them time to overcome the learning curve and to organize their course to allow for formative feedback opportunities. Practice before the semester begins. Do not practice for the first time on a current student. Instructors should make a sample set of VF to avoid overwhelming themselves with this learning curve during the semester in ways that could detract from their teaching. Instructors need to practice outlining and organizing their feedback in to a structure that

makes sense for a video. Instructors will also need to practice capturing their paralinguistic activity in VF.

### Questions for Future Research

There are still several important questions about VF researchers and instructors interested in using and studying VF need to engage.

- Can we learn more about the potential value of VF from studying subjects seasoned in using VF?

Written feedback is part of a system that has been normalized for decades, and print literacies are cognitively safer and more comfortable for teachers to use, so finding instructors who use VF on a regular basis is difficult; however, more teachers are using media tools like audio and video to provide students with feedback, so there are increasingly more opportunities to conduct studies with more seasoned and experienced users of VF. As I mentioned earlier, the learning curve and lack of experience using media tools to teach impacted this study and hindered my ability to establish a larger purview of VF potential. Feedback researchers need to study subjects who have implemented VF and have experienced using VF, too, to acquire a better understanding of what VF can do as a teaching and learning tool. Studies on VF cannot get a sense of the value of VF as a teaching tool across disciplines if they only study people implementing VF for the first time.

- What can a more comprehensive research study that compares the use of VF with written feedback and collects evidence from both the instructors and the students tell us about VF?

Future research on VF needs to conduct larger comparisons between written and video feedback to determine the differences between written and video comments. Feedback researchers need more comprehensive studies on VF that examine the transcripts of written and VF from courses across disciplines. Studies on feedback need to compare how teachers are using VF with how students are using VF to create a more comprehensive purview of VF as a teaching tool in relation to written feedback. This requires a larger study with multiple resources that may be difficult to fund.

- How can instructors assess the quality of their feedback to determine if it is dialogic? How do teachers know student learning and transfer is from the result of their feedback? How do instructors know their methods for feedback work?

Having an assessment method for instructor feedback is important for improving teaching. Instructors need to conduct a feedback audit on their feedback to determine its effectiveness. This will help them consider how their own feedback processes impact how they design feedback for their students. Are instructors expecting students to manage feedback like they do? How much of an instructor's personal feedback processes influences how he or she designs student feedback, and is that a fair process for students? Ajjawi and Boud (2017) argue that teachers need a method for analyzing feedback quality and what makes their feedback effective if they want to improve it.

- How does an instructor's understanding of feedback potentially misinform how they design and implement student feedback?

Without training in feedback studies, an instructor's personal feedback process may be shaping how he thinks about student feedback, and this could be limiting how teachers design feedback.

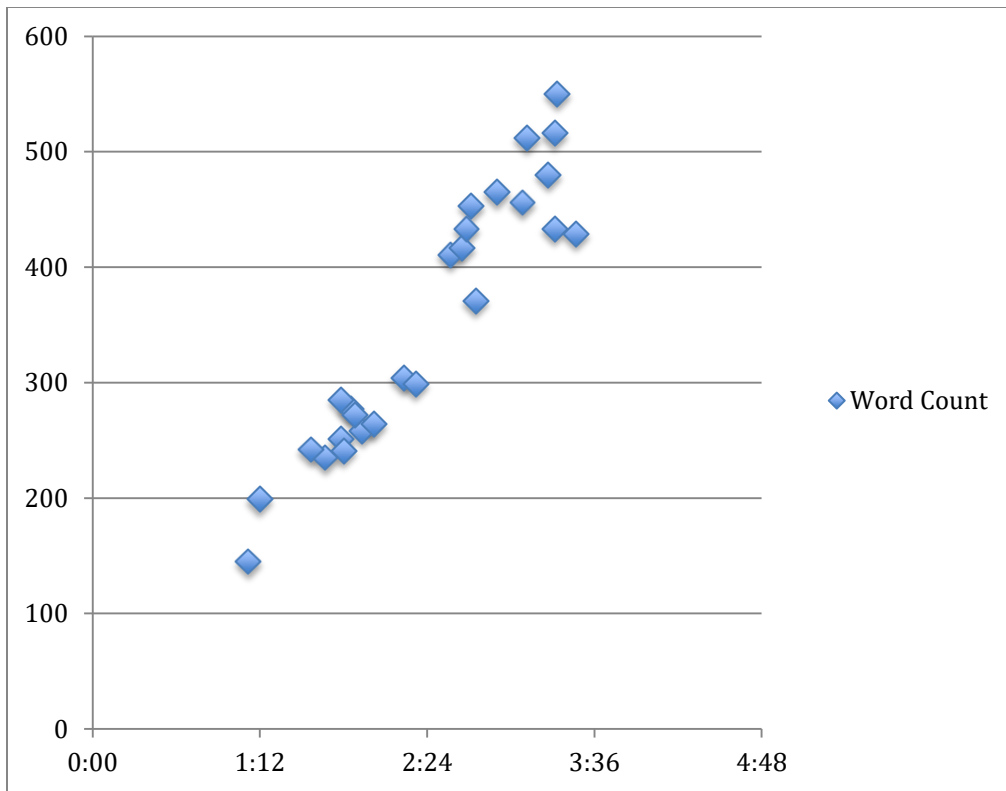
- How long does it take to become effective at using paralinguistic activity, and what methods might help facilitate that during the making of VF?

We need more research that examines if increased use of paralinguistic activity or effective use of paralinguistic activity like eye contact can be learned for VF, or if it is a personality characteristic the instructor brings to VF.

- Does verbalizing feedback make instructors think more critically about the feedback they are giving? Does verbalizing feedback impact how teachers remember and come to know student work, and is that advantageous or disadvantageous?

Video is a complex and multidimensional medium that needs to be continually studied for its advantages and disadvantages as a teaching tool, and, specifically, as a tool for facilitating dialogic experiences and I-Thou relationships between students.

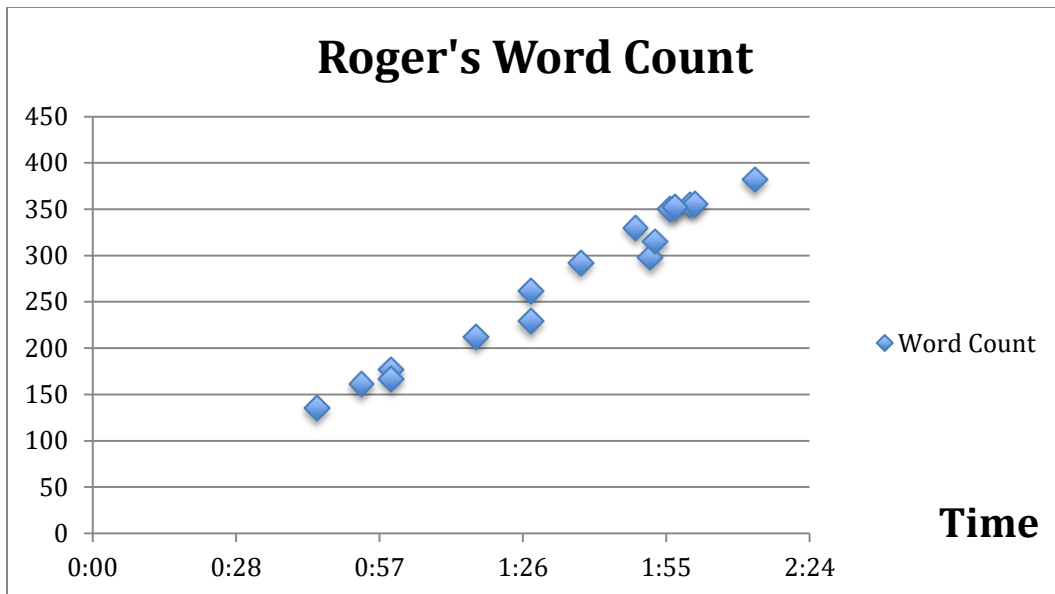
## APPENDIX A: WILLIAM'S VF WORD COUNT AND TOTAL TIME



- Total Time for 26 Videos: 3,739 seconds
- Average Time for Each Video: 143 seconds = 2 minutes and 23 seconds
- Total Words Used in 26 Videos: 9,208
  - Average Word Count for each Video: 354 words

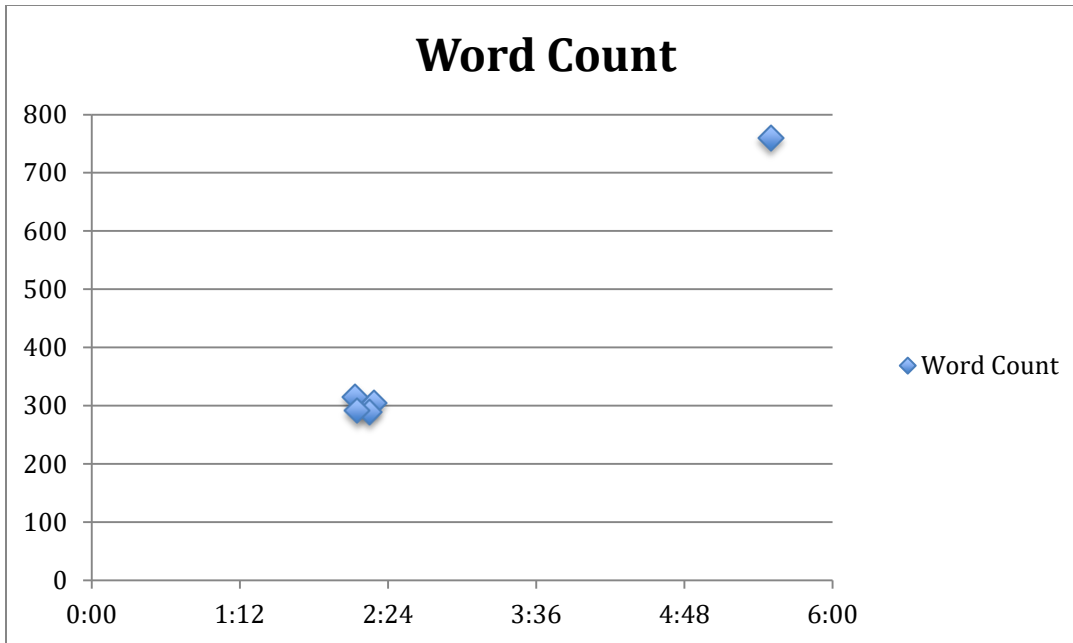
## APPENDIX B: ROGER'S WORD COUNT AND TOTAL TIME PER VIDEO





- Total Time of Videos: 22 minutes and 36 seconds
- Average Time of each video: One minute and 22.5 seconds
- Longest Video: two minutes and 13 seconds
- Shortest Video: 28 seconds
- Total Words: 4373
- Average Word Count for Each Video: 273.31

## APPENDIX C: JOE'S VF WORD COUNT AND TOTAL TIME



Joe's VF Times and Word Counts:

- Total Time for six Videos: 979 seconds
- Average Time for Each Video: 163 seconds = Two minutes and 43 seconds
- Total Words Used in six Videos: 2,284
- Average Word Count for each Video: 380 words

## APPENDIX D: INTERVIEW QUESTIONS

Below is a list of the first interview questions I used:

1. What do you consider to be valuable and didactic/instructive feedback?
2. Where do you get “good” feedback for your own work? What is the sequence of your feedback strategy? Who gets a draft first and why?
3. How often do you get feedback for your work? How many places do you get feedback?
4. How do you give feedback to your students? What does it look like? Written comments. Verbal comments? Describe your feedback processes.
5. What is your main objective for giving feedback to your students?
6. What do you think makes for good feedback on student work good?
7. How do you know your feedback is working? Or why do you think it is working?
8. How often do you give your students feedback? On one assignment, two, ten?
9. How do you read student work that you will provide feedback on? What does your reading process look like when reading to give feedback?

The following is a partial list of the second and third interview questions:

- What are some advantages of creating VF as a teaching tool for you? Think about both technological and pedagogical issues.
- What are some disadvantages for you? Think about both technological and pedagogical issues.
- Have your students mentioned anything about using VF in relation to teaching? Explain.
- What additional insights have you noticed from this experience we have not covered?

The following interview questions were given during the second and third interview. Not all the questions were asked. I started with a question and then let the subject answer and then went from there. If we got stuck in the discussion, I used the questions to move the interview forward.

- What are some advantages of creating VF as a teaching tool for you? Think about both technological and pedagogical issues.
- What are some disadvantages for you? Think about both technological and pedagogical issues.
- Have your students mentioned anything about using VF in relation to teaching? Explain.
- What additional insights have you noticed from this experience we have not covered?

Interview Questions for determining if you’re a champion

- Do you think using video feedback as a teaching tool made you more *enthusiastic* about teaching or feedback?
- Do you think using video feedback as a teaching tool allowed you to *challenge* students more effectively?

Interview Questions for determining if you're an organizer

- Do you think using video feedback as a teaching tool improved your *planning* or not?
- Do you think using video feedback as a teaching tool allowed you to *organize* your feedback and ideas better or not?

Interview Questions for determining if you're an enabler

- Do you think using video feedback as a teaching tool allowed you to be more *encouraging*?
- Do you think using video feedback as a teaching tool allowed you to give more critical comments on student work?
- Do you think using video feedback as a teaching tool allowed you to *support* students more effectively?
- Do you think using video feedback as a teaching tool allows you to *evaluate* student work more effectively?

Interview Questions for determining if you're a mentor

- Do you think using video feedback as a teaching tool allowed you to *invest* more into the feedback and teaching?
- Do you think using video feedback as a teaching tool allowed you to *praise* students more effectively?

## APPENDIX E: IRB DOCUMENTS



University of Central Florida Institutional Review Board  
Office of Research & Commercialization  
12201 Research Parkway, Suite 501  
Orlando, Florida 32826-3246  
Telephone: 407-823-2901 or 407-882-2276  
[www.research.ucf.edu/compliance/irb.html](http://www.research.ucf.edu/compliance/irb.html)

### Approval of Human Research

From: **UCF Institutional Review Board #1**  
**FWA00000351, IRB00001138**

To: **Paul D. Martin**

Date: **November 20, 2017**

Dear Researcher:

On 11/20/2017 the IRB approved the following human participant research until 11/19/2018 inclusive:

Type of Review: UCF Initial Review Submission Form  
Expedited Review  
Project Title: "Using Video Feedback to Respond to Writing from Across  
Disciplines"  
Investigator: Paul D. Martin  
IRB Number: SBE-17-13406  
Funding Agency:  
Grant Title:  
Research ID: NA

The scientific merit of the research was considered during the IRB review. The Continuing Review Application must be submitted 30 days prior to the expiration date for studies that were previously expedited, and 60 days prior to the expiration date for research that was previously reviewed at a convened meeting. Do not make changes to the study (i.e., protocol, methodology, consent form, personnel, site, etc.) before obtaining IRB approval. A Modification Form **cannot** be used to extend the approval period of a study. All forms may be completed and submitted online at <https://iris.research.ucf.edu>.

If continuing review approval is not granted before the expiration date of 11/19/2018, approval of this research expires on that date. When you have completed your research, please submit a Study Closure request in iRIS so that IRB records will be accurate.

Use of the approved, stamped consent document(s) is required. The new form supersedes all previous versions, which are now invalid for further use. Only approved investigators (or other approved key study personnel) may solicit consent for research participation. Participants or their representatives must receive a copy of the consent form(s).

All data, including signed consent forms if applicable, must be retained and secured per protocol for a minimum of five years (six if HIPAA applies) past the completion of this research. Any links to the identification of participants should be maintained and secured per protocol. Additional requirements may be imposed by your funding agency, your department, or other entities. Access to data is limited to authorized individuals listed as key study personnel.

In the conduct of this research, you are responsible to follow the requirements of the [Investigator Manual](#).

This letter is signed by:

Signature applied by Gillian Morien on 11/20/2017 12:46:19 PM EST

Designated Reviewer



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