

Audio feedback

adopted and adapted to facilitate formative engagement

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14th January, 2010

Outline

Considering growing adoption in the design and use of audio feedback

- What is it and why is it important?
- Who makes it and who uses it (**many** different stories)?
- How is it made and when?
- **Adoption and adaption: design factors**
- How far have we got? (*Qualitative evidence*)
- Opportunities and challenges to consider

Identifying challenges together

Please complete the Challenge Cards during this session

From where I am sitting...

- Educational developer and leader of creative development
- 'Digital Voices'
 - Educational podcasting - what can it be?
 - Leader in MEL SIG (was PPP SIG)
 - Where pedagogy and technology meet, (hence)
 - Audio Feedback
 - Student Audio Notes
- A Word In Your Ear 2009
- Currently using and supporting feedback methods involving audio, screencasting and Flip cameras

Audio Feedback: what and why?

- What?
 - Audio recordings made usually by tutors or peers to provide feedback for students on their academic work
 - the focus being voice, rather than technology
 - sometimes embedded in other media
- Why?
 - To help each learner to reflect upon and develop their current understanding and academic response
 - (We may also find this is only part of the story...)
- **Consensus:** Personal, timely and meaningful

Student opinions

- Students like audio feedback!
 - personal, detail, careful consideration
- “Very helpful. It felt like the tutor was able to expand more... . Often when you read feedback, things can get misunderstood or meant in a different way. I felt this way was very clear.”
- However, some students prefer written feedback
- Some want audio *and* written feedback
 - Whether/how to do it?

Staff like audio feedback

- Quality, quantity...
- “I was able to give ... more detailed and pertinent feedback ... [It] became almost an online tutorial.”
- “An ideal medium to assist in the development of skills and confidence of students.”

From Bob Rotheram's Keynote for 'A Word In Your Ear 2009' - Audio Feedback

But it's not necessarily a time-saver

User-producers - who are they?

Who makes it..?

- Tutors
- Tutor teams
- Student peers
- The learner
- Friends
- Colleagues

Who uses it..?

- Tutors
- Tutor teams
- Student peers
- The learner
- Other students
- Moderators
- External examiners

All worth considering as an audio feedback designer

Accessible technology and media?

- How is it made?
 - Handheld MP3 recorders
 - Phones
 - Headsets with Audacity
- It's simple to do, but do you believe me?
(the ed dev dilemma)
- How do I edit audio?
 - As you think (pause button)
 - You probably don't
 - except: ASEL (copy and paste) and Derek France's generic stubs

Accessible technology and media?

- Where is it made?
 - Wherever it needs to be made (faculty offices, home offices, 'in front of the fire', in class, after class, on the way home, in the bath...
- Not in recording studios
 - this is the Digital Age of user-generated content!

Adoption and adaption: design factors

- The following design variables are for you to consider and play with
- Not to be scared by!
- Many apply to feedback in any media

Adoption and adaption: design factors

Audio feedback design variables

Number of voices - How many are heard?

Role - Tutor, student, other

Style - Tone and intent e.g. supportive, instructive, critical, motivational, conversational, objective, etc

Purpose and requirements - Drivers

Relationship - Role of feedback to other academic interaction

Combination of feedback methods - Marginalia, assessment grid, other general or targeted audio feedback, f2f, written summaries, etc

Scope - E.g., emphasise key points or extensive to cover the breadth of the subject

Detail - Detailed or indicative

Timeliness - Receipt of feedback affecting its impact

Assignment status - When feedback is given e.g. planning, draft, submitted

Application - Integrated, guided, optional

Urgency - The nature of the intervention

Access - The form of the assignment and its availability to the person giving feedback and the listener

Subject/discipline - Professional alignment, academic rigour, etc

Topic - Appropriateness of audio for the assignment

Teaching culture - Instructive, constructive; social, independent, etc

Feed forward - Potential to affect future learning

Alignment - Module outcomes

Action required - Suitability of the medium to communicate further work

Adoption and adaptation: design factors

Production quality - Affected by environment, skills, equipment, time

Duration - Determined by an expectation for constructively engaging the student

Timing of recording - The time available to make the recording

Location of recording - Home, office, lab, studio, etc

Location(s) of access - PC lab, home, work, commute, gym, lab, etc

Method of distribution - VLE, repository, intranet, email, CD, mixed, etc

Repeatability - Opportunity, expectation or requirement for the feedback to be replayed

Size of audience - Individual, group, module cohort, year, subject area

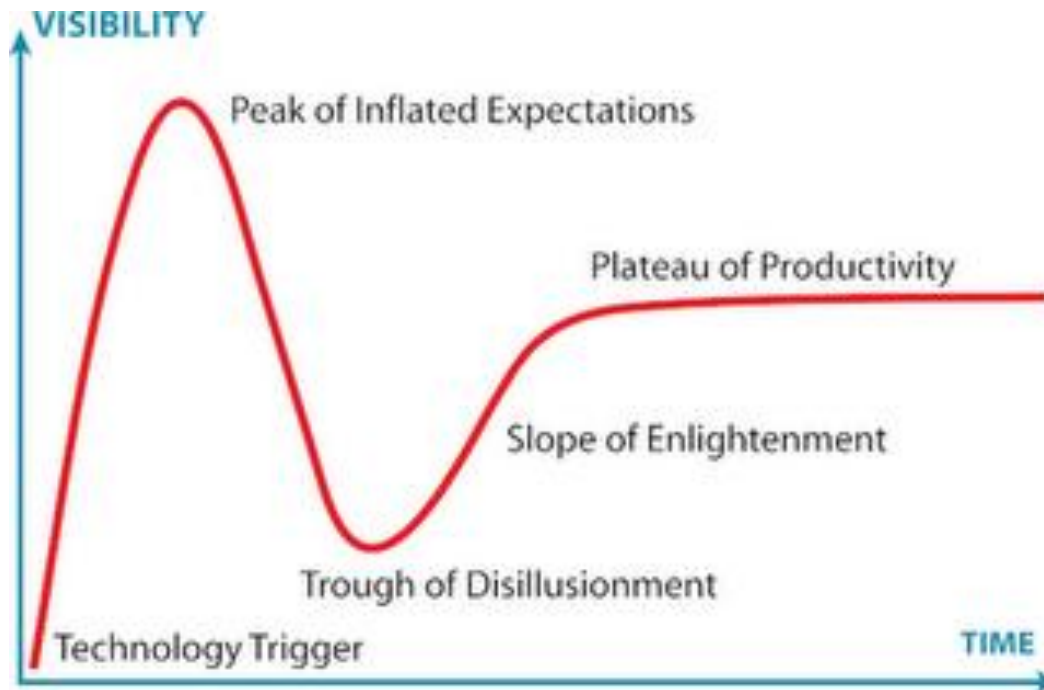
Discussed in forthcoming paper:

Middleton, A. and Nortcliffe, A. (xxxx) 'Audio feedback design: principles and emerging practice', *Int. J. Continuing Engineering Education and Life-Long Learning*, Vol. X, No. Y, pp.000–000.

Design: this or that?

- Detail or highlights?
- General or specific?
- One method or combined methods
- Summative or formative (etc)
- Generic or personal?
- Tutor's voice or student's voice?
- Feeding forward or backward?
- Monologist or dialogic? (where is the conversation?)
- Private or shared?
- Starting point or ending point?
- Cumulative or isolated?
- Is this about technology or pedagogy?!

Pioneering? Gartner 'hype cycle'



From Bob Rotheram's Keynote for 'A Word In Your Ear 2009' - Audio Feedback

Emerging themes



Audio feedback: an emerging area of practice

Themes from the conference

- Does Audio Feedback Work?
- Audio and Written Feedback: differences and preferences
- Learner and Academic Experience
- Alternatives to a Dictaphone Approach
- Students in Charge of Learning

Challenges

Challenges identified in one of the 'A Word In Your Ear' Challenge Circles:

- Will students pay more attention to audio feedback?
- Will they listen again?
- Will they improve on their work as a consequence of audio feedback?
- Is there a proforma available to help/assist new lecturers to provide effective audio feedback?
- Moderation/external examiners?
- Getting staff to give feedback at all - no comeback if they don't
- How can we use audio feedback to move from a monologue to a more effective dialogue?
- Staff are reluctant to engage because of the amount of work (other)
- Incentives that ensure students listen to the audio
- How to monitor quality of audio feedback and train colleagues to do it well - (Buddies?)

Concluding thoughts

- Feedback is all around us – do we recognise it? Do we all take responsibility for gathering it? Support for audio may help.
- Where is feedback: emerging technology should change and extend the learning environment,
 - formal, semi-formal, informal **learning**
 - formal, semi-formal, informal **roles**
(tutor, peer, self, colleagues, friends)
 - learner-determined readiness
- **Adopters must adapt:** audio feedback needs to be *designed* to be **timely and meaningful**
- We need to learn more about *using* audio feedback
- It's emerging fast – let's face up to the challenges as well as the opportunity
- (Technology. Feedback. Action! SHU HEA funded project – lit review and guidance)