

Learning & Teaching @ Newcastle Podcast Episode 14 **Ideas in Academic Practice: Assessment, Inclusivity and Audio Feedback**

Hello and welcome to Episode 14 of the Learning and Teaching @ Newcastle University podcast.

My name's Ben Steel and I'll be your host for this episode. This is the fourth instalment of ideas and academic practice.

And we welcome back Dr. Paul Fleet, who is our host for episode two. In this episode.

Paul is joined by Sandy Alden a team leader and our Disability and Specialist Learning team, which is part of our Student Health Wellbeing Service.

Paul and Sandy are also joined by Dr. Hilary Potter, who was a lecturer in Jim and here at Newcastle University in 2019 2020.

Now she went to the Welsh Exam Board WJEC.

In this episode, Paul, Sandy and Hilary talk about assessment and feedback and importantly, how to give feedback to students. So, over to Paul.

Hello, my name's Paul and welcome to a Further Ideas, an academic practice podcast.

These podcasts are drawn from discussions at Newcastle University's Academic Board of Studies or BOS for Short.

So in a sense, they're our BOS-cast.

Now, the topic for today's discussion is assessment and feedback, and it can be characterized as the holy grail of the NSS.

The National Student Survey, it is an overarching, deeply important part of the student's academic journey.

And yet it is one of the most problem tied areas, for example.

And to quote question 10 of the NSS: Feedback on my work has been timely.

Now, that can leave us with a common misunderstanding, what is "timely" really mean?

I have a solution for this question would be far better phrased "feedback on my work has been given in accordance with my institution's assessment policy,"

thereby holding the staff to the agreement of what constitutes timeliness and making the student aware of the staff's commitment to producing meaningful feedback, which takes time. However, I digress slightly. Feedback, as many will agree, is difficult to give well.

And there are some common principles to which we as a board of studies adhere.

Firstly, the assessor marks the work and not the student.

Secondly, no statement should be given that cannot be justified.

For example, you can't say in feedback that the student has not done enough research.

How do you know that?

Thirdly, feedback should be given to encourage the development of skills, no matter whether the piece is considered a fail or a high first.

There is always space to give constructive comments.

But at times, something can be lost in translation between what was written on the feedback sheet and what is read and understood by the student.

So, to discuss a possible solution, the idea of audio feedback.

I'm joined today by Dr. Hilary Potter and Sandy Alden, both experts and research active staff in this area of feedback and inclusivity.

Hilary, you're a teaching fellow in German. Your research area is also cultural memory.

Can I ask you to say a few words about your role and your interests in this area please?

Yes. Thank you for having me, Paul.

My interest in audio feedback actually stems from a disability perspective and a need for reasonable

adjustments to be made for my own benefit before quickly realizing- sort recognizing the pedagogical benefits for my students as well.

I should just sort of explain that I have a condition called hyper-mobility,

which in a nutshell means that I have very flexible joints that beyond the normal range, which isn't always a problem.

That means I'm susceptible to things like dislocations get more fatigued and so on.

And sort of the workload turnaround time is proving problematic.

We'll say there was something of an incident which triggered an occupational health assessment.

They came back and said we need to make reasonable adjustments to your workload

and also you should be considered disabled under the social model of disability. And so I was thinking about how can these adjustments be made.

And I thought actually I've done a little bit of audio feedback before when I actually had an injury and I couldn't type.

And I thought, well, you know what, I can I can do audio feedback. And then I thought.

So I introduced it as a measure and then realized, actually, my students are really benefiting from this in different ways.

I want to discuss that. I think as we as we as we go through this this podcast.

So I've been doing audio feedback since December of last year and I used all materials.

I use it for homework. I use it for summative assessments as well.

Wow. All right. Thank you for that. Thank you for sharing that with us.

Sandy, a manager of the disability team within our Student Health and Wellbeing Service.

You're also an expert in this field, but from a slightly different angle. Can I ask you a few words about your role and your interest in this area?

You can indeed. Thanks, Paul, for inviting me to the podcast. Obviously, I manage and lead a team of disability practitioners, you know,

and are the kind of fundamental premise of our work is working with, you know, disabled students and actually colleagues.

Now to really look at how we can arrive at kind of solutions, how can we make adjustments.

In a sense, how can we find solutions that reduce or remove barriers to learning very much what

Hilary has just really been talking about there. I have had a long standing interest?

You know, my background is in supporting students with dyslexia, specific learning difficulties.

And primarily, you know, my early career was as a teacher delivering specialist study skills support and carrying out assessments,

assessment actually, and diagnosing the condition, but also really assessing educational need.

And really, yes, a little bit of kind of research in there - really, you know, a longstanding interest in inclusive learning.

You know, in looking at, you know, understanding and talking to students around their needs,

but really understanding that they don't want to be seen as different.

They want the same learning opportunities as their peers who don't present with the same learning needs or challenges.

And in understanding that really arrive at the kind of, I think, well understood concept that,

you know, we need to create supportive learning environments for all students.

That goes beyond looking at individual adjustments.

Extra time, for example, use of assistive technology. How can we make more of those solutions, if you like, commonplace?

You know, so I feel it shouldn't always be about finding an alternative for an individual,

but rather as understanding the different ways in which students approach learning and then designing curricula to reflect this.

I think that makes perfect sense, doesn't it?

I mean, the idea of inclusivity is a really key point to what Hilary, you've just said Sandy, what you're saying as well.

It's not something that's separate. It's not something that's just outside. It's inclusive.

And then it doesn't prioritize or advantage or disadvantage. It's just something that comes about a good practice.

Hilary, when you're talking about this, you've moved towards an audio feedback.

Do you see it as a replacement or do you see it as an addition? What are we're talking about here?

How does it suit what you do?

I don't see it as a sort of replacement. In fact, I think it probably would help if I explained how I how I structured my feedback

and what i do.

So when work is submitted. So usually submitted by the VLA because it's either a formative or summative piece of work.

So I do still put some comments on the essay or translation, whatever it is that we're dealing with.

They do get a little bit of written feedback, but then when you come to the feedback summary at the end,

I structure it actually in the same way I have previously done as written feedback.

I sort of take the model if you give three sort of best features, if you like, three strengths of that particular piece of work,

because it's always important to know what you're doing well, what areas you've really sort of honed, and then three areas for improvement.

Now, it might be that they have more areas for improvement, but if you if you put too much in there, it becomes overwhelming.

And then there's a question of whether it's whether it's effective or not. So that that is that the summary is, is what I record.

And I sort of set it up. So I explained to my students, you know, that there's a little little notes.

They click the audio recording button above. And then I say

so this is your feedback for whatever piece of work your feedback is in the following form of three best features in three areas for improvement.

And then I go through and I list the three areas and then I say how are you going to improve and positively reinforce- and then at the end

I can summarize and say, you know, you've done you've done really well. And so on and so forth.

Sort of encouraging them, and obviously saying that they can talk to me, you know, if you've got further, further questions.

So that's how I how I do it. So they're getting they're getting a mixture of written and audio, but the summary is in audio.

And how many minutes is the actual length of this?

I'm thinking some people listening will be saying, I haven't got time for this.

I cant sit and do all this work on top of what I could I could quickly type out. how many minutes to give the students?

Well, with Turnitin, you are limited to three minutes. So you need to be.

You need to be focussed and clear. So I usually jot myself some notes of what I want to say.

So I'm focussed and directed. The good thing is you can delete and be re-record it however many times you want.

So when I was first doing it, I found it that I would trip over your own tongue and you think, "oh, no, I can't say it like that".

And so I deleted and rerecord it. At once. I got into the swing of things.

I don't find I do that. If it's a separate piece of homework,

then I often record it as a as an MP3 through whichever software I have on my computer and then email it so there

you've just got to be kind of conscious of how much time time you're doing - spending rather on on the recording.

And I actually did a case study based on this because I decided to introduce this as a as a measure.

But I also thought, well, I want to demonstrate this is going to benefit not just for me, but for my students.

I ran a case study. And that was one of the questions that I that I asked is what what's the.

Is there an ideal length for you? And most people agree that, two to three minutes.

It's it's fine. It's enough for them but not too much.

Sandy you are nodding all the way through that.

Do you want to come in on that idea of just how long and trying to make it meaningful on the structure apart from a student perspective?

Yes, certainly from that from students, you know, we work with in the service,

you know what Hilary setting out there is absolutley perfect - it's bite size.

But I like the way they know that Hilary is talking around structuring kind of three kind of best features and then

targeting and giving very specific guidance around how to kind of improve and feed forward into the next assessment.

And that's very often, I think, you know, most staff will say that's part of the query that all students might come back with from the written feedback.

Well, what else do I need to improve on how I want to improve? What do I need to do?

It's certainly a question we get in our study skills area and the service students will bring feedback on what that guidance in terms of that time structure.

When we got students with fatigue, with work and memory and processing issues, anything that's short so,

to engaged with our show audio is is brilliant and it's a short piece to be able

to go back and repeat and listen again and again and to take that advice.

So, yeah, I think it's it's that's a really good approach on time.

But the structure you're talking about, Hilary, I think is excellent in supporting students.

I think it does make sense. I think in the third fund to perhaps to audio feedback is something I've been interested in.

That's the actual tone that's given. And you can do that in a very friendly way.

I mean, the UCLA professor of psychology, Albert Mehrabian created this seven / thirty eight / fifty five rule, OK?

It's slightly debatable, but here we go - 7 percent of

It was actually based on the words. 38 percent upon the tone and 55 percent from the body language.

Now, if you're talking about the idea of nonverbal communications,

then we do have a problem here that the message that you want to convey to the student to help them is only contained within 7 percent of it.

And, you know, if anyone is a agonized over the meaning of a text they've just sent, the emoji can be a lifesaver because it helps with the tone.

And often when you talk to a student afterwards about their feedback, you say, "well, no, I mean, it like this..."

And it's the way you say you've not changed any of the words. Do you both think that's an advantage in the audio feedback? Sandy?

Yeah, I think yeah. As I said, you know, I think in any kind of what we call media rich feedback modes,

it's got an advantage over just a plain written text, obviously thinking around different kind of user needs.

But yeah, you can convey so much more in different formats than you can in just a plain written text.

And obviously you've got to think about the individual learner and their needs.

Obviously, some students with a visual impairment or hearing loss, et cetera, may struggle to engage with, you know, that wider kind of rich kind of feedback.

But I think it brings in it just mentioned it kind of briefly here, some research that I read from from Claire Killingback,

really looking at how this kind of media rich feedback moods can really create a sense of belonging - can really improve here.

You know, the lecturer/student relationships, you know, you're not just that cold person who's, you know, and giving you that feedback,

especially in this environment where, you know, this year has been really,

really challenging in terms of students feeling like they don't belong anywhere.

So I think it does it. You're right.

I think you can convey so much more information through a range of different types of feedback, audio being a really powerful one.

Again, through the intonation and tone, it's really rewarding people.

Yeah, that's interesting. The sense of belonging is. Yeah. You know, that trust that you have. Hilary?

Yeah, I totally agree. And it was one of those questions that I asked that I asked my students and they came back.

I've got a few I've written a few quotes out of things that they said.

They said, you know, tone was really important because it helps certain students identify the most important aspects of the feedback.

Even though I say these are your best features. Is the areas for improvement. They can pinpoint what they feel.

And that just in the tone of my voice, what I feel, if there's three areas be better or which one's really the most important.

Then they also talk about you can hear enthusiasm in my tone, which makes them want to engage with that,

which, you know, you can't get that necessarily and rich in it.

And another student told me how sometimes they could misinterpret the written word and think it was meant more negatively than it actually was.

And others said it sort of helped them to sort of engage better with constructive criticism.

They didn't feel as, sort of, threatened by it.

One thing I learned actually

through just a conversation with a student listed, you know, that it will comment boxes you have on Turnitin what you can click on,

you can write a short bit. They are met with, the kind of cause real anxiety in some states because I perceive that they are going to contain

something negative. Rightly or wrongly, but my students said by

listening to what I was saying, that that anxiety just went away.

It wasn't there. So I think there's all those sort of benefits to it, of doing audio.

I might say perhaps particularly this this year where we're remote's.

You know. Contact is needed and being approached makes you approachable and friendly and that students really appreciate that.

And I think it's much more. It gives an opportunity to make it much more personalized.

Yes, it does. You're right. And I think that comment I think students are thinking that if you click on the box.

It's going to be negative feedback, particularly thinking around Newcastle we've got an anonymous marking policy.

So that does present challenges for students with dyslexia who will make spelling, grammatical structure errors.

And the marker doesn't know that. But if you can give really kind of positive feedback isn't criticizing necessarily disability,

but just pointers and useful ways to improve and signposting but with that positive personal spin, if you like, in the feedback.

Yeah, I mean, I know I had a case of it before I introduced to the audio feedback.

I've done feedback on a formative assessment and I had a student with dyslexia and, you know, and asked for him for a feedback meeting.

We went through it and I thought as I was as I was talking to him and he was asking questions,

I suddenly thought, I don't think you've actually engaged with the feedback I've given at all.

And I sort of tested this out. And sure enough the student hadn't. And so I was thinking, well, it's got to be a way, a way around this.

And then, you know, we then had audio feedback and I've noticed that students grades go up because simply because it is engaging with the feedback,

in a way that the student wasn't wasn't before. So it helps that particular student by being up to listen.

I mean, that makes sense to me. And what I'm hearing, you know, words like belonging, I'm hearing words that, you know,

there's an increase in with their engagement with their feedback- very, very dynamic sense of it here.

That takes us on to this principle of inclusivity because we're keen in this podcast.

I'm going to say for all of us, not to say this isn't just something for a particular group of students.

This is something that has benefit to all.

Sandy, Can I ask you to talk a bit more about these principles of inclusivity?

You know, it's not just an identifier of a disability, but it's something that there's a benefit to all.

I think that's a real key point here. And I know Hilary that it's this project that you've run,

that you're giving us great evidence from came from that position, but has that wider, wider reach so Sandy Please tell us about inclusivity.

Yeah, I mean, absolutely.

You no, I think we can assume, you know, our student population is diverse.

Therefore, you know, they'll arrive with different learning experiences, different ways of learning.

And as I mentioned earlier, understanding those kind of learning styles and preferences and educational history is really you know,

that's really important considerations when we're thinking about inclusive approaches to teaching and learning.

And one approach that's really commonly cited in much of kind of recent literature and the real drive kind of,

you know, I think worldwide, to be honest around inclusive learning is something called Universal Design for Learning.

So you do get and the UDL principles really stem from architectural practice back in the 1960s in the work of Ron Mace.

And this is really to ensure that the usability of design, you know,

meets the needs of the majority so that the need for an individual adaptation is removed.

And really the common kind of example, just to put it into context is creating, you know,

a ramp into a building rather than expecting all users to use a set of steps,

which clearly for some students or individual's mobility, that isn't going to happen.

So that's kind of the core principles where it all stems from.

The principles really offer a kind of rich source of inspiration for thinking through inclusive practice in learning and teaching.

So if we can kind of separate it into three part. So you would have the first one.

Flexible ways of learning.

So thinking around how can we create flexible ways of learning and then looking at, you know, flexible study resources and facilities.

So that's again,

allowing users to select means and ways to approach learning that's meaningful for them and can create those kind of positive outcomes.

And then also finally, where we're at here,

really thinking around feedback and how it plays into assessments or after assessment, flexible assessment.

And we already see, you know, variety of assessment methods in higher education.

And here definitely at Newcastle, you know, practical assessments. We've got videos, we've got blogs also we're on a podcast today.

So I think it's natural that we should really think about flexible approaches to how we not only assess, but how we also deliver feedback.

It really, really fits together. But that's kind of your core principles around inclusive learning to really kind of, if you like,

start to consider how do I how do I design my curriculum, how do I deliver my teaching, how am I going to design assessments?

I think those principles are really coming through.

And there's you know - we'll put some references in in the podcast text that people can have a look at.

But it's really the principles are really straightforward. But just to say, you know,

the evidence says from people who are starting to employ these techniques and there's some really good practice happening here.

It's at Newcastle as well as across the U.K.

It does enrich the experiences of students and does enhance, you know, how they engage and how they potentially can reach their full potential.

Exactly. I mean, universal design for learning. But that makes the idea of the ramp, isn't it?

Because it's not something that stands out. There were steps you still gain entry to the building, but it's inclusive.

The principle here for the assessment is it's not showing anything different to any group of students, but it's got deep advantages.

Hilary do you want to say something about that? Does it make sense with where you get.

Definitely that that does make sense. I mean, I sort of was thinking about this the other day.

I'm thinking when I first explain to my students why I was changing feedback forms mid year,

I was almost sort of apologetic in the way I was doing it.

Now, I don't need to apologize for the way I am, the way my body works.

And, you know, I wanted to signal a message that actually, you know,

is it is inclusivity message that we don't have to make an individual judgment for one person.

That's that we can be sort of benefiting all by doing this.

And I think that's a really important message to convey to students.

It's a powerful lesson that everyone has value irrespective of what their differences differences are.

And I found it has also help to build student relationships between myself and my students,

who I have, students who have a similar condition or students have other conditions.

And they feel more comfortable talking to me because they know I have an understanding.

And I think that's that's incredibly important. And that sort of then feeds into into that into teaching and learning into the assessment.

The more effectively you can communicate, I think the more effectively you can educate.

Education is a sort of not just one way. It's not just them learning from me.

It's also me learning that from them. I'm saying in all kinds of directions.

And as you said, that, both Sandy and I were smiling and noting all the way through there about that value.

We've spent some time talking about the student perspective there.

And Hilary, you started off by saying what led you to this path in the first place?

But I'm wondering now reflecting on that. now the assessor's perspective, what makes the audio feedback useful to you?

What really speaks to make it useful to you? And not just that, you know, you've worked out the structure.

You know how you're going to say. You've got the technology.

But thinking about Sandy's point earlier, the planning of assessment feedback, because you said Sandy, you start thinking over it, then you deliver.

And then you reflect upon it. So Hilary can I ask you how do you think about that and give us some thoughts from the assessor's perspective?

Certainly, yes. I mean, I think it's because it's it's making feedback a real dialogue between myself and my students.

The way feedback should be that that isn't always I haven't always found it has been just pure written form.

And again, it's working on those sort of mental and physical health benefits.

I mean, for me, you know, it's me learning to use my body differently and it means I'm not in pain.

You know, lots of typing will cause pain and or irritation and get me overly fatigue,

which puts me at risk of having sort of minor accidents, that sort of thing. But I mean, hyper mobility can also affect your voice.

But so in a sense. The audio feedback isn't ideal, but it's a way of using your body in a more balanced way,

which has health benefits, which reduces sort of my stress levels, if you like.

And I'm thinking of the episode. I think just to episode two of this podcast with Michael Atkinson,

he was talking about the positive and negative stress and that was sort of fight and flight response.

So I find that's very much reduced for me, which is beneficial, you know, in dealing with my workload and dealing with it with my students.

And I know it then, you know, helps my students because they're feeling less threatened by my feedback.

That's anxious about feedback. So building that that's that relationship as well.

And it does save time. I mean, how long an assessment takes is a bit like

how long is a piece of string. I find, you know, some some assessment you can whip through, others others you can't.

But I do I do find I take less time to to to formulate the feedback and maybe not to whip through it.

But to complete the feedback, you know, in individual pieces of piece of work,

I'm getting that summary feedback done more quickly which then again helps me.

I'm I'm done with that task. I can move on to the next thing.

Hang on. Let's just pause that right there, because you are saying that you're very clear a point to talk about quality feedback, which we always give.

Yes, but you're getting it done faster. Yes.

On on balance. I mean, I haven't set a clock to time as I think I would find that a bit stressful.

I would be replacing this stress. But yeah, I do find I'm getting through.

You know, what might take me, say, two days is taking me one.

And so that does vary because, you know, assessment type, assessment length.

Also, the moderators and the external examiners like it as well.

It's something of a different way for them to engage as moderators.

And, you know, my external sort of praise praised it recently at the exam board and found it a really good way to give feedback.

So I think it benefits everyone.

Everyone on the you know, everyone involved in them in the assessments, not just myself and my students, but staff around it as well.

I mean, your assessment is collective, isn't it? and there is many a

student that doesn't realize just the layers of critique an assessment goes through from the first marker to second

marker through to an external through to a board of studies or through to the board of examiners.

It goes through all of those layers and actually have externals say "I like this" to the benefit in getting that feedback into it's important.

I mean, one example I've actually found useful in terms of audio feedback, given the fact I'm a musicologist and I teach authentic music theory.

So I might set students a particular task to realize chorale in a meaningful way with lyrics and they'll come up with a harmony to your harmonies,

too clunky. And so I spent quite a few paragraphs explaining why they've overloaded too many primary triads into this run.

And as people are now switching off this podcast out of boredom, it's realized that it's not really working terribly well,

whereas I can just shoot across the piano and actually play what I mean straightaway to say, you know, how you did this:

"diddly diddly diddly", well you've got too many of these.

If I substituted them for this "diddly diddly diddly". you get a better flow that reflects into the lyrics.

I think there's those elements as well. that are useful. Does not make sense to you, Sandy?

It certainly does. And that's something certainly working, you know, with students with specific learning difficulties we're always saying we need to,

you know, give them something to hang the feedback on. You need to give them those kind of examples and come out scaffolded learning.

So it makes sense. You've given a description of kind of scaffolded feedback that's meaningful rather than when you write

a long text description that then they've got to kind of go away and work out with what does it you mean.

Whereas you're right, if you hear it, they've understood it potentially straight away.

And I know you do think the time you've mentioned that time both for the person delivering the feedback,

but also the student listening and receiving that feedback. You right.

Those two examples you into the of brought out.

I think really supports students really thinking around you to where students, you know, what their time demands are.

You know, we're not just talking about you, right. Individuals with a disability here.

You know, we've got individuals who are commuter students, have care responsibilities.

So that's just an example of that kind of broad area that we're supporting,

thinking around different student needs and how can we best enhance their feedback and access to it and make it meaningful,

but also mindful of those time issues potentially, how can we make feedback efficient for them?

Absolutely. Now, I'd like to spin this a little little bit now, and we've given a very positive look at this.

Other any limitations? Are there any problems we need to be aware of and giving audible feedback?

And Hilary, I want to turn to you first on this one, if I can, because it's not like this is why we shouldn't do it.

But it's more a case of this is what we need to be thinking about as we're doing.

What what are pitfalls? What are the limitations?

There are some limitations. I mean, the quality of the software that you're using is going to make a difference.

A Turnitin has it embedded. And also computer.

I was previously working on quite an old laptop and that would be quite laggy recording something homework.

The quality was affected, but I've since upgraded my technology.

And so that's all good. But then obviously it doesn't work for students with auditory impairments because they can't access it.

And you know, in theory you could perhaps record a video and you've got the captions that could come up.

But for the for the assessments, they are marked anonymously.

And I'm currently as far as I'm aware, Turnitin doesn't have that facility to to do.

They've maybe something in a future direction technology that could develop in that in that way.

And make the technology increasingly inclusive.

You do get a few students who don't like it. They prefer the written form.

One students who commented about, you know, this didn't listen to it a couple of times now from my point of view.

I say, well, that's not a bad thing because you're engaging with the feedback and it's sort of embedding the feedback.

So there is need to really set it up well and explain and to teach them how to use the technology.

As well, because we can't just assume that the students know how to use it.

I found that increasingly this year with being online all the time. That's the I've I'm able to use certain certain software or whatever.

My students never come across it. So we need to spend time explaining it and having having a go- my students.

Also came up with some other suggestions as well. How it could be improved so that quite like time codes on the recording.

So if they want to just focus on one bit of feedback, they can just track to it.

That would be particularly useful with my colleague, for example, goes through essays in the target language and makes corrections.

Yeah, that would be helpful for that sort of thing. And students would also like audio to be embedded within the essay.

It's going back to your point. You were saying about, you know, I can just tighten the harmony rather than getting reams of text.

You know, you could put it loadings at certain points in an assignment.

That would be quite a good a good thing to do as well.

So it has its limitations.

But I think overall, you know, I find some certainly from my point of view, I find it to be more beneficial than the not.

I've got a nice quote from a student, but you can sum that up at the end.

It's nice. It's a nice summary quote. Should we should we should we save the nice cool for the end?

Well, yeah, yeah. That sounds good. Sandy, what about your ideas about the limitations potential?

I think Hilary's actually identified really the kind of core there that that we'd all think about.

Obviously, as well as the kind of audio quality thinking around the environment to your recording that feedback,

making sure that, you know, you're minimizing any noise, distraction, interfere with the audio quality.

And I think also thinking about the language that you use obviously is going to be relevant to the subject.

But keeping it as clear and, you know, jargon free, you like an unambiguous as possible so again that, you know,

it will address the needs of students with autism, for example, are international students whose first language isn't English.

And again, those usability challenges never assuming that, you know, an individual will understand how to access the technologies and finding out,

you know, if they do have access to technologies that will run audio efficiently.

So Hilary really kind of summed it up pretty really neatly.

I think that's right I think it's the assumption and it's also the presumption that an awful lot of students, regardless of background,

regardless of their upbringing as generations Z and or whatever, that they're really comfortable with technologies.

Some of them actually choose not to be.

I can always remember the time this is ages ago and when Twitter was still a thing that we talked about the idea of tweeting -

And I had two students come and say "not for me, no, don't agree with it.

Don't like it." And it was a real good wakeup lesson that we got to be careful that as we move in these

technological ideas that we bring the people with us and we're not racing ahead of people as well.

I think I'd like to round this up now. I think we've got to a good point.

I'm going to say Sandy give us some quick tips here and then I'm going to ask Hilary to do that.

And then Hilary, I'm going to ask you for that quote. But give us some quick tips, some quick takeaways.

Where someone suddenly interested in this. Could think, OK, if I did X and Y, that would be really useful. So Sandy would you like to go first?

I think my overall message is really think inclusive.

Talk to your students, find out, you know, how they would engage with feedback.

What are the problems with any current feedback that the, you know, you're delivering?

What would enhance their experience? But yeah,

I think anything you can do using those kind of media rich feedback modes to kind of increase and enhance comprehension and engagement of feedback,

that would really be the takeaway message. Think inclusive. Thank you so much Sandy. Hilary?

Yeah, I think if you are sort of not technically confident, I think.

Think of audio feedback as just leaving a voicemail that it doesn't seem such a big a big thing.

You can't - When you're in Turnitin, you can't go wrong because the system tells you, you know,

you can't log out without it saying, "do you want to save this message" so you get the instructions.

I think if you're a technical, technologically astute assessor, then I'm probably largely preaching to the converted.

Give it a go, see how you benefit from it. Set expectations for your students and teach them how to engage with it.

Overall, be clear and focussed. Don't worry about making mistakes.

If you trip over your tongue or you say something wrong, you've got the opportunity to rerecord.

Like I say, I've stopped. I've stopped doing that largely because it shows your students that you're human and it just helps to build a build.

Build the relationship makes perfect sense.

Sorry, my brain couldn't help it. You know, when you talked about leaving a voicemail, it's not.

"Please leave your feedback after the tone, but please leave your feedback, including the tone."

I thought that's kind of could be a summary. Sorry. I apologize to everybody listening. Hilary give us this quote.

Yeah. So to round us off one student commented.

"There's a great amount of expression and audio feedback.

Further, it feels like the lecture is actually taking the time out of their day to give individual feedback,

whereas written feedback often feels generic and rushed.

Audio feedback is also great to go back to and listen properly to better use next time in the next essay.

I love audio feedback because it makes me feel like my lecture has actually engaged with my writing to the

point of bringing dialogue to it as opposed to washing my work with the same brush as everyone else's."

That's amazing That's wonderful. Thank you for sharing that.

Thank you for that wonderful information. Hilary, thank you so much again.

Thank you both. Thank you for having me. Brilliant.

Thank you to Paul, Hilary and Sandy for that wonderful conversation.

I hope you all enjoyed it. Thank you for listening. Remember to like, subscribe and tell your friends about this podcast.

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We'll see you next time. Bye bye.