Reassessing feedback on HL/L2 digital writing

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Feedback in the HL/L2 classroom

What do we focus on?

New understanding of multiliteracy
Socio semiotics
Feedback modes and tools
Assessment
Guidelines for feedback

What has changed?
What do you focus on when providing feedback to L2/HL writing texts?

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Focus of the feedback

Feedback

- Grammar
- Vocabulary
- Content

Genre
- Structure
- Organization
What tools do you use in your writing classroom?

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Social Media

Keywords:
- ZOOM
- VooV
- Social Media Marketing
- Twitter Marketing
- Yahoo Internet Marketing
- Facebook
- LinkedIn
- SEO
- Blogging
- Google
- WeChat
- ChatGPT
What type of multimodal writing tasks/genres do you use?

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Follow along on the zoom app, through a browser window or scan the QR Code with your mobile device.
• What factors influence the way we provide feedback in multimodal texts?

• What has changed?
1. New understanding of multiliteracies
literacy was considered as acquiring the set of decoding and encoding skills needed to read and write

(Pennycook, 2001)
Multiliteracies

A broad definition of literacy

includes the evolution of technological tools and diverse social, historical, and cultural contexts (New London Group, 1996)

the multiple literacies (e.g., written, visual, and technological)

are “used to communicate within diverse cultural and social settings, as well as multiple modes of delivery” (Yap & Gurney, 2023, p. 294).
Multiliteracies Framework

is placed at the core of the learning process

create “a kind of person, an active designer of meaning, with a sensibility open to differences, problem-solving, change, and innovation” (Kalantzis et al., 2016, p. 226).

encourage them to accept a critical agency role

must consider the different meanings and purposes of a text and how these meanings and purposes are influenced and transformed by the designer and the audience (Mills, 2011; Kalantzis et al., 2016).
Mode and multimodality

Mode

• The semiotic representation (e.g., textual, aural, visual) used to present information (Guichon & Cohen, 2016)

Multimodality

• The integrated use of different modes to communicate meaning (e.g., text and visual combined in a blog)
La economía de Venezuela colapsó en 2014. Los mercados están vacíos, solo quedan muy pocos alimentos y cuestan miles de bolívares. Los venezolanos no comen por días mucho se aguantan el hambre para poder darles una cucharada más a sus hijos. Además, cada persona tiene un código de barras para que el gobierno pueda tener registro de cuanta comida compran. Y si no pueden comprar comida esperan horas afuera de un departamento de servicio social o hacen lo inconcebible para conseguir lo que sea. Desafortunadamente, miles de niños y adultos se están muriendo de malnutrición.
“the affordances of multimodal composing go beyond language development toward the development of multimodal communicative competence with linguistic and non-linguistic modes.” (Yi et al., 2020, p. 4).

“we do not overlook the importance of development of language” (Yi et al., 2020, p. 2).
Types of multimodal texts

**Strong version**

- "linguistic and nonlinguistic modes of expression contribute equally to building communication" (Lim & Polio, 2020, p. 2)
  - Digital stories and infographics—visual, aural, or oral elements (among others)

**Weak version**

- "nonlinguistic modes serve supporting roles for language development" (Lim & Polio, 2020, p. 2)
  - Wikipedia entries or blog posts, in which the images might support the written text
Any questions so far?
2. Social Semiotics
Investigates how writers (re)design their texts by arranging “available meaning-making resources into a multimodal whole, making authorial decisions appropriately for specific audiences and purposes” (Shin et al., 2020, p. 2).
Multimodal ensemble

• Synaesthetic semiosis (Kress, 2003) or multimodal creation:
  • the mode of representation as a design element and “the effects of both the absence and the existence of design elements on readers’ responses to the multimodal text” (Shin & Cimasko, 2008, p. 378).

• Construction of a multimodal text (Kress, 2003, 2009):
  • Transformation: the actions that reorder and reposition semiotic resources within a particular mode
  • Transduction: the reorganization of semiotic resources across modes.
A medida que crecí, aprendí más sobre el miedo que mi familia enfrentaba diariamente. Parecía que el uniforme de mi papa cambió con las estaciones. Un día, en lugar de su traje de conserje azul que se aferraba a su vientre, me lo encontré con una camiseta amarilla sucia. Estaba tan sudoroso y apestoso.

Maqueda (2020)
A medida que crecí, aprendí más sobre el miedo que mi familia enfrentaba diariamente. Parecía que el uniforme de mi papa cambió con las estaciones. Un día, en lugar de su traje de conserje azul que se aferraba a su vientre, me lo encontré con una camiseta amarilla sucia. Estaba tan sudoroso y pestoso.

Maqueda (2020)
“One part of the story talks about me going to Iceland. I talk about how this is the first time that I made all the decisions on my own. The picture that I am choosing to put is of me alone at the black sand beach. I think that will signify that I am independent and able to decide what I want to do”
Güero

Ojos Azules, Cabello Rubio
Look he can’t be chicano

Mi familia me mira y piensa menos de mí
I look in the mirror and I’m unsure what I see

Aprendí las tradiciones y la cultura también
But I have never felt the feeling of fitting in

Todavía tengo familia que dicen que no soy Rangel
Based on my skin color

Estoy aprendiendo el idioma para demostrarles quién soy
Not just a half Mexican boy

Soy el primer hijo para estudiar en la universidad
So I can make them proud

Sé quién soy y ahora les mostraré
I am more than just the family güero
Focus of the feedback

- Grammar
- Vocabulary
- Content
- Genre
  - Voice/Identity
  - Multimodality
  - Translingualism

- Structure
- Organization

Genre:
- Structure
- Organization
What are the challenges and benefits of using feedback on linguistic and non-linguistic components?

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Let’s focus on feedback and tools
Mode of feedback

- Oral
- Written
- Visual

Flipgrid
MS Word
Screencast-O-Matic/Zoom
La conexión entre Maryland y Granada

Cualquier persona que ha tenido la oportunidad de viajar a través del mundo dirá que fue una experiencia inolvidable que cambió su vida, y sugerirá a todo el mundo que haga lo mismo. Y la verdad es que no se entiende bien este sentimiento hasta que se aprovecha de la oportunidad de viajar. Antes de pasar un semestre en Granada, España, yo nunca había salido de los Estados Unidos, ni siquiera había pasado de la costa este del país. Vivía en un pueblo pequeño y aislado, con toda mi familia a cinco millas de distancia. Tengo una familia muy unida, y antes no me podía imaginar que les dejaba para vivir en otra parte del país, y mucho menos del mundo. Al mismo tiempo, tenía una curiosidad del mundo exterior; quería experimentar sitios distintos de los que había visitado antes, y conocer a individuos que tenían costumbres de vida diferentes de las mías. Para mí, la única solución fue aprovechar de un semestre de la universidad para estudiar en otro país – así que me fui a España.

Desde el momento en que llegué al aeropuerto de Madrid, estaba constantemente...
Infographic

(Román Zúñiga, 2024)
La moral es discernimiento,
Our friend or enemy?
Certainly! The sentence "I has been working in this assignment for a lengthy time." has a few grammatical errors. Let's break them down:

1. **Subject-Verb Agreement**: The subject "I" requires the verb form "have" instead of "has." The correct auxiliary verb for "I" is "have." Correct: "I have been working..."

2. **Preposition Usage**: The preposition "in" is incorrect in this context. The correct preposition is "on." Correct: "...on this assignment..."

3. **Spelling**: The word "lenghty" is misspelled. The correct spelling is "lengthy." Correct: "...for a lengthy time."

Putting it all together, the corrected sentence is:

"I have been working on this assignment for a lengthy time."

Can you tell me why this sentence has grammatical errors? I have been working in this assignment for a lengthy time.

- Correct: "...for a lengthy time."

Putting it all together, the corrected sentence is:

"I have been working on this assignment for a lengthy time."

Can you make this sentence more sophisticated?

Putting it all together, the corrected sentence is:

"I have been diligently engaged in this assignment for an extended period."

Certainly! Here is a more sophisticated version of the sentence:

Here is the corrected sentence:

"I have been diligently engaged in this assignment for an extended period."
Certainly! Here is a revised version of your text, transformed into a more argumentative format:

"The political aspects of the collages are particularly significant, given that illegal immigration from Mexico was a pivotal issue during the 2020 election. This topic dominated the news media, which, in my opinion, often contribute to societal division. The media's extensive coverage on this issue inevitably influenced public discourse. As a result, Latinx/Hispanic individuals, regardless of their place of birth, were compelled to engage with the debates and discussions surrounding immigration policies. This widespread attention underscores the importance of media representation in shaping political opinions and the lived experiences of marginalized communities."

Key changes:
1. **Clear Thesis:** The statement establishes the significance of the collages' political aspects.
2. **Supporting Arguments:** The text explains how the issue was central to the election and how media coverage plays a role in shaping public discourse.
3. **Evidence and Impact:** It emphasizes the impact on Latinx/Hispanic communities, linking media representation to political engagement.

The description you provided has a few issues with clarity, grammar, and word choice. Here is a revised version that aims to improve readability and coherence:

"The political aspects of the collages made more sense, as illegal immigration from Mexico was a hot issue during the 2020 election. All the news media, which I believe usually contribute to dividing people, were busy dealing with this topic. I can easily imagine this. Whether they were born in Mexico or not, Latinx/Hispanic individuals could not help but pay attention to what was being debated or discussed."

Key changes:
1. **Grammar and Clarity:** Changed "made more senses" to "made more sense" for grammatical correctness.
2. **Subject-Verb Agreement:** Fixed "were busy dealing with the topic is what I can easily imagine" to "were busy dealing with this topic. I can easily imagine this."
3. **Word Choice:** Simplified "could not help but pay attention what was being debated or discussed about it" to "could not help but pay attention to what was being debated or discussed."
4. **Coherence:** Made the overall sentence structure smoother and more coherent.
Activity
Instructions

1. Open ChatGPT: https://chatgpt.com
2. One of your students has written this text:

“One of the interesting aspects of this reading tackled the formation and the changes that the London Group made regarding the most appropriate focus in literacy education. This were achieve by trying to come up with a pedagogy that competes with former existing approaches focusing on literacy education, and particularly addresses the debate between direct instruction in genre rules and assertion on critical thinking and the contextualized teaching of genres.”

3. Activity A: Write a prompt that asks for specific feedback for the above text. It can be linguistic or non-linguistic feedback, issues about genre, multimodality, etc.

4. Activity B: Share your experience obtaining feedback with ChatGPT in Mentimeter.
Activity B: Share your experience obtaining feedback with ChatGPT.

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Follow along on the zoom app, through a browser window or scan the QR Code with your mobile device.
Let’s focus on the relationship between feedback and assessment
Feedback and assessment

• Feedback should promote regular opportunities for encouragement and discussion around learning and assessment (Lamb, 2018)

• Emergent technologies support ongoing feedback and formative assessment (Hatzipanagos & Warburton, 2009).

• Feedback should match the goals and outcomes of the task (Oskoz & Elola, 2020)
<table>
<thead>
<tr>
<th>Category</th>
<th>4 Points*</th>
<th>3 Points</th>
<th>2 Points</th>
<th>1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Audience</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Engagement</td>
<td>The pace fits the storyline and engages the audience.</td>
<td>The pace is occasionally too fast or too slow.</td>
<td>An attempt is made at pacing, but the audience is not fully engaged.</td>
<td>No attempt at pacing is made, and the audience is lost.</td>
</tr>
<tr>
<td><strong>Semiotic Resources</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oral narration</td>
<td>Narration is clear and well edited.</td>
<td>Narration is fairly clear.</td>
<td>Narration is often hard to follow.</td>
<td>Narration is missing.</td>
</tr>
<tr>
<td>Music/sound effects (aural)</td>
<td>Soundtrack complements and does not overwhelm narration.</td>
<td>Soundtrack often overwhelms the narration.</td>
<td>Soundtrack is distracting.</td>
<td>There is no soundtrack.</td>
</tr>
<tr>
<td><strong>Visuals</strong></td>
<td>All images are clear (and/or original), and there is a good mix of literal and symbolic imagery.</td>
<td>A few images are unclear, and few of them are used symbolically.</td>
<td>Many images are unclear, and there is no symbolism.</td>
<td>All images are unclear, literal, and/or inappropriate.</td>
</tr>
<tr>
<td><strong>Grammar</strong></td>
<td>Wide range of L2 grammatical structures with few or minor errors.</td>
<td>Adequate range of L2 grammatical structures; overuse of simple constructions; several minor errors.</td>
<td>Limited range of L2 structures; poor control of grammar; frequent errors.</td>
<td>Frequent, persistent L2 grammatical errors; text is difficult to understand.</td>
</tr>
<tr>
<td><strong>Vocabulary</strong></td>
<td>Makes full use of the L2 vocabulary about the topic presented.</td>
<td>L2 vocabulary accurate but somewhat limited.</td>
<td>L2 vocabulary limited, with overuse of imprecise and vague terms.</td>
<td>Very limited L2 vocabulary; overuse of imprecise and vague terms.</td>
</tr>
<tr>
<td>Multilingual and translilingual practices (if applicable)</td>
<td>Makes excellent use of several linguistic repertoires in a coherent manner.</td>
<td>Makes fair use of several linguistic repertoires in a coherent manner.</td>
<td>Makes poor use of several linguistic repertoires.</td>
<td>Makes confusing use of several linguistic repertoires.</td>
</tr>
<tr>
<td>Genre Characteristics</td>
<td>Storytelling structure</td>
<td>Motion and transitions (organization)</td>
<td>Mechanics</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>----------------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Presents the rhetorical question to be answered.</td>
<td>Either the rhetorical question or the answer is missing.</td>
<td>Used at least 3 motion effects; transitions are mostly effective.</td>
<td>The title appears at the beginning and the final credits at the end.</td>
<td></td>
</tr>
<tr>
<td>Either the rhetorical question or the answer is missing.</td>
<td>Rhhetorical question and the answer are both missing.</td>
<td>Used at least 1 motion effect; some transitions are distracting.</td>
<td>Part of the title and/or some of the final credits are missing.</td>
<td></td>
</tr>
<tr>
<td>There is no clear narrative in the story.</td>
<td>Used no motion effects; used no transitions</td>
<td></td>
<td>Either the title or the final credits are missing.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Both the title and the final credits are missing.</td>
<td></td>
</tr>
</tbody>
</table>

**Authorship**

**Collaboration (if applicable)**

- Author communicated well and participated in a discussion of ideas that led to a jointly created product.
- Author communicated and participated in a discussion of ideas that led to a jointly created product. Communication with the authors was limited, but they contributed to some extent.
- Author either rarely communicated or tried to impose ideas without listening to others in the group.

**Ownership**

**Credits and citations**

- All original and non-original images and sounds are credited and cited.
- Some citations and credits are missing.
- Many citations and credits are missing.

**Voice and Identity**

**Choice of semiotic resources**

- The choice of language, images, sounds, and tone carefully represent the author's voice.
- The choice of language, images, sounds, and tone represent the author's voice.
- The choice of language, images, sounds, and tone vaguely represent the author's voice.

**Overall digital story**

- The digital story provides a complete account of the author's message.
- The digital story provides an adequate account of the author's message.
- The digital story vaguely represents an account of the author's message.

**Digital story rubric (Elola & Oskoz, 2022)**
<table>
<thead>
<tr>
<th>Multimodal Ensemble</th>
<th>Transduction</th>
<th>Although combining different modes, the story is sometimes vague or includes unnecessary detail; it seems to drag sometimes.</th>
<th>Despite combining modes, meaning is only duplicated (not enhanced). The story needs more editing and is noticeably too long or too short.</th>
<th>The story needs extensive editing to make the most of using different modes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transformation</td>
<td>The author maximizes each mode’s potential to tell the story with images (e.g., size, color), sound (e.g., volume), and oral narrative (e.g., pauses, tone).</td>
<td>The author generally uses each mode’s potential to tell the story with images (e.g., size, color), sound (e.g., volume), and oral narrative (e.g., pauses, tone).</td>
<td>The author minimally uses each mode’s potential to tell the story with images (e.g., size, color), sound (e.g., volume), and oral narrative (e.g., pauses, tone).</td>
<td>The author does not use each mode’s potential to tell the story with images (e.g., size, color), sound (e.g., volume), and oral narrative (e.g., pauses, tone).</td>
</tr>
<tr>
<td>Task Completion</td>
<td>Learner has followed the prompt, and the task addresses all multimodal requirements.</td>
<td>Learner has followed the prompt, and the task addresses some of the multimodal requirements.</td>
<td>Learner did not follow the prompt closely, and the task addresses few of the multimodal requirements.</td>
<td>Learner did not follow the prompt, and the task does not address the multimodal requirements.</td>
</tr>
</tbody>
</table>

*Subject to change depending on the objectives and goals of the exercise.*

Digital story rubric (Elola & Oskoz, 2022)
Guidelines

• Audience
  • Who is your audience?
  • What semiotic resources are you employing to attract your audience?

• Genre characteristics
  • How do you effectively integrate different semiotic sources (e.g., visual, textual, aural, gestural) to develop a storytelling genre?

• Authorship
  • To what extent does this project reflect your equal intellectual contribution?

• Voice and identity
  • Why have you chosen these images as representative of your story?
Semiotic resources

• Oral
  • Does clear articulation and pronunciation from the narrator help the audience follow the story?

• Aural (music, sounds)
  • To what extent does the music tie in with the theme or the emotional atmosphere of the story?

• Visual
  • Do the selected images correlate with the story being told, and are they integrated meaningfully throughout the story?

• Textual
  • What is the purpose of including written text (e.g., subtitles, words)?

• Language
  • Is the story told with an appropriate amount of detail; that is, is it not too long or too short?
Multimodal ensemble

• Transduction
  • Are your pauses, sounds, or special effects used judiciously to convey meaning into your story?

• Transformation
  • How do you play with the size and color of images to express your intended meaning?
What’s next?

• Consider when and how our approaches to (multimodal) feedback should pay greater attention towards opportunities for the (multimodal) representation of academic knowledge.

• Obtain empirical evidence on the role of feedback on multimodal writing tasks for language development.

• Shed light on how feedforward helps students exploit semiotic modes to jointly advance their multimodal composing ability.

• Consider the role of artificial intelligence for feedback provision.
THANK YOU

Any suggestions write to us

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