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# Exploring Multilingual Writers' Preference Between Audio and Written Feedback, and the Impact of Feedback Format on Their Revision Process in a U.S. Composition Class

Sukano Roy

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EXPLORING MULTILINGUAL WRITERS' PREFERENCE BETWEEN  
AUDIO AND WRITTEN FEEDBACK, AND THE IMPACT OF FEEDBACK  
FORMAT ON THEIR REVISION PROCESS IN A U.S. COMPOSITION CLASS

A Dissertation

Submitted to the School of Graduate Studies and Research

in Partial Fulfillment of the

Requirements for the Degree

Doctor of Philosophy

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May 2019

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Title: Exploring Multilingual Writers' Preference Between Audio and Written Feedback, and the Impact of Feedback Format on Their Revision Process in a U.S. Composition Class

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This study fills the existing gap in the research, which indicates that few researchers have examined multilingual writers' preference between audio and written feedback, and the impact of feedback format on their revision process. However, this dissertation has five interrelated purposes: 1. To understand the expectations of multilingual writers from instructors' feedback, 2. to understand multilingual writers' perceptions regarding the advantages and disadvantages of audio and written feedback, 3. to learn about their perceptions of the effectiveness of audio and written feedback on their revision process, 4. to examine the distinguishable impacts of audio and written feedback on multilingual writers' revision process, and 5. to explore multilingual writers' preferred form of feedback between audio and written feedback. To fulfill these purposes, eight multilingual writers were interviewed, and their first drafts and revised drafts of the final research paper on which they received audio and written feedback were compared using the "Compare" option in Microsoft Word. In addition to these, an early semester participatory survey and a reflection survey were conducted among the multilingual writers of a composition course.

Results indicated that multilingual writers expected directive explicit feedback from their instructors. They pointed out that audio feedback was better for global commentary, and written feedback was better for local commentary. Their perceptions regarding the effectivities of audio and written feedback on their revision process varied depending on their own self-efficacy. There

was no significant impact of the feedback format on their revision process. A positive correlation was discovered between their preferred form of feedback and their self-perceived English listening proficiency. Those who were confident about their English listening proficiency preferred audio feedback over written feedback.

The results of this dissertation have immediate implications for L2 writing instructors. This study suggests that L2 writing instructors should adopt the system of providing a combined form of feedback of both audio and written in order to enhance multilingual writers' overall writing skills. It also suggests that L2 writing instructors should consider giving some relevant grammar lessons for their students. Finally, the author recommends to further investigate the potential of audio feedback in creating student-teacher connections, particularly in online composition courses.

## DEDICATION

To

Revered Swami Akshranandaji Maharaj, who often used to say,

**“Hey! Why don’t you do a Ph.D.?”**

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2016, and I felt more personally connected with your feedback. Again, in Spring 2017, in your class-Research Design- I picked up this topic of audio feedback and wrote a 15-page proposal. Eventually, I decided to stick to this topic for my dissertation, and you helped me to select my committee. It is your kind suggestions by means of which I have been able to form this nice committee. You also helped me when I was struggling with managing my dissertation time and teaching time as a Teaching Associate. Every time, I went to you with any question or concern about my study, I received practical and effective suggestions from you. Particularly, you helped me to reorganize the methodology chapter. Your contribution to the completion of this dissertation is immense and profound. It is needless to mention that this dissertation project would not have been completed without your kind help, support, and cooperation for which I cannot thank you enough!

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## CHAPTER ONE

### INTRODUCTION

#### **Problem Statement**

Writing is one of the most demanding skills for all language learners, and it requires rigorous practice to be a competent writer (Roy, 2016). For multilingual learners, writing in a second language (L2) is indisputably a challenging task (Vo, 2017). The reason is that L2 writing is considered to be a socio-cognitive activity which includes an extensive array of competencies and skills in brainstorming, outlining, composing, editing based on rhetorical situations as well as rhetorical appeals (Ferris, 2003; Kepner, 1991; Matsuda, Cox, Jordan, & Ortmeier-Hooper, 2011; Vo, 2017; Zhang & Hyland, 2018).

In this connection, the importance of instructor feedback arises. According to K. Hyland & F. Hyland (2006), “the importance of feedback emerged with the development of learner-centered approaches to writing instruction in North American L1 composition classes during the 1970s” (p. 1). The “process approach” has emphasized teachers’ support on students’ multiple drafts for revising during the process of writing, rather than at the last (K. Hyland & F. Hyland, 2006, p. 1). So, instructor feedback is one of the most important factors in the writing process irrespective of the writers’ background, and it is more crucial for multilingual writers because of multilingual writers’ different linguistic knowledge (Ferris, 2003, 2004, 2010, 2014; Ferris & Roberts, 2001; Ferris, Jensen & Wald, 2015; K. Hyland & F. Hyland, 2006). In this regard, K. Hyland (2003) has illustrated the significant differences between L1 and L2 writers that “perhaps the most immediately obvious factor that distinguishes many second language writers is the difficulty they have inadequately expressing themselves in English. These writers typically have a different linguistic knowledge base than native English speakers” (p. 34). According to

Agbayahoun (2016), multilingual students cannot become competent writers without effective feedback from their teachers on their writing assignments. Therefore, feedback plays a crucial role in developing multilingual writers' writing skills (Denton, 2014; Ferris, 2003, 2004, 2010, 2014; Ferris & Roberts, 2001; Ferris, Jensen, & Wald, 2015; K. Hyland & F. Hyland, 2006; Magno & Amarles, 2011; Weaver, 2006). K. Hyland & F. Hyland (2006) has stated:

Feedback is a key component of teaching second language writing, with process, social constructivist, and academic literacy approaches all employing it as a central part of their instructional repertoires. This means that response does not represent a single theory or method but a collection of ways by which teachers can assist students toward a better understanding of their texts, their readers, their writing processes, and their learning and so develop their awareness of writing and language use more generally. (p. 15)

Though there is no contradiction regarding the importance of feedback in L2 writing, there has been a debate among the researchers regarding some practical aspects of feedback in L2 writing. For example, some researchers (e.g. Lalande, 1982; Hedgcock & Lefkowitz, 1996; Truscott, 1996) criticized the sole focus of error correction in feedback in L2 writing while some other researchers (e.g. Alvira, 2016; Ferris, 2004; Ferris, Liu, Sinha & Senna, 2013; Hattie & Timperley, 2007; K. Hyland, 2003; Lee, 2014) emphasized the socio-cognitive perspective of feedback in L2 writing. According to K. Hyland & F. Hyland (2006) the goal of instructor feedback is to develop students' writing skills and make them independent writers by engaging them in the process of writing. Therefore, teachers should give feedback on students' writings in such a way that students find the feedback useful and helpful for improving their writing skills and for becoming competent writers (Anson, 1999; Amara, 2014; Ferris, 2014; Hajimohammadi & Mukundan, 2011; Han, 2001). Most significantly, Magno and Amarles (2011) has argued that

“no matter what the purposes of instructor feedback are, it is worthwhile for students to understand the feedback they are given and be capable of applying it into their revision as well as subsequent papers” (p. 21). However, L2 students have expressed their dissatisfaction with the quantity and quality of the feedback they received from their instructors for many reasons, for example, it was either too little, or too late, or too vague or incomprehensible (Amara, 2014; Dunne & Rodway-Dyer, 2009; Ferris, 2007; Kang & Han, 2015; Rotheram, 2009). Referring to the limitations of written corrective feedback for individual L2 writers, Ferris (2013) has stated that “teachers should take more finely tuned approach to corrective feedback” (p. 307).

The development and mass proliferation of audio recording technologies in the twentieth century led to experiments in audio feedback practices which has shown to be beneficial to both students and teachers (Anson, 1999; Bilbro, Iluzada & Clark, 2013; Cann, 2014; Cavanaugh & Song, 2014, 2015; Davis & McGrail, 2009; Elola & Oskoz, 2016; Morris & Chikwa, 2016). However, while the majority of prevailing research on audio feedback has been conducted on L1 writers, little to no work has been done with the multilingual writers of composition courses in the United States. This indicates “monolingual bias” in the field of second language acquisition (Ortega, 2014; Cook, 2016). Currently, little is known about multilingual students’ preference between audio and written feedback, and the impact of the feedback format on their revision process in a U.S. composition class. Also, little is known about their expectations from the instructor feedback in a U.S. composition class. The number of multilingual students is increasing in the USA every year. Therefore, I have developed this case study to address this under-researched area of multilingual writers’ preference between audio and written feedback, and their expectations from the instructor feedback. I will also measure the impact of the feedback format on their revision process in a U.S. composition class. However, the research gap

is not the only driving force behind this study. I do acknowledge the contributions of the researchers who have conducted research on audio feedback and have suggested further research in this field. Apart from these, I am a multilingual writer and the first time I received audio feedback was in the Spring of 2016 as a student in a doctoral course. At present, I am teaching English 101 & 202 (Composition I & II) as a Teaching Associate in English Department. My personal and professional experiences also led me to explore multilingual writers' preference between audio and written feedback in a U.S. composition class, and the impact of feedback format on their revision process. Before I discuss how audio feedback gradually became popular as a tool for giving feedback, it is important to highlight revision process of multilingual writers in the context of second language composition.

### **Multilingual Writers and Revisions**

Multilingual writers have different revision style than L1 writers (Ferris, 2010). Sometimes multilingual writers misinterpret instructors' feedback on their writing (Paulus, 1998). In this context, the relationship between L2 writers and their instructors plays an important role (Lee & Schallet, 2008). If multilingual writers realize that their instructors care about them, they develop a good relationship with their instructors and this good relationship positively affect their revision process. Since multilingual writers come from diverse educational and cultural background, their revision process is affected by their former educational system (Ferris, 2011). Some of the multilingual writers revise their papers as soon as they receive feedback from their instructors while others procrastinate to the last minute to revise their papers (Conrad & Goldstein, 1999; Ferris, 1997). According to Lee (2010) international students struggle to cope with the education culture in the USA. As it is stated that L2 writers' relationship with their instructors affect their revision process. In this connection, audio feedback

has the potential to establish more personal relationship with the instructor (Cavanaugh & Song, 2015). However, it will be interesting to present the chronological development of audio feedback features with the passage of time.

### **Chronological Development of Technology**

Research on audio feedback started in early 1970s in the United States. During the 1970s, audio feedback was not a popular method of giving feedback and only a few teachers chose the audio feedback. There were severe technical problems associated with clumpy recording devices (Klammer, 1973; McGrew, 1969; R. Hunt, 1975). During 1980s, several studies (A. Hunt, 1989; Clark, 1981; Cryer & Kaikumba, 1987; Sommers, 1989; Yarbrow & Angevine, 1982) respectively announced their reflections on the audio feedback by using cassette tapes. Around 1990s, some researchers (Huang, 2000; LaFontana, 1996; Johanson, 1999) conducted empirical studies on audiotaped feedback on students' writings. The early research prior to 2000s on cassette tapes exposed that instructor-provided audio feedback saved instructors' time to provide feedback on students' writings. However, technological glitches hindered the extensive use of audio feedback (A. Hunt, 1989; Clark, 1981; Cryer & Kaikumba, 1987; Johanson, 1999; Klammer, 1973; McGrew, 1969; R. Hunt, 1975; J. Sommers, 1989; Yarbrow & Angevine, 1982).

Considerable technological advancement that took place over the last 25 years have brought about revolutionary changes in the realm of giving feedback on students' writings. Throughout the 2000s as Anson (1999) implicitly predicted there has been big changes which have been brought by Internet. Consequently, technological glitches with audio feedback have diminished and researchers in academia have sustained to investigate the use of audio feedback. During the period between 2000-2010, several researchers (e.g., Huang, 2000; Ice, Curtis, Phillips, and Wells 2007; Davis and McGrail, 2009; Johnson & Keil, 2002; King, McGugan, and

Bunyan, 2008; Oomen-Early, Bold, Wiginton, Gallien, and Anderson, 2008; Rotheram, 2009; Still, 2006) have conducted research on audio feedback. These studies produced mixed results regarding the impact of audio feedback. Some researchers (e.g. Ice, Curtis, Phillips, and Wells 2007; Davis and McGrail, 2009; Johnson & Keil, 2002) found that teachers could offer more feedback in less time while giving audio feedback and students preferred audio feedback over written feedback. In contrast, some researchers (e.g. e.g. Fell, 2009; Rodway-Dyer, Dunne, and Newcombe, 2009) found that audio feedback was time-consuming for the instructors, and students preferred written feedback over audio feedback. Merry & Orsmond (2008) and Davis and McGrail (2009) found that audio feedback helped students to make better revision. However, Ice, Curtis, Philips, & Wells, 2007 and Still, 2006 established that a combining audio feedback with written feedback was more effective to make better revision. We can see that audio feedback was spreading gradually and was gaining popularity as the means of providing feedback on students' writings. Therefore, it can be said that during this decade (2000-2009) audio feedback was still in the stage of its flourishing which went to its peak in the next decade.

During 2010s, several researchers (e.g. Bless, 2017; Bilbro, Iluzada, and Clark, 2013; Cavanaugh and Song, 2015; Helmburger, 2018; Hennessy and Forrester, 2014; Ice, Swan, Diaz, Kupczynski, and Swan-Dagen, 2010; Moore and Wallace, 2012; Morris and Chikwa, 2016; Pearson, 2018; Wood, Moskovitz, and Valiga, 2011) have conducted research on audio feedback from different perspectives in this decade. Some of the researchers (e.g. Bless, 2017; Bilbro, Iluzada, and Clark, 2013; Cavanaugh and Song, 2014, 2015; Hennessy and Forrester, 2014; Ice, Swan, Diaz, Kupczynski, and Swan-Dagen, 2010; Moore and Wallace, 2012; Morris and Chikwa, 2016; Wood, Moskovitz, and Valiga, 2011) have come up with positive impact of audio

feedback. For example, Lunt & Curran (2010) have argued that “Students appear to enjoy audio feedback and people usually prefer things that they enjoy to those they do not” (p. 766).

McCullagh (2010) found that students enjoyed audio feedback. These findings matched with the findings of Cavanaugh and Song (2014) who also suggested that audio feedback was “more personal, detailed, and understandable” and that it is less time consuming for the teachers. (p.53).

McFarlane and Wakeman’s (2011) have reported “audio feedback as individualized, personal, detailed, and actionable” (p. 15). Moore and Wallace (2012) assessed efficacy of audio feedback and stated that “audio feedback not only reduced the overall time in which we could deliver feedback to students but was easy to record and afforded us the ability to provide in-depth commentary on our students’ assignments” (p. 9). Portolese and Trumpy (2014) have found that students perceived “audio feedback was clear, effective, less technical, and more nuanced in comparison to written feedback” (p. 779). Cavanaugh and Song (2015) also confirmed that “audio feedback has the potential to save instructors time in the feedback process” (p. 255) and their study clearly revealed students’ preference for audio feedback in future assignments.

Recently, Bless (2017) has found that audio feedback is “promising method for improving the feedback process in teaching and learning” (p. 200). Largest number of research has been conducted on audio feedback within the time frame of 2010 to 2018. During 2010s, with the continued advancement of technology, audio feedback has flourished to its peak. Technological glitches which were prevalent in the early period have been diminished. Therefore, providing and receiving audio feedback became much easier in this decade than in the previous decades. In the time frame between, 2010-2017, the popularity of audio feedback also increased. None of the researchers has reported about the same sort of technological glitches which were prevalent in the early period when it started with the tape recorders and cassettes in the early 1970s. It is an

undeniable fact that today's technology is much better than earlier. However, it does not confirm that providing audio feedback is now free from any technical hazards or any problems. Rather in some ways, the complexities associated with audio feedback has become trickier.

### **Factors Hindering the Effectiveness of Audio Feedback**

Particularly there are four issues with audio feedback: (1) technology, (2) access, (3) effectiveness and challenges for the instructors and (4) effectiveness and challenges for the students. From the perspective of the instructors, it is imperative to have considerable technical knowledge to give audio feedback using the software on computers or in any other ways on any other electronic devices. Many of the instructors who teach writing do not have any training on how to give audio feedback (Bless, 2017). Then, from the students' perspective, in order to receive audio feedback, they should have access to compatible technologies. Every student does not have high-speed internet even in the USA let alone in the developing countries. Again, students also should have necessary technological knowledge regarding how to listen to audio feedback either on desktops or on laptops or on any other electronic devices. Now, the technology has improved considerably, and that requires considerable technological skills both for teachers and students to operate and handle the technology. Apart from these four issues, there is one more important issue with audio feedback particularly for the multilingual writers who are the target population for this dissertation and the issue is multilingual writers' listening comprehension.

### **Multilingual Writers and Listening Comprehension**

Most of the multilingual students face the problems of understanding the native speakers' accent and pace of speaking because of their first-time exposure to native speakers. It is natural that multilingual students' accent and pace of speaking English is greatly influenced by their first

language and it takes time for them to understand and comprehend the native speakers' pronunciation and the way of speaking. It is not unusual that some multilingual students struggle to develop the power of listening comprehension in the USA. According to Bingol, Celik, Yildiz and Mart (2014), multilingual students "have significant problems in listening comprehension" because their former institutions gave more importance on "structure, writing, reading and vocabulary" (p. 1). Therefore, while measuring the effectiveness of audio feedback on multilingual writers' writings, it is important to bring their listening comprehension into consideration. There are considerable differences between L1 and L2 writers, and listening comprehension is one of the most distinguishing differences between them. Multilingual writers are different as K. Hyland and F. Hyland (2003) has pointed that "these writers typically have a different linguistic knowledge base than native English speakers" (p.34). So, audio feedback which has been very successful for the L1 writers, may not be as effective for the multilingual writers or may be different, or they might have different needs. Here lies a great significance of this dissertation project. Although many researchers have proved and highlighted the positive impact and experiences with audio feedback, there are also strong criticisms against audio feedback.

### **Criticism Against Audio Feedback and the Research Gap**

Several researchers (e.g. Chalmers, MacCullem, Mowatt, and Fulton 2014; Ekinsmyth 2010; Fell 2009; Rodway-Dyer, Knight, and Dunne 2011; Morris and Chikwa (2016); Voelkel and Mello 2014; Wood et al. 2011) have opposed the effectiveness of audio feedback and discovered students' preference for written feedback over audio feedback. For example, the study of Wood et al. (2011) has revealed the difficulty regarding "listening to the spoken commentary while following along in the paper" (p. 542). Similarly, Fell (2009) discovered that

students were unable to locate the referred point in the audio clip. There are also some contradictions whether audio feedback saves instructors' time or not. In this regard, Cann (2014) has stated that audio feedback saved time "only if used as a replacement for written feedback rather than as a supplement" (p. 8). Voelkel and Mello (2014) has also echoed the same problem. Regarding students' performance, Chalmers, MacCallum, Mowat, & Fulton (2014) have reported that though the audio feedback offered "richer language," students who received audio feedback did not perform better than those who received audio feedback (p. 64). Interestingly, in contrasts to the findings of Cavanaugh and Song (2014, 2015), Morris and Chikwa (2016) have argued that students "indicated a strong preference for written feedback in future assignments" (p. 125) because they were unable to point out the location in accordance with the audio feedback. In this connection, Morris and Chikwa (2016) have recommended "further investigation into the link between students' learning styles and their preferences for different types of feedback" (p. 135). Similarly, Cavanaugh & Song (2014) have recommended further "research on student responses to audio and written forms of feedback" (p. 130).

In addition to this opportunity of further research on audio feedback as suggested by the previous researchers, few studies (Hajimohammadi, 2011; Vo, 2017) particularly targeted the multilingual student writers as the participants. While research has been conducted on L1 writers and feedback, little to no work has been done on multilingual writers of composition courses in the United States. Therefore, very little is known about multilingual writers' preference between audio and written feedback and the impact of feedback format on their revision process in a composition course in the United States. Similarly, less is known about the instructors' perceptions of the effectiveness of feedback format on multilingual writers' writing assignments. So, we can see that currently there is a conspicuous gap in the field which presents an

opportunity to conduct further research. Therefore, there is an opportunity to explore multilingual students' preference between audio and written feedback and the impact of feedback format on their revision process.

### **Purpose and Procedures of the Study**

This dissertation had several objectives: 1. To understand the expectations of multilingual writers from instructors' feedback, 2. to understand multilingual writers' perceptions regarding the advantages and disadvantages of audio and written feedback, 3. to learn about their perceptions of the effectiveness of audio and written feedback on their revision process, 4. to examine the distinguishable impacts of audio and written feedback on multilingual writers' revision process, and 5. to explore multilingual preferred form of feedback between audio and written feedback.

The study was conducted during the Fall semester of 2018 when multilingual students enrolled in the multilingual section of composition courses at Indiana University of Pennsylvania in the U.S.A. Participants for this study were selected from the multilingual sections of composition course of Indiana University of Pennsylvania. For this dissertation project, I prepared three instruments in order to collect data. These instruments included one interview protocol and two surveys. One interview protocol comprised the semi-structured interview questions one for the multilingual writers of composition course. The two surveys comprised one early semester participation survey and the other was an end of semester reflection survey for the multilingual writers. For measuring the revisions in the two drafts based on audio and written feedback, I collected the first draft and the revised draft of one of the major writing assignments on which the students received written and audio feedback randomly. So, data was collected

from three sources: from the two surveys, from the interviews of multilingual students, and from the students' sample papers.

Upon receiving the approval from IRB, I conducted an early semester participation survey among the multilingual writers of English 202 (Composition II) where I was the instructor. Then, an in-depth interview with each of the selected multilingual writers was conducted after they had received both written and audio feedback on their writing assignments. Each interview was tape-recorded with the full consent of each participant. Each interview approximately took 20 to 30 minutes. I transcribed all the recorded interviews and composed exact interview transcriptions of the interview data. I placed interview data for each participant into a separate Word document for coding. The collected first drafts and the revised drafts of the final research paper were compared by using the "Compare" option in the Microsoft Word program. The "Compare" option in the Microsoft Word provided me with the opportunity to see what changes have been made in the revised drafts. I replicated the "taxonomy of revisions" as propounded by Wingard & Geosits (2014). Finally, I conducted an end of semester reflection survey among the multilingual writers of English 202 (Composition II) course.

### **Theoretical Framework**

I have selected Bandura's (1991) social cognitive theory as the theoretical framework for my dissertation because it explores multilingual writers' preference between audio and written feedback, and the impact of the feedback format on their revision process. Now, a key principle of social cognitive theory is that the perception of human preferences is affected by their external surroundings and the conditions under which they occur as well as their own power of understanding or self-efficacy. Bandura (2012) has further illustrated that "personal, behavioral and environmental" are the three determinants which influence how learners will react to new

exposures or new knowledge (p. 10). Personal determinant refers to whether a learner possesses “high or low self-efficacy” towards the feedback (Bandura, 2012, p. 12). Behavioral determinant refers to the “response” a learner exhibits after receiving the feedback (Bandura, 2012, p. 12). Environmental determinant refers to “external setting” that affects a learner’s response to the feedback (Bandura, 2012, p. 12). Citing Bandura’s (1991) social cognitive theory, Hattie and Timperley (2007) proclaimed that “feedback is one of the most powerful influences on learning and achievement, but this impact can be either positive or negative” (p. 81). Bandura’s (1991) social cognitive theory clearly informed this study because multilingual writers come from diverse background and bring their diverse knowledge to a U.S. composition class. Some of L2 writers were exposed to technology in their home institutions, while some were not. However, being in a U.S. classroom, all of them are exposed to same classroom technologies which have impact on their perceptions and learning process.

Bless (2017) has also used Bandura’s (1991) social cognitive theory as the theoretical framework for her study since it emphasizes the role of self-efficacy in human perceptions.

Bandura (2012) has elaborated:

students’ self-efficacy determines their level of aspiration, motivation, and level of accomplishments [and that] teacher’s beliefs in their personal self-efficacy to motivate and promote learning affect the types of learning environments they create and the level of academic progress their students achieve (p. 12)

Each L2 writer has his or her sense of self-efficacy which affects his or her perceptions of instructor’s feedback. Recently, Rubenstein, Ridgley, Gallan & Karami (2018) have applied Bandura’s (1991) social cognitive theory to investigate how teachers perceive factors that influence creativity development based on their self-efficacy.

From the viewpoint of Bandura's (1991) social cognitive theory, several researchers (e.g. Ferris, 2003, 2010; Ferris & Robert, 20001; Ferris, Brown, Liu & Eugenia, 2011; Matsuda, Cox, Jordan, & Ortmeier-Hooper, 2006; Matsuda, Saenkhum, & Accardi, 2013) have illustrated the challenges associated with feedback in the context L2 writing. According to Ferris (2003), one of the biggest challenges in giving feedback on L2 writers' writings is the instructors' inability to comprehend the expectations of the L2 writers and their academic and cultural background. Another challenge related to feedback on L2 writings is the considerable increase of L2 students in many of U.S. colleges and universities in recent decades (Vo, 2017). Hinkel (2004) has presented that "during the 2000-2001 academic school year, roughly 547,867 international students enrolled in U.S. schools, along with approximately 1,800,000 immigrant students" (p. 3). Every year, the number of international students is increasing in the USA. Hinkel (2004) has stated that these "international students are expected to successfully read and produce different kinds of texts during their academic years, with a major focus falling into writing compositions" (p. 4). Since multilingual writers are from diverse backgrounds, they bring their previous values, ideas, beliefs and those aspects have extreme impact on their L2 writing skills (Amara, 2014; Celce-Murcia et al., 2014; Ferris, 2010; Ferris et. al., 2011; Matsuda et al., 2006; Vo, 2017).

Precisely, L2 students have their own personalities depending on their gender, age, socioeconomic rank, attitudes, aptitudes, motivations, metacognitive knowledge of their L1. All these differences influence their preference for feedback method, and how they respond to the feedback and how they use the feedback to make revisions (Vo, 2017). Most interestingly, F. Hyland (2010) has argued that a lot of previous research has investigated into instructor feedback without paying much attention to the educational and cultural background and the beliefs of the L2 writers. It is an undeniable fact that the perception of multilingual writers of the instructor's

feedback in a U.S composition class will largely depend on their past experiences as well as their present conditions under which they receive feedback from their instructors. L2 writers' own internal cognition and external social factors will contribute to their perceptions of instructor feedback. Therefore, Bandura's (1991) social cognitive theory is suitable for the research questions of this dissertation project.

### **Research Questions**

My dissertation project has the following research questions:

1. What are the expectations of multilingual writers from instructors' feedback on their writing assignment?
2. What are the perceptions of multilingual writers regarding the advantages and disadvantages of audio and written feedback?
3. What are the perceptions of multilingual writers regarding the effectiveness of audio and written feedback on their revision process?
4. What is multilingual writers' preferred form of feedback between audio and written feedback?
5. What are some distinguishable impacts of audio and written feedback on multilingual writers' revision process?

### **Researcher's Positionality**

To expound my own views and opinions, I have studied Creswell's (2013) and Merriam's (2009) viewpoint. Creswell (2013) has said that researchers reveal their own beliefs in a qualitative research. Merriam (2009) has argued that "qualitative researchers are interested in understanding how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experience" (p. 5). According to Mehra (2002), it is quite natural

that researcher's own beliefs can create some biases in any research. My educational and teaching experiences have shaped my philosophies and prejudices about feedback on writing. Therefore, I will briefly describe my educational and teaching experience here. After completing my first Masters in English Literature, I joined Central Women's College, Dhaka, Bangladesh as an English Lecturer in June 2006. Then, after completing my second Masters in English Language Teaching (ELT), I joined Notre Dame College, Dhaka, Bangladesh in July 2009. While teaching at Notre Dame College, I was awarded a Fulbright Scholarship and came to the United States as a visiting scholar at Kent State University from January 2011 to May 2011. I worked in Notre Dame College, Dhaka, Bangladesh for about 5 years and in August 2014, again I came to Kent State University, Ohio, USA to complete an MA in TESL. In the Fall 2015, I was admitted into the Ph.D. program in Composition & Applied Linguistics at Indiana University of Pennsylvania. Currently, I am working as a Teaching Associate in the Department of English at Indiana University of Pennsylvania. I am originally from Bangladesh where the use of technology in giving feedback is still not prevalent to a great extent. I am a multilingual writer and the first time I received audio feedback was in the Spring of 2016 as a student in a doctoral course. I, personally, preferred the audio feedback over written feedback because I felt that audio feedback created a more personal connection with my instructor, and it was more engaging. In fact, my personal experiences and beliefs greatly motivated me to explore multilingual writers' preference between audio and written feedback in a composition class in the USA.

### **Significance of the Research**

This case study will contribute to the existing knowledge regarding multilingual writers' expectations from the instructor feedback and their preference between audio and written feedback, and the impact of feedback format on their revision process in a U.S. composition

class. More precisely, the results from this current study will be helpful to both L2 writing instructors and multilingual learners. Firstly, instructors will be able to have a deeper insight into multilingual writers' preference between audio and written feedback as well as their expectations from instructor feedback. Secondly, the results from comparing students' first and revised drafts will provide the L2 writing instructors with a comprehensive idea of the influences of audio and written feedback on multilingual writers' revision process. If L2 writing instructors become aware of the expectations of multilingual writers from the instructor feedback, they will be able to give more effective feedback for multilingual writers to be competent writers. Moreover, this study will declare implications of actions and create avenues for further research in the realm of feedback.

### **Definition of Key Terms**

Following is the definition of some of the key terms used in this study:

- Multilingual students refer to “international visa students, refugees, and permanent residents as well as naturalized and native-born citizens of an English-speaking country, who are able to speak more than one language with English being their second, third, fourth, or fifth language” (Vo, 2017, p. 7).
- Audio feedback means “Any instructor feedback that is spoken and recorded rather than written by hand or typed in a digital document” (Bless, 2017, p. 79).
- Written feedback is the “mode of instructor feedback involves teachers making handwritten or electronic (e.g., track changes and comments in the Microsoft Word program) edits and comments on students' texts” (Vo, 2017, p. 8).

- Instructor feedback refers to the reactions, remarks, and recommendations offered by the instructors on the students' writings (Ackerman & Gross, 2010; Anson, 1999; Ferris, 1997; Goldstein, 2005).

### **Overview of the Dissertation Chapters**

In this chapter 1, I have argued that currently little is known about multilingual students' preference between audio and written feedback, and the impact of the feedback format on their revision process in a U.S. composition class. I have also presented the problem statement, brief overview of research on audio feedback, purpose and procedures of the study, theoretical framework, research questions, significance of the study and definitions of the key terms. Chapter 2 will argue why social cognitive theory would be a good framework for analyzing multilingual writers' preference between audio and written feedback. Chapter 2 will also include a comprehensive review and analysis of current research regarding written and audio feedback in relation with the multilingual writers and the research gap. Chapter 3 will discuss the research methodology. In Chapter 4, I will present the results obtained through the data collection procedures. Chapter 5 will interpret the findings based on the research questions. It will also discuss the findings in relations to the theoretical framework. Finally, in Chapter 5, I will present implications for action based on the findings of my study and recommendations for future research. The study will conclude with a bibliography and appendixes. The next chapter will present a comprehensive review of the relevant existing literature.

## CHAPTER TWO

### REVIEW OF THE LITERATURE

#### **Introduction**

In Chapter 1, I have claimed that my dissertation project exploring multilingual writers' expectations from instructor feedback and their preference between audio and written feedback would bring some positive changes in the field of second language writing. I have also argued that little to no work has been done exploring multilingual writers' expectations from instructor feedback and the impact of the feedback format on their revision process in a U.S. composition class. That is why, currently we do not know much about multilingual writers' expectations from instructor feedback and their preferred form of feedback between audio and written feedback, as well as the impact of feedback format on their revision process in a U.S. composition class. Therefore, this dissertation project aims at investigating multilingual writers' expectations from instructor feedback and their preference between audio and written feedback, and the impact of feedback format on their revision process in a U.S. composition class.

In this chapter, I will present an all-inclusive analysis of the existing literature. First, I will discuss the background information before reviewing the literature of audio feedback. Therefore, prior to the discussion on audio feedback there are five sections which will help to focus the background information and to narrow down the focus on audio feedback: (1) instructor feedback, (2) importance of instructor feedback for multilingual writers (3) criteria of good feedback (4) pedagogy of instructors' written feedback on multilingual writers' writing, and (5) multilingual students' perception of instructor written feedback. Then, analysis of audio feedback is divided into five main sections: (1) preferences and positive experiences with audio feedback; (2) criticism against audio feedback; (3) preferences for combination of audio and

written feedback; (4) analysis from the perspective of social cognitive theory; (5) recommendation for further research in the existing literature and research gap. These five sections will be helpful for the readers to get a comprehensive understanding of the research into audio feedback as a whole. Moreover, it will establish the need to interpret the literature from a theoretical standpoint. I will conclude this review of the literature with the discussion of the importance of this dissertation showing the gap which currently exists. I would like to state that reviewing the existing literature from the lens of social cognitive theory helps us realize that one format of feedback (e.g. audio feedback) is not necessarily better than another format of feedback (e.g. written feedback); rather it largely depends on the context. For example, the same feedback format might have various influences on different groups of writers in diverse contexts and settings.

### **Instructor Feedback**

According to Cambridge Advanced Learner's Dictionary, feedback represents a reaction to a process or activity, or the information obtained from such a reaction. Generally, different scholars and researchers have conceptualized feedback from the different point of views. For example, some have conceptualized feedback from a broader perspective while some from a narrower perspective. In an early study, Han (2001) has defined feedback "as a two-way, interdependent process, involving the giver and the receiver, with both being information providers" (p. 583). Goldstein (2005) has perceived instructor feedback "as a process of not grading or evaluating, but carefully responding to what students have written within a rhetorical context" (p. 9). Hattie and Timperley (2007) have given a broader notion regarding feedback. According to them, a teacher, a parent, a peer, or a book can help to clarify ideas. "Feedback thus is a consequence of performance" (Hattie & Timperley, 2007, p. 81). Similarly, Stone and Heen

(2014) have defined feedback as:

Any information we get about ourselves. In the broadest sense, it is how we learn about ourselves from our experiences and from other people . . . Feedback can be formal or informal, direct or implicit; it can be blunt or opaque, totally obvious, or so subtle that you're not sure what it is (p. 4).

A more specific definition of instructor feedback is provided by Ackerman & Gross (2010) who have said, "feedback is defined as critical information students receive from instructors regarding assignments and exams" (p. 172). According to Amara (2014), "feedback occurs when two parties engage in an instructional procedure in which one side is viewed as a knowledge given and the other side as a knowledge receiver of the subject matter" (p. 18). More recently Vo (2017) has provided a comprehensive explanation of instructor feedback as "a technique employed by instructors in order to communicate to students' revision of their drafts" (p. 9). From a practical perspective, instructor feedback can be of various "forms of responses to students' writing such as commentary, minimal marking, audiotaped comments, or computer-based feedback" (Vo, 2017, p. 3). In this dissertation project, instructor feedback involves two different methods: 1) written feedback using track changes in the Microsoft Word, and 2) audio feedback using a computer or laptop. It is important to acknowledge that feedback is a complex reciprocal process. In this connection Ferris (2007) has stated, "Responding to student writing is one of the most challenging aspects of the writing instructor's job, and it is certainly the most time-consuming" (p. 166). With the passage of time, there have been changes and development in the sphere of providing feedback to students' writings. More to the point, the advancement of science and technology and the integration of technology into giving feedback have impacted the

procedures and strategies of giving feedback. For example, audio feedback has evolved as a modern method of giving feedback.

### **The Importance of Instructor Feedback for Multilingual Writers**

Instructor feedback plays a crucial role in the writing process irrespective of the writers' background and it may be more important for multilingual writers because multilingual writers sometimes need more assistance in developing their writing competence in English than L1 writers. In this connection, Agbayahoun (2016) has rightly stated that multilingual students cannot become competent writers without effective feedback from their teachers on their writing assignments. Having said that, feedback is an important aspect not only for the writers but also it holds a strong significance for the instructors. Sommers (1982) has argued that “more than any other enterprise in the teaching of writing, responding to and commenting on student writing consumes the largest proportion of our time” (p. 148). Similarly, Cavanaugh & Song (2014) have stated, “providing feedback to students on their writing represents perhaps the most important task of a composition instructor and probably the most time-consuming task” (p. 122). Dana R. Ferris can be considered to be the pioneer in discovering the significance of instructor feedback in the realm of second language writing. In 1997, she investigated the influence of instructor feedback on L2 writers' writings. She scrutinized “over 1,600 marginal and end comments written on 110 first drafts of papers by 47 advanced university ESL students” (Ferris, 1997, p. 315). She inspected how the students responded to the instructor feedback. Ferris (1997) has come up with the fact “that students pay a great deal of attention to teacher feedback, which helps them make substantial, effective revisions” (p. 330). Similarly, Ferris (2011) has clearly pointed out the importance of instructor feedback in developing the writings skills of multilingual writers. However, she has requested the second-language writing teachers “to

balance their own beliefs with what students tell them about their needs and preferences for error feedback” (Ferris, 2011, p. 76). In another related study, K. Hyland & F. Hyland (2006) has stated:

Feedback is widely seen as crucial for encouraging and consolidating learning, and its significance has been recognized by those working in the field of second language (L2) writing. Its importance is acknowledged in process-based classrooms, where it forms a key element of the students’ growing control over composing skills, and by genre-oriented teachers employing scaffolded learning techniques. (p. 83)

Recently Vo (2017) has adopted the same ideology as regard to the importance of instructor feedback:

Drawing on different theoretical perspectives of L2 writing instruction, it has been widely acknowledged that instructor feedback is an essential factor for improvements in L2 writing, in conjunction with its potential for promoting students’ learning and engagement in the writing process. (p. 10)

Most importantly, we have moved away from product based writing and now we are in process based writing where teacher feedback is considered to be crucial throughout the writing process to acquire their desired competence in L2 writing (Alvira, 2016, Ferris, 2010, 2011; Harmer, 2004; Hattie & Timperley, 2007; Nordin, 2017). According to Morra & Asís (2009), “from the interactive perspective, instructor feedback is viewed as an important means of providing scaffolding to learners, which enhances meaningful interaction between teachers and students” (p. 69). Recently, Agbayahoun (2016) has also echoed and emphasized the importance of instructor feedback. According to him, “Not only does it facilitate students’ revisions, but it also assists them during the step to step learning-to-rite process” (p. 1897). This is due to the fact

that instructor feedback notifies students' strengths and weaknesses in their writings. So, it is an undeniable fact that instructor feedback plays a crucial role in developing multilingual writers' writing skills (Bitchener & Ferris, 2012, Ferris, 1997, 2010, 2011; Ferris & Robert, 2001; Ferris, Jensen, & Wald, 2015; K. Hyland & F. Hyland, 2006; Vo, 2017). Therefore, providing feedback for the multilingual writers may be more challenging than providing feedback for the L1 writers and audio feedback might have the potential to mitigate some of the challenges while giving feedback to the multilingual writers.

### **Criteria for Good Feedback**

Instructor feedback on students' writings should be authentic and useful. That means instructors should give feedback on students' writings in such a way that students can implement the feedback while revising their writings. Several researchers (Brookhart, 2017; Cavanaugh and Song, 2014; Holmes & Papageorgiou, 2009; Merry and Orsmond, 2008) have talked about the criteria of good feedback on students' writings. According to Merry and Orsmond (2008), writing teachers should give understandable and timely feedback. In response to the question "What constitutes good feedback?", Holmes & Papageorgiou (2009) have stated that "feedback needs to feed forward, encouraging further learning; and feedback needs to help students note gaps between their performance and the desired standard" (p. 87). They have argued that poor feedback causes students' dissatisfaction. According to Rodway-Dyer, Knight, and Dunne (2011):

In order for feedback of any kind to be effective in driving student learning and attainment, five interrelated preconditions are important: (1) the feedback has to be timely and legible; (2) students have to recognize what feedback is and therefore when they are being given feedback (3) the feedback, and students' perceptions of it, has to be

perceived as useful and informative, and not confusing or contradictory; (4) students have to know how to position their feedback with respect to marking criteria such that they can link to future understanding and attainment; and (5) engagement with feedback as a learning tool is necessary in order for students to be actively involved in monitoring their own performance. (p. 218)

Similarly, Cavanaugh and Song (2014) have pointed out that one of the greatest challenges facing writing teachers is how to efficaciously give feedback to students' writing projects to support students get involved in the writing practice. In a related study, Brookhart (2017) summarized strategic choices and provided recommendations for good feedback:

Table 1

*Recommendations for Good Feedback*

Feedback Strategies Can Vary In	In These Ways	Recommendations for Good Feedback
Timing	<ul style="list-style-type: none"> <li>• When given</li> <li>• How often</li> </ul>	<ul style="list-style-type: none"> <li>• Provide immediate feedback for knowledge of facts (right/ wrong).</li> <li>• Delay feedback slightly for more comprehensive reviews of student thinking and processing.</li> <li>• Never delay feedback beyond when it would make a difference to students.</li> <li>• Provide feedback as often as is practical, for all major assignments.</li> </ul>
Amount	<ul style="list-style-type: none"> <li>• How many points made</li> <li>• How much about each point</li> </ul>	<ul style="list-style-type: none"> <li>• Prioritize—pick the most important points.</li> <li>• Choose points that relate to major learning goals.</li> <li>• Consider the student’s developmental level.</li> </ul>
Mode	<ul style="list-style-type: none"> <li>• Oral</li> <li>• Written</li> <li>• Visual</li> </ul>	<ul style="list-style-type: none"> <li>• Select the best mode for the message. Would a comment in passing the student’s desk suffice? Is a conference needed?</li> <li>• Interactive feedback (talking with the student) is best when possible.</li> <li>• Give written feedback on written work or on assignment cover sheets.</li> <li>• Use demonstration if “how to do something” is an issue or if the student needs an example.</li> <li>• Individual feedback says, “The teacher values my learning.”</li> <li>• Group/class feedback works if most of the class missed the same concept on an assignment, which presents an opportunity for reteaching.</li> </ul>
Audience	<ul style="list-style-type: none"> <li>• Individual</li> <li>• Group/class</li> </ul>	<ul style="list-style-type: none"> <li>• Individual feedback says, “The teacher values my learning.”</li> <li>• Group/class feedback works if most of the class missed the same concept on an assignment, which presents an opportunity for reteaching.</li> </ul>

*Note.* Adapted from S.M. Brookhart, “How to Give Effective Feedback,” 2017, *ASCD*, p. 5.

Since the aim of this dissertation project is explore multilingual writers’ preference between written and audio feedback, initially, it is important to discuss the pedagogy of instructors’ written feedback on multilingual writers’ writing.

## **Pedagogy of Instructors' Written Feedback on Multilingual Writers' Writing**

Among several feedback techniques, written feedback is the main and established method that teachers use to provide feedback on students' writings (Agbayahoun, 2016; Ferris, 1997; Hyland, 1998; McGrath et al., 2011; Nicol 2010; Weaver, 2006). Conventionally, written feedback, in the context of multilingual writing, is acknowledged as correcting grammatical issues which enhances their ability to correct their grammatical errors (Bitchener & Knoch, 2008; Chandler, 2003; Ferris & Roberts, 2001; Lee, 1997; Montgomery & Baker, 2007; Robb, Ross, and Shortreed, 1986; Truscott, 1996). Specifically, several researchers (e.g. AbuSeileek, 2013; Bitchener & Ferris, 2012; Chandler, 2003; Goldstein, 2004, 2005; Ferris, Brown, Liu and Eugenia 2011; Ferris, Hsiang, Aparna and Manuel, 2013; K. Hyland & F. Hyland, 2006) have conducted research in the field of instructors' written feedback on multilingual writers' writings. According to AbuSeileek (2013), "the main purpose of giving written feedback to students, is to draw students' attention to the problems in their writing and to help them aware of expectations towards being competent in an L2 writing setting as multilingual writers" (p.321).

Goldstein (2005) has provided a comprehensive idea regarding the role of context in teacher commentary and student revision response. According to him, "teachers and students work within complex contexts as they write, comment, and revise" (Goldstein, 2005, p. 5). Goldstein has expressed his dissatisfaction over the fact that institutional and programmatic factors have not been considered to any great extent in discussions about providing effective written commentary. He points out that "programmatic and institutional attitudes toward writing, toward writing teachers, and toward different multilingual populations can greatly affect how teachers provide written commentary and how students react to such commentary and use it in their revisions" (Goldstein, 2005, p. 11). Goldstein (2005) further continued that we need to

realize the role of the teachers and students in the process of giving and receiving feedback.

Teacher factors can include, but are not limited to:

Teacher personality, the teacher's pedagogical beliefs about how to comment, attitudes toward specific student characteristics, attitudes toward each student, attitudes toward to the content about which students are writing, knowledge of the contents about which students are writing, expectations of the students at a particular level, expectations of particular students (Goldstein, 2005, p. 18)

Student factors include, but are not limited to "personality, age, goals and expectations, motivations, proficiency level, past learning experiences, preferred learning styles and strategies, content knowledge and interest, time constraints, attitudes toward the teacher, the class, the content, the writing assignment, and the commentary itself" (Goldstein, 2005, p. 18).

Goldstein (2005) suggested that second language writing teachers should avoid "appropriation" (p. 26) and they should respond within the student's rhetorical context. In addition to knowledge of the writer's rhetorical context, Goldstein (2005) emphasized that "teachers also need to discover what areas of concern students have about a particular text" (p. 61). He further argued that besides responding to students' text, "teachers need to also give feedback on and help with student writing processes" (Goldstein, 2005, p. 84). According to him, when teachers read a text, the product, they cannot be sure how that product came to be. Without knowing the underlying reasons for the choices students make when they write, teachers may miss opportunities for helpful feedback. Finally, teacher commentary also "need to focus on students' revisions" (Goldstein, 2005, p. 86). Similarly, Brannon & Knoblauch (1982) have stated:

When we pay more attention to our Ideal Text than to the writers' purposes and choices, we compromise both our ability to help students say effectively what they truly want to say and our ability to recognize legitimately diverse ways of saying it. (p. 159)

In the same way, K. Hyland & F. Hyland (2006) have reported that "a substantial amount of the research on teacher written feedback in L2 writing contexts has been concerned with error correction and whether this benefits students' writing development" (p. 84). However, they have pointed out that "written feedback is more than marks on a page" (p. 84). They have stated that "another key area of investigation has been the stance teachers take towards students' texts and the relationship they build with their learners when giving feedback" (p. 86). Teachers follow several approaches for commenting in accordance with the purpose and the proficiency of the student. K. Hyland & F. Hyland (2006) have argued that "written feedback is not purely informational, for although the commentary may facilitate writing development it will only be effective if it engages with the writer" (p. 86). They have stated that "feedback is not simply disembodied reference to student text but an interactive part of the whole context of learning, helping to create a productive interpersonal relationship between the teacher and the individual students" (p. 86). This notion clearly echoes with the notion of Goldstein (2005) and Ferris (1997) who illustrated that feedback is not given in a vacuum rather feedback is given in a particular context where several factors are associated both with the teacher and student.

K. Hyland & F. Hyland (2006) have raised "the issue of whether student revisions in response to feedback improve their writing" (p. 87). Similar to Chang (2016), they have said that "research is not conclusive on this as it is difficult to claim a direct causal relationship between feedback and revision since both take place within some complex contextual factors which can influence the extent and success of revision after feedback" (K. Hyland & F. Hyland, 2006, p.

87). They also bring up the issue of “text appropriation” and state that L1 writing researchers’ suggestion that writers may lose the chance of developing as writers due to following directive comments minutely. In this perspective, it is relevant to bring the reference of Goldstein (2005) who has suggested that second language writing teachers should avoid “appropriation” (p. 26) and they should respond within the student’s rhetorical context. Regarding this issue of text appropriation, Reid (1994) referred to it as “largely a mythical fear of ESL writing teachers” (p. 275). She suggested not to mix up the idea of helpful interference with misuse and advised L2 writing teachers to put emphasis on their positions as “cultural informants and as facilitators for creating the social discourse community in the ESL writing classroom” (p. 275).

Bitchener & Ferris (2012) have provided a fundamentally theoretical and historical summary of what can be the foremost standpoints on an error and written corrective feedback in second language acquisition. They have begun with an explanation of the initial “behaviorist approaches,” pointing out where they contributed to the “role of error in SLA” (p. 27). They have also illustrated where behaviorist approaches were incapable to acceptably clarify “why learners continued to make errors in their use of the target language despite various types of intervention, including written corrective feedback” (p. 27). Then, Bitchener & Ferris (2012) brought the reference of Krashen (1981) to show the importance of error correction in L2 writing:

When Krashen appeared in the early 1980s with his Monitor Model hypotheses about the conditions and processes he saw as crucial to SLA, it was as though the rug was being pulled out from under the feet of those who believed that progress was being made in understanding the role of error and its treatment. (p. 27)

Considering the adequacy of understandable contribution for L2 growth, Krashen (1981)

found tiny to no role for an emphasis on error and its treatment in this procedure. In spite of Krashen's (1981) argument against the role of written corrective feedback, Bitchener & Ferris (2012) have argued that "The role of written corrective feedback in L2 development is an exciting and dynamic area of investigation, and, as such, is likely to continue engaging the energy and insights of established and emerging scholars" (p. 27).

Bitchener & Ferris (2012) argued that L1 composition and research has indisputably been entwined with the expansion of L2 writing pedagogy. According to them, "L1 composition research has gone through several different eras in its view of student written error, and these paradigm shifts have, at key points, been influenced by the work of applied linguists" (p. 44). Therefore, they find a strong inconsistency between what composition researchers "believe" about an error and what writing instructors practically "do" (p. 44). Although specialists are aware of this discrepancy, there is small indication that their worries about error have influenced teacher practice in any considerable way. In contrast, "though L2 composition went through its own dormant period in the 1980s as to research on error in student writing, the past 20 years or so have seen a flurry of research activity on this topic" (Bitchener & Ferris, 2012, p. 45). Of course, this does not mean that L1 instructors are not putting response theory into practice. Rather L2 procedures of offering feedback to students are significantly influenced by L1 instructors (Murray, 1972). In this connection, it is relevant to bring the reference of direct and indirect corrective feedback on multilingual writers. Van Beuningen, De Jong and Kuiken (2008) has clearly stated:

Among scholars there is disagreement on the benefits of corrective feedback on second language learners' written output. While some researchers advocate the usefulness of corrective feedback, Truscott claims that all error correction is unnecessary, ineffective,

and even harmful, in that it diverts time and energy away from more productive aspects of writing instruction. Until now, research outcomes cannot settle this debate since only short-term effectiveness of corrective feedback could be demonstrated. Due to methodological shortcomings, results from studies that investigated long-term effects of error correction on accuracy improvement are inconclusive. (p. 279)

The debate on the issue of effectiveness of direct and indirect feedback on multilingual writers' writing is still prevalent. Some studies have discovered that direct feedback is more effective for multilingual writers while some studies have pointed that indirect feedback is more effective. For example, Karim and Nassaji (2018) have found that direct feedback was more helpful on ESL students' writing. On the other hand, Tang and Liu (2018) have discovered that indirect feedback was more effective on L2 writers than direct feedback. Here, it is relevant to state the conflict between Truscott (1996, 1999) and Ferris (2004, 2011) on the grammar correction for the multilingual writers. Truscott (1999) argued that grammar correction for L2 writers is harmful and should be abolished. In response to Truscott, Ferris (2004) conducted an empirical study and established that grammatical correction for L2 writers played a positive role in developing their writing skills. With this line, Ferris (2007) has illustrated the complications that multilingual writers often face with instructor written feedback. She has suggested that teachers should follow the reflective practice to provide better feedback on multilingual writers' writings. In a similar research, Ferris (2014) has compared "the feedback philosophies and practices" (p. 7) for the multilingual writers. Ferris (2014) has suggested that "teachers should pay more attention to what students do after receiving feedback" and "teachers should explore how computer-based feedback can benefit themselves and their students" (p. 21).

The reason to illustrate the above section on the pedagogy of instructors' written feedback on L2 writing is to gradually narrow down the focus on L2 writers' perception of instructor written feedback which is presented in the next section.

### **Multilingual Students' Perception of Instructor Written Feedback**

Several researchers (e.g. Chen, 2017; Cunningham, 2018; Ferris, 2018; Han and Hyland, 2019; Marshall and Marr, 2018; Nassaji and Kartchava, 2017; Vo, 2017 etc.) have conducted research on multilingual students' perception of instructor written feedback. According to Han and Hyland (2019), some multilingual students have negative reactions to instructor written feedback, and they have suggested "the need for a more nuanced understanding of emotional reactions to feedback" (p. 1). In the same way, McGarrell and Verbeem (2007) have found that some multilingual writers find the instructor written feedback unhelpful since it centers only on sentence-level modifications. In related research, Marshall and Marr (2018) have discovered that multilingual students face challenges in dealing instructor written feedback on their writing assignments because teachers "lack formal training in teaching writing to students for whom English is not the main or strongest language" (p. 42). According to Chen (2017), some multilingual students struggle in comprehending instructor written feedback and he has suggested that "translingual approach" (p. 25) will help the multilingual students to better understand teachers' feedback.

According to Ferris (2018), it is necessary to consider multilingual students' perceptions of instructor written feedback in order to improve the quality of feedback provided on their academic writing. Cunningham (2018) has also discovered that instructor written feedback failed to engage multilingual students positively, and he suggested screencast video feedback to make the feedback more interactive. Similarly, Nassaji and Kartchava (2017) have highlighted the

conflict regarding feedback for multilingual students in the following way:

Although corrective feedback is considered an important aspect of second language (L2) pedagogy, there has been considerable controversy over its role and usefulness in both L2 acquisition and instruction. Theoretically, the argument for the role of corrective feedback relates closely with the notion of whether or not there is a need for negative evidence in language acquisition. (p. ix)

In another related research, Martin (2015) has found that students were confused with the longer comments provided by their teachers. Hayman (2018) has also expressed his dissatisfaction with the traditional written feedback and stated that “traditional forms of written feedback may fail to sufficiently engage and empower high numbers of modern-day higher education students (p. 13). Similarly, Carless and Boud (2018) have stated that “persistent student and teacher dissatisfaction with feedback processes indicates the need for new ways of thinking, and a qualitative change in the kinds of intervention used (p. 1323). Most recently, Killingback, Ahmed and Williams (2019) have stated:

Alternative feedback modes help students achieve a greater level of feedback, with feedback that was more personalized. The alternative feedback modes promote a sense of belonging in relation to the program of study and in relation to teaching staff. Educators should consider the use of innovative media approaches which could enhance and improve the quality of the student feedback. (p. 32)

In contrast with written feedback, the development and mass proliferation of audio recording technologies in the twentieth century led to experiments with audio feedback practices. (Anson, 1999; Bilbro, Iluzada & Clark, 2013; Bless, 2017; Davis & McGrail, 2009; Elola & Oskoz, 2016; Morris & Chikwa, 2016; Pearson, 2018; Rassaei, 2019). Audio feedback is

believed to be more interactive and engaging compared to written feedback, and it offers better communication between instructors and students. (Alvira, 2016; Bilbro, Iluzada & Clark, 2013; Cavanaugh & Song, 2014). The previous sections were organized to build up the foundation of the discussion of the audio feedback and the next section is about audio feedback.

### **Audio Feedback**

According to Bless (2017), “audio feedback is any instructor feedback that is spoken and recorded rather than written by hand or typed in a digital document” (p. 79). This section is divided into five sub-sections: (1) preferences and positive experiences with audio feedback; (2) criticism against audio feedback; (3) preferences for combination of audio and written feedback; (4) analysis from the perspective of social cognitive theory; (5) recommendation for further research in the existing literature and research gap. Finally, this review of the literature will be concluded with the discussion of the importance of this dissertation showing the gap in the existing literature.

#### **Preferences and Positive Experiences With Audio Feedback**

Several researchers (e.g. Bless, 2017; Bilbro, Iluzada, and Clark, 2013; Chalfin, 2018; Hayman, 2018; Mayhew, 2017; Moore and Wallace, 2012; Pearson, 2018; Rassaei, 2019; Xu, 2018) have conducted research in audio feedback from multidimensional perspectives and come up with positive impact of audio feedback. Based on the review of the literature on audio feedback, it is found that students perceived audio feedback as more motivating, more thorough, more personal than the written feedback, and it helped their revision process. Instructors perceived that audio feedback saved their time of giving feedback. For example, Ice, Curtis, Phillips, and Wells (2007) found “an overwhelming student preference for asynchronous audio feedback as compared to traditional text-based feedback” (p. 18). They have also discovered that

audio feedback “increased feelings of involvement” (p. 18). The study further exposed that, “audio feedback enhanced learning for our students” (p. 19). Ice et al. (2007) have highlighted the advantages of audio feedback both for students and instructors in their findings in the following way:

Our investigations revealed an overwhelming student preference for asynchronous audio feedback as compared to traditional text based feedback, with no negative perceptions of the technique. The fact that over one third of students cited the use of audio feedback as a key factor they would use in selecting future online courses is significant. When these findings are combined with data comparing the use of knowledge constructed using audio feedback and the level at which that knowledge was applied, we believe asynchronous audio commenting merits serious consideration in the development and delivery of future courses. (p. 18)

Similarly, Voelkel and Mello (2014) discovered that “the students enjoyed the experience of getting audio feedback” (p. 27). They clearly declared that “audio feedback is better feedback in terms of student experience” (p. 16). In the same way, Harrison, Molyneux, Blackwell, and Wass (2015) have discovered positive influence of audio feedback and students’ preference for audio feedback over the written feedback. According to them, students “valued its highly personalized, relevant nature and found it much more useful than written feedback” (p. 323). They have also pointed out that “students were able to interpret the feedback more easily as the tone of the examiner’s voice provided additional information over and above the content of the words used” (Harrison et al., 2015, p. 325). They have concluded with the remark that “the provision of detailed and personalized audio feedback is an important step along the continued evolutionary development” (Harrison et al., 2015, p. 326).

Likewise, Merry and Orsmond (2008) found that “students perceive and implement audio feedback in different and more meaningful ways than written feedback” (para. 36). The researchers have reported that students listened to the audio feedback several times and valued the audio feedback more than the written feedback. According to them, “audio feedback may be more understandable to students because they are more used to information being conveyed as sound than as written words” (para. 46). In another similar study, King, McGugan, and Bunyan (2008) discovered that “providing feedback using audio files leads to improvements in both quantity and quality” (p. 145). The findings of King et al. (2008) indicated positive influence of audio feedback on students’ revision process. Based on their findings, King et al. (2008) have stated the following:

We do believe that audio feedback can be used successfully to meet student feedback expectations. These expectations can be met through feedback which has the potential to be more personal, more in-depth and we would argue more engaging. We see the application of this type of feedback to have particular relevance in a formative context.  
(p. 160)

Similarly, Oomen-Early, Bold, Wiginton, Gallien, and Anderson (2008) also discovered that both instructors and students supported audio feedback because audio feedback improved instructors’ social presence as well as students’ motivation and eventually improved teacher-student relationship positively.

In another related study, Hennessy and Forrester (2014) have discovered, “students perceived audio feedback was clear, effective, less technical, and more nuanced in comparison to written feedback” (p. 779). Similarly, Cann (2014) conducted a study and reported that “use of audio has at least potential to save staff time” (p. 7). In a similar research, Martini and DiBattista

(2014) found similar results to McKittrick et al. (2014). They have indicated that “audio feedback is well received by students and that it can lead to grade improvements on later work, even when the subsequent assignment differs from the original in terms of its content” (p. 6). Regarding audio feedback, Martini and DiBattista (2014) have concluded that “it is a method that shows promise and should be explored further as a means of helping students to improve the standard of their written assignments” (p. 6). In a related study, Brearley and Cullen (2012) have discovered positive results with audio feedback. According to them, “audio feedback was reported as clear, engaging and helpful” (p. Brearley & Cullen, 2012, p. 22). They have also reported that providing the audio feedback saved teachers’ time as well.

Dixon (2009) discovered that “an overwhelming majority of students were very enthusiastic about the audio feedback” (p. 3) He also found, “teachers perceived that the audio feedback was more detailed, more personal and that it saved their time in the commenting process” (p. 1). Similarly, McCarthy (2015) evaluated “various feedback models utilized for summative assessment tasks” (p. 153) and stated, “providing audio feedback proved to be the quickest and easiest model” (p. 163). In a related research, Knauf (2015) wanted “to be able to make more nuanced statements about the strengths and the weakness of audio feedback” (p. 442). She stated that “audio feedback was more personal and appreciative than the written feedback” (p. 442). Similarly, in another related study, James-Reynolds and Currie (2015) investigated insights “of human-voice audio feedback and . . . to understand the implications of the use of virtual audio feedback” (p. 1). They have found that “the provision of audio feedback using the tutor’s voice seems to be valued by students for its timelines and for its clarity in terms of meaning” (p. 6).

Lunt and Curran (2010) have also come up with very positive influence of audio feedback and stated, “Students are at least 10 times more likely to open audio files compared to collecting written feedback” (p. 759). According to them, “Tutors found the method to be efficient and effective” (p. 765). Emphasizing the positive results, Lunt & Curran (2010) have argued that “Students appear to enjoy audio feedback and people usually prefer things that they enjoy to those they do not” (p. 766). In another related study McCullagh (2010) discovered that audio feedback was “friendly, detailed, helpful, and motivating” (p. 12). In another related research, Cullen (2010) recounted that “students expressed a clear preference for audio and video over written forms of feedback” (p. 34). In the same way, Parkes and Fletcher (2016) reported on the “findings of a three-year longitudinal study investigating the experiences of postgraduate level students who were provided audio feedback for their assessment” (p. 1). They have found that “students indicated a preference for audio feedback over written feedback” (p. 10).

Wood, Moskovitz, and Valiga (2011) addressed “the perceived benefits of audio comments compared with traditional written comments from the perspectives of nursing students and the instructors” (p. 542). Their results matched with those of Ice et al. (2007, 2010), Oomen-Early et al. (2008), and Lunt and Curran (2010) supporting that “audio feedback is congruent with principles of good educational practice” (542). In a related study, Macgregor, Spiers, and Taylor (2011) aimed to “investigate and evaluate the efficacy of audio technologies (voice email) in delivering formative feedback and its influence on student learning” (p. 57). Their findings matched with the findings of Sipple (2007) and Ice et al. (2007) who also suggested that audio feedback was “more personal, detailed, and understandable” (Macgregor et al., 2011, p. 53). Similarly, in another related research, McFarlane and Wakeman (2011) reported “audio feedback as individualized, personal, detailed, and actionable” (p. 15). In another most recent study,

Woodcock (2017) argued that “audio feedback provides a more personal feel to feedback” and “students are digital natives and they enjoy audio feedback” (p. 201). Moore and Wallace (2012) assessed the efficacy of audio feedback in an online environment and discovered that “audio feedback not only reduced the overall time in which we could deliver feedback to students but was easy to record and afforded us the ability to provide in-depth commentary on our students’ assignments” (p. 9). Similarly, Bilbro, Iluzada, and Clark (2013) conducted a quantitative study and found that both students and teachers preferred audio feedback over written feedback because of its ability to focus on the “global concerns” (p. 65) in the writing assignments. Like the findings of Bilbro et al. (2013), Elola and Oskoz (2016) have discovered that teachers preferred audio feedback because they could give global commentary.

In another two related studies, Cavanaugh and Song (2014, 2015) have discovered that students preferred audio feedback over written feedback. Cavanaugh and Song (2014) have discovered that “teachers tended to give more global commentary when using audio comments and more local commentary when using written comments” (p. 122). This finding directly matched with the findings of Bilbro et al. (2013) who stated that “audio feedback is helpful for clarifying the global concerns with students’ writings” (p. 65). Again, Cavanaugh and Song (2015) explored “students’ and instructors’ approaches and preferences to audio and written feedback in an online writing course” (p. 248) and discovered that “instructors also preferred audio feedback because providing it took less time than providing written feedback in an online course” (p. 255). Like Ice et al. (2010), Cavanaugh and Song (2015) confirmed that “audio feedback has the potential to save instructors time in the feedback process” (p. 255). Similarly, Bless (2017), investigated “how high school teachers believed Kaizena, a digital audio feedback technology, influenced their writing instruction and self-efficacy” (p. 3). She has found that

audio feedback was greatly preferred by the teachers. Like Bilbro et al. (2013), and Cavanaugh and Song (2014, 2015), Bless (2017) has remarked that “audio feedback is a promising method for improving the feedback process in teaching and learning” (p. 200).

Most recently, Rassaei (2019) has discovered that “audio-based corrective feedback is more effective than text-based corrective feedback” (p. 1). Supporting the use of audio feedback, Chalfin (2018) has commented that “the development of this method could have significant implications for caring educational practice.” (p. 61). Similarly, Rawle, Thuna, Zhao and Kaler (2018) experimented with audio feedback and they have stated that “In general, students felt audio feedback was constructive and engaging, and both TAs and students commented that audio feedback was more personal than written feedback” (p. 2). They have pointed out that “overall, the response to audio feedback from both students and TAs suggested that this approach is logistically feasible and might aid in overcoming the disengagement that is often found in large introductory courses” (p. 2). In a similar research, Pearson (2018) replaced written feedback with audio feedback. He has stated:

Students are keen on audio feedback as an alternative to written feedback, perceiving it to be clearer, and more comprehensive and accessible. The use of spoken language allowed inflection and context in a manner absent from written feedback. Additionally, students stated that they were more likely to revisit feedback recordings in conjunction with their written materials, indicating a willingness to reflect upon their work. (p. 87)

In the same way, Rasi and Vuojarvi (2018) used audio feedback and assessed students’ experience with it. They have stated:

Audio feedback practice was successful in promoting the emotional engagement of students and personal connectivity between students and instructors. Furthermore, the

audio feedback proved effective in terms of students' self-reports of the meaning of the audio feedback for learning. The majority of students welcomed the audio feedback, and also expressed a wish for the integrated use of text and audio. (p. 292)

Similarly, Xu's (2017) research found that many features of the teacher's audio feedback contributed to student learning.

So, many researchers (e.g. Bless, 2017; Chalfin, 2018; Killingback, Ahmed & Williams, 2019; Pearson, 2018, Rassaei, 2019; Rasi & Vuojarvi, 2018; Mayhew, 2017; Xu, 2018;) have discovered students' preferences for audio feedback over the written feedback as well as positive impact of audio feedback on their writings. Students stated that audio feedback is personal, detailed, and inspiring. Instructors have reported that through audio feedback, they can give more feedback in less time.

### **Criticism Against Audio Feedback**

Although many researchers have proved and highlighted the positive impact and experiences with audio feedback, there are also strong criticisms against audio feedback. Several researchers (e.g. Ekinsmyth 2010; Fell 2009; Fawcett and Oldfield, 2016; Morris and Chikwa, 2016; Rawle, Thuna, Zhao & Kaler, 2018; Wood et al. 2011) have opposed the effectiveness of audio feedback and discovered students' preference for written feedback over audio feedback. For example, in a recent study, Morris and Chikwa (2016) explored "students' preference in the use of audio and written feedback and how each type of feedback received by students impacts their academic performance in subsequent assignments" (p. 125). They have found that "the type of feedback received did not impact students' grades in the subsequent assignments" (p. 125). Interestingly, in contrast to the findings of Cavanaugh and Song (2014, 2015), Morris and Chikwa (2016) have discovered that "students indicated a strong preference for written feedback

in future assignments” (p. 125) because “it was harder to link the comments to the relevant sections of the essay” (p. 134). However, they have reported that “a lot can be said in a short” (p. 134) in an audio clip. In this connection, the findings of Morris and Chikwa (2016) matched with those of Merry and Orsmond (2008), Lunt and Curran (2009), and Rotheram (2009).

Some studies have revealed that audio feedback does not save instructors’ time to offer feedback, rather providing audio feedback on students’ writing assignments is more time-consuming than providing written feedback because of technical issues. For example, Voelkel and Mello (2014) reported that giving audio feedback was more time consuming for the instructors. They have reported that “the average time spent preparing the recordings for the audio feedback was significantly higher than the time needed for the provision of written feedback” (p. 24). Similarly, in a case study of Geography undergraduate, Rodway-Dyer, Knight, and Dunne (2011) have also reported that audio feedback did not save teachers time. They have opposed the positive influence and outcome of audio feedback stating that “the personal nature of feedback was not always sufficient to enhance student learning and could in some cases negatively impact on student engagement” (p. 1). In the same line, Rawle, Thuna, Zhao and Kaler (2018) have pointed out that “TAs noted that it took longer for them to give audio feedback compared with written feedback, and that they encountered technical issues with emailing audio feedback to the students” (p. 2). In a related study, Cann (2014) has stated that audio feedback saved time “only if used as a replacement for written feedback rather than as a supplement” (p. 8). Though, Cann concluded by supporting for more extensive use of audio feedback, he has clearly stated that “Personalized individual audio feedback is not well suited to all types of assessed works. It is ideally suited to longer, more reflective assessments such as essays” (p. 8). Similarly, Hennessy and Forrester (2014) have pointed out technological

difficulties hindered some teachers and students to respond positively to audio feedback. They have stated that “Problems with technology were serious enough for this to negatively influence some students’ opinion of receiving audio feedback” (p. 781). Therefore, technical difficulties related to providing audio feedback is shown as one of the major concerns.

Chalmers, MacCullem, Mowatt, and Fulton (2014) have conducted a study with 60 students from a first-year science degree; 30 were randomly assigned to receive written feedback and the rest 30 received audio feedback. Chalmers et. al. reported that though the audio feedback offered “richer language” (p. 64) but nothing noteworthy variance was found in the accomplishment. Similarly, Ekinsmyth (2010) has highlighted some criticisms against audio feedback. Based on her findings, she has remarked that “There are disadvantages to listening to an audio file that lasts a few minutes and perhaps students would cease to listen carefully if they received too many of them” (p. 77). She has clearly pointed that “Digital audio feedback is excellent for formative feedback and feed-forward but perhaps not so useful (or necessary) for summative feedback” (p. 77). In the same way, Wood et al. (2011) have pointed out the difficulty regarding “listening to the spoken commentary while following along in the paper” (p. 542). They have suggested that additional research is necessary to determine the influence of training the instructors to give audio feedback. The study of McCarthy (2015) has indicated that “there is no *one size fits all* feedback model when it comes to assessment in higher education” (p. 166). Similarly, Knauf (2015) has remarked that “audio feedback cannot be considered a comprehensive solution to the different problems associated with feedback” (442). In a related study, Fawcett and Oldfield (2016) have found that “students’ grade for the assignment had no impact on their experience of audio feedback” (p. 88).

So, some researchers (e.g. Ekinsmyth 2010; Fell 2009; Fawcett and Oldfield, 2016;

Morris and Chikwa, 2016; Rawle, Thuna, Zhao & Kaler, 2018; Wood et al. 2011) have combatted the efficiency of audio feedback and exposed the disadvantages of audio feedback compared to written feedback. The most commonly cited disadvantages are the technical difficulties associated with audio feedback, access to technology, teachers' accent and fast pace of teachers' speech etc.

### **Preference for Combination of Audio and Written Feedback**

Some researchers (e.g. Crews and Wilkinson 2010; Huang 2000; Ice, Swan, Diaz, Kupczynski, and Swan-Dagen 2010; Sipple 2007) have suggested the combination of audio and written feedback. For example, Huang (2000) compared the effectiveness of audio feedback with traditional written feedback. He found that both the combined and audio feedback methods were much more efficient than only written feedback in terms of the quantity of feedback. Contrary to the studies of Huang (2000) and Ice et al. (2007), Sipple (2007) has come up with mixed results regarding the benefits of audio feedback. In her study, out of the 33 students who completed the questionnaire, she has found that “70% stated a preference for audio comments on initial drafts of their formal essays” and “21% of questionnaire respondents reported they preferred handwritten commentary” (p. 24). Sipple (2007) said that “those who preferred handwritten commentary reported that this preference was based on a sense that handwritten feedback made it easier for them to locate mistakes in their drafts during the revision process” (p. 26). However, she has argued that audio feedback “might prove particularly effective for students who struggle with writing” (p. 28). Sipple (2007) has concluded that “future studies on the use of handwritten and audio commentary in developmental writing classes must be conducted to examine the veracity and speculative claims regarding the ways feedback methods might influence student performance” (p. 30).

Ice, Swan, Diaz, Kupczynski, and Swan-Dagen (2010) explored learners' perceptions regarding the impact of written, audio and combined written and audio feedback. They have discovered that students preferred the combined form of feedback. However, Ice et al. (2010) have suggested that depending on the purpose, different media modalities might be more suitable. According to them, written feedback can be better for giving feedback on students' "micro-level" and audio feedback can be better for "macro-level" (p. 125). Ice et al. (2010) have concluded that "this research can be expanded to more diverse student populations in more diverse educational settings" (p. 127).

In a related study, Crews and Wilkinson (2010) showed an evaluation of undergraduate students' "perceptions of visual, auditory, and written feedback" (p. 399). They have reported that "Participants ranked audio and video with e-handwritten feedback using a tablet PC (AV-tablet) stylus assessment type as the one they perceived as most helpful and second-most helpful" (p. 405). So, their study has clearly shown that students preferred the "multimodal approach" (p. 411). Crews and Wilkinson (2010) have suggested: "follow-up research could explore whether e-handwritten feedback, in conjunction with audio and visual comments, is not only students' preference but also successful in improving their writing skills" (p. 411).

On the choice of different modes of feedback, Moore and Wallace (2012) have found, "a small percentage of respondents indicated that they would like to have both audio and written feedback" (p. 3). Their study has revealed that "the practice of providing audio feedback to online students may assist with the development and promotion of inclusive online learning environments" (p. 10). Similarly, Rockinson-Szapkiw (2012) examined "how audio feedback can contribute to 125 online doctoral students' sense of community and learning" (p. 245). Their findings show that "doctoral students who received audio and text feedback had better

perceptions of their instructor and cognitive development, and better learning outcomes than those who received written feedback” (p. 245). Bilbro, Iluzada, and Clark (2013) wanted to “compare student perceptions of audio and written feedback in order to assess what types of students may benefit from receiving audio feedback on their essays rather than written feedback” (p. 47). They have found that “giving students the option to receive audio feedback will help motivated, engaged students enter more fully into a partnership with their instructor and will better serve these students in their efforts to improve their writing” (p. 47). Bilbro et al. (2013) have suggested that “students do not need more feedback from their instructor, but rather, *better* feedback that fosters a positive relationship between students and their writing audience” (p. 68). More recently, Rasi and Vuojarvi (2018) have exclaimed that “majority of students welcomed the audio feedback, and also expressed a wish for the integrated use of text and audio. Therefore, in future implementations, we will integrate the audio and written feedback” (p. 292).

In fact, both the audio and written feedback have their own advantages and limitations. For example, in audio feedback, instructors can provide more global comments, and in written feedback, instructors can focus more on the sentence-level errors. Therefore, a combination of audio and written feedback might be more suitable for some writers in some contexts. The next sub-section presents an analysis from the perspective of social cognitive theory.

### **Analysis From the Perspective of Social Cognitive Theory**

It is found that some researchers (Bless, 2017; Cavanaugh and Song, 2015; Hennessy and Forrester, 2014; Ice, Swan, Diaz, Kupczynski, and Swan-Dagen, 2010) have discovered that audio feedback is preferred by the students and instructors, and audio feedback has some positive impacts on students’ revision and academic performances. On the other hand, some researchers (e.g. Morris and Chikwa, 2016; Rawle, Thuna, Zhao & Kaler, 2018; Voelkel and Mello 2014)

have found out that audio feedback is not preferred by the students and instructors, and it does not have any significant impact on students' revision and academic performances. Now, these preferences and non-preferences can be analyzed from the perspective of Bandura's (1991) social cognitive theory where it is clearly articulated that the perceptions of human preferences are affected by both external and internal factors. Here the internal factor refers to the internal cognition of the writers and external factor refers to the external settings of giving and receiving the feedback. Bandura (2012) has further illustrated that "personal, behavioral and environmental" are the three determinants how learners will react to new exposures or new knowledge (p. 10). Personal determinant refers to whether a learner possesses "high or low self-efficacy" towards the feedback (Bandura, 2012, p. 12). Behavioral determinant refers to the "response" a learner exhibits after receiving the feedback (Bandura, 2012, p. 12). Environmental determinant refers to "external setting" that affects a learner's response to the feedback (Bandura, 2012, p. 12). So, when the writers show preferences for audio feedback, these three determinants are positively correlated that means both the internal and external factors are supporting the exposure to the feedback. For example, the writers have high self-efficacy and the external setting is good. On the other hand, when the writers are showing non-preferences, somehow these three factors are not working positively. For example, maybe the writers have low self-efficacy or the external setting is not at the optimal level. Now, let me give a practical example. In the study of Cavanaugh and Song (2015), the writers have expressed preferences for audio feedback over the written feedback. On the other hand, in the study of Morris and Chikwa (2016), the writers have expressed their preferences for written feedback over the written feedback. Now, the participants of Cavanaugh and Song (2015) were recruited from an entry-level undergraduate course, and the study took place in a U.S. university. Contrarily, the

participants of Morris and Chikwa (2016) “were 68 first-year students studying a science laboratory-based core module” (p. 127), and the study took place in a U.K university. So, it can be argued that for the participants of the Cavanaugh and Song’s (2015) study, three determinants (personal, behavioral and environmental) are positively correlated. On the other hand, for the participants of the Morris and Chikwa’s (2016) study, three determinants (personal, behavioral and environmental) are not working positively. It is interesting to notice that the studies conducted in the U.S.A (e.g. (Bless, 2017; Bilbro, Iluzada, and Clark, 2013; Cavanaugh and Song, 2015; Ice, Swan, Diaz, Kupczynski, and Swan-Dagen, 2010) have come up with more positive experiences and preferences for audio feedback than those of conducted in the U.K (e.g. Chalmers, MacCullem, Mowatt, and Fulton 2014; Rodway-Dyer, Knight, and Dunne 2011; Morris and Chikwa, 2016; Voelkel and Mello 2014). Therefore, it also depends on the context in which the feedback is provided.

Similarly, the instructors in the study of Cavanaugh and Song (2015) have preferred audio feedback on the ground that it saves time. On the other hand, in the study of Voelkel and Mello (2014), instructors have reported that giving audio feedback was more time consuming for them. Now, from the perspective of Social Cognitive Theory, both the internal and external factors are affecting the instructors positively in the study of Cavanaugh and Song (2015); while for the instructors of the study of Voelkel and Mello (2014), somehow something is different. In fact, the instructors of Cavanaugh and Song (2015) are experienced and they have been providing audio feedback longer than the instructors of Voelkel and Mello’s (2014) study. Citing Bandura’s (1991) social cognitive theory, Hattie and Timperley (2007) proclaimed that “feedback is one of the most powerful influences on learning and achievement, but this impact can be either positive or negative” (p. 81). Bandura’s (1991) social cognitive theory clearly

informed this study because multilingual writers come from diverse background and bring their diverse knowledge to a U.S. first-year composition class. Some of L2 writers were exposed to technology in their home institutions, while some were not. However, being in a U.S. classroom, all of them are exposed to same classroom technologies which have impact on their perceptions and learning process. Bandura's social cognitive theory helps to analyze students' preference and non-preference of the particular feedback format based on the learners' self-efficacy.

### **Recommendations for Further Research in the Existing Literature and Research Gap**

It is important to notice that research on audio feedback is not conclusive, and therefore, researchers have recommended further research in this field. For example, Ice et al. (2007) have concluded that it is "hard to argue *against* using audio commenting," however, they have suggested, "much more research need to be conducted to determine how generalizable these findings may be across subject matter, instructors, and institutional contexts" (p. 19). Similarly, Fell (2009) concluded that "Further research is required in this area, together with a need to explore the importance of emotional intelligence on the effectiveness of this exciting new mode of feedback" (para.12). In the same way, Rodway-Dyer et al. (2009) have concluded, "More research would be useful on whether listening to feedback supports learning, or is better attended to, or better remembered, than reading written comments, and whether this applies to some students more than others" (68). Likewise, Crews and Wilkinson (2010) have suggested, "follow-up research could explore whether e-handwritten feedback, in conjunction with audio and visual comments, is not only students' preference but also successful in improving their writing skills" (p. 411). Similarly, Morris and Chikwa (2016) have recommended, "further investigation into the link between students' learning styles and their preferences for different types of feedback" (p. 135). In the same way, Woodcock (2017) has suggested for further

research on audio feedback in the perspective of teacher-student relationship pointing out “audio feedback might not suit all people on all occasions” (p. 204). Likewise, Merry and Orsmond (2008) have suggested that “future studies might investigate the integration of audio feedback into virtual learning environments such as Blackboard®” (para. 48). Recently, Parkes & Fletcher (2016) have suggested “to explore the effectiveness and perception of diverse student groups” (para. 57). Therefore, further studies in this field are necessary.

In the entire existing empirical studies on audio feedback, it is clearly noticeable that few studies particularly targeted the multilingual student writers as the participants in a U.S composition class, and therefore little is known about multilingual students’ preference between audio and written feedback and the impact of the feedback format on their revision process in a U.S composition class. So, there is an opportunity to explore multilingual students’ preference between audio and written feedback and the impact of feedback format in their revision process in a U.S composition class, and in this dissertation project, I would like to address this opportunity. This case study will contribute to the existing knowledge regarding multilingual writers’ preference between audio and written feedback and the impact of feedback format on their revision process in a U.S. composition class. More precisely, the results from my study will be helpful to both L2 writing instructors and L2 writers, because becoming aware of multilingual writers’ perceptions and reactions will enable L2 writing instructors to select suitable feedback techniques to use in order to best help the varied needs among multilingual writers to be competent writers.

### **Conclusion**

In this chapter, I have argued why social cognitive theory would be a good framework for analyzing multilingual writers’ preferences between audio and written feedback. This chapter

also presented a comprehensive review of the existing relevant literature. It was important to highlight the background information in relation with the research questions of this dissertation before reviewing the literature of audio feedback. Therefore, prior to the discussion on audio feedback there were five sections: (1) instructor feedback, (2) importance of instructor feedback for multilingual writers (3) criteria of good feedback (4) pedagogy of instructors' written feedback on multilingual writers' writing, and (5) multilingual students' perception of instructor written feedback. These five sections helped to focus on the background information and to narrow down the focus on audio feedback. Then, analysis of audio feedback was divided into five main sections: (1) preferences and positive experiences with audio feedback; (2) criticism against audio feedback; (3) analysis from the perspective of social cognitive theory; (4) preferences for combination of audio and written feedback; (5) recommendation for further research in the existing literature.

Similarly to Bless (2017), based on the review of the literature on audio feedback, it is found that in general students had positive experience with audio feedback. Teachers also reported audio feedback to be more congenial for providing detailed feedback. There are some contradictions regarding the time spent in providing audio feedback. There are also some conflicts among the researchers regarding the positive impact of audio feedback on students' revision process. However, the analysis from the perspective of social cognitive theory allows us to better understand these contradictions that human perceptions of preferences are co-constructed by both external and internal factors. As it is mentioned that here the internal factor refers to the internal cognition of the writers and external factor refers to the external settings of giving and receiving the feedback. Bandura (2012) has stated that "personal, behavioral and environmental" are the three determinants how learners will react to new exposures or new

knowledge (p. 10). Personal determinant refers to whether a learner possesses “high or low self-efficacy” towards the feedback (Bandura, 2012, p. 12). Behavioral determinant refers to the “response” a learner exhibits after receiving the feedback (Bandura, 2012, p. 12). Environmental determinant refers to “external setting” that affects a learner’s response to the feedback (Bandura, 2012, p. 12). So, when the writers show preferences for audio feedback, these three determinants are positively correlated that means both the internal and external factors are supporting the exposure to the feedback. In contrast, when the writers show non-preferences, either the external or the internal factors are not working positively.

In the next chapter, I will present a description of the research method that will be used to conduct this study. I will also discuss my role as a researcher. Here it is appropriate to mention that the research design adopted in this dissertation project will attempt to better consider contexts, factors, determinants in how multilingual writers experience audio feedback.

## CHAPTER THREE

### METHODOLOGY

#### **Introduction**

In Chapter 2, I reviewed the literature on audio feedback identifying particular research gaps, conflicts and contradictions. I made an argument for the use of social cognitive theory to better comprehend multilingual writers' expectations from instructor feedback and their preference between audio and written feedback as well as the impact of feedback format on their revision process in a U.S. composition class. The outcomes will provide instructors and researchers with deeper insights into the appropriateness and usefulness of the feedback given to multilingual students' writing. Also, L2 instructors will be able to better understand the expectations of multilingual writers in a U.S. composition class.

The initial plan for this study was to conduct interviews with multilingual writers and their instructors. However, it was found that there were only three sections for multilingual writers' composition courses. Fortunately, I was assigned to teach one of the MLW sections. The other two instructors were contacted, but none of them were able to participate in this study due to their personal constraints. So, finally I had to conduct the study in my own MLW section, and my Advisor collected data for this study to maintain the validity and reliability of the data collection procedures. I had to play the dual role of instructor and researcher with this study. However, such a dual role is not always a disadvantage. Multiple researchers in social sciences and composition have pointed the value of teacher research inquiry (Shagoury & Power, 2012). Teacher research inquiry values the rich contextual knowledge afforded by the researcher's dual role.

In order to accomplish the aim of the study, I conducted an early semester participation survey among the multilingual writers of English 202 (Composition II). Then, an in-depth interview with eight multilingual writers was conducted after they had received both audio and written feedback on their writing assignments. I also collected first drafts and the revised drafts of the final research paper and compared by using the “Compare” option in the Microsoft word program. Finally, I conducted an end of semester reflection survey among the multilingual writers of English 202 (Composition II) course.

I would like to acknowledge that the research method was adapted from Bless’s (2017) research. This chapter will portray the research method, research questions, research design, and researcher’s role in this dissertation project. I will also clarify the recruitment procedure of the participants, ethical consideration, tools for collecting data, data collection procedure and data analysis plan. In addition, I will discuss trustworthiness, credibility, transferability, dependability, confirmability and the limitation of this study in this chapter.

### **Research Design**

My research design is informed by social cognitive theory as this study seeks to better comprehend the contexts and factors involved in multilingual writers’ expectations from instructor feedback and their experience with audio feedback. A sociocognitive understanding of feedback compels the researcher to attend to internal and external determinants such as “personal, behavioral and environmental” (Bandura, 2012, p. 10). Bandura’s (1991) social cognitive theory clearly informed this study because multilingual writers come from diverse background and bring their diverse knowledge to a U.S. composition class. Precisely, L2 students have their own personalities depending on their gender, age, socioeconomic rank, attitudes, aptitudes, motivations, metacognitive knowledge of their L1. All these differences

influence their preference for feedback method, and how they respond to the feedback they receive, as well as how they utilize the feedback to revise their drafts (Vo, 2017). Most interestingly, F. Hyland (2010) has pointed out that a lot of previous research has investigated into instructor feedback without paying much attention to what the L2 students bring to the feedback situation, especially their ideology regarding feedback and strategies of employing feedback in enhancing their writing competence. It is an undeniable fact that the perception of multilingual writers of the instructor's feedback in a U.S composition class will largely depend on their past experiences as well as their present conditions under which they receive feedback from their instructors. L2 writers' own internal cognition and external social factors will contribute to their perceptions of instructor feedback. Therefore, Bandura's (1991) social cognitive theory supported the research questions for this study. Some of the L2 writers were exposed to technology in their home institutions, while some were not. However, being in a U.S. classroom, all of them are exposed to the same classroom technologies which have an impact on their perceptions and learning process.

### **Research Questions**

As I stated in Chapter 1, this study has several purposes: 1. to understand the expectations of multilingual writers from instructors' feedback, 2. to understand multilingual writers' perceptions regarding the advantages and disadvantages of audio and written feedback, 3. to learn about their perceptions of the effectiveness of audio and written feedback on their revision process, 4. to examine the distinguishable impacts of audio and written feedback on multilingual writers' revision process, and 5. to explore multilingual preferred form of feedback between audio and written feedback. I sought to answer the following research questions:

1. What are the expectations of multilingual writers from instructors' feedback on their writing assignment?
2. What are the perceptions of multilingual writers regarding the advantages and disadvantages of audio and written feedback?
3. What are the perceptions of multilingual writers regarding the effectiveness of audio and written feedback on their revision process?
4. What is multilingual writers' preferred form of feedback between audio and written feedback?
5. What are some distinguishable impacts of audio and written feedback on multilingual writers' revision process?

The following table shows the data I collected in these case studies to each research question:

Table 2

*Research Questions and Data Collection Method*

<b>Research Question</b>	<b>Data Collected to Answer This Question</b>
RQ 1	Interviews with Multilingual Writers
RQ 2	Interviews and Reflection Survey with Multilingual Writers
RQ 3	Interviews and Reflection Survey with Multilingual Writers
RQ 4	Interviews and Reflection Survey with Multilingual Writers
RQ 5	First and Revised Drafts of Multilingual Writers' Final Research Paper

## **Rationale for Case Study**

This study is qualitative in nature based on the nature of the research questions.

Silverman (2000) has argued that “if you are concerned with exploring people’s life histories or everyday behavior, then qualitative methods may be favored” (p. 1). In this connection, Creswell (2013) has argued that “qualitative researcher uses complex reasoning skills throughout the process of research” (p. 45). In addition, Creswell (2016) has acknowledged that “qualitative research requires that people approach research from a perspective that may be different than what they have previously learned” (p. 2). Many suggestions in the realm of qualitative research (Bloomberg & Volpe, 2012; Creswell, 2013; Maxwell, 2013; Marshall & Rossman, 2011; Merriam, 2009; Merriam & Tisdell, 2016; Miles, Huberman, and Saldana, 2014; Patton, 2002; Ravitch & Carl, 2016; Yin, 2014) provide qualitative researchers some wide-ranging choices for designing their studies. But, there is uniqueness in every single research and my study is not an exception to that. While choosing the research method for my dissertation project, I have considered my own preferences, judgement and biases.

Since the purpose of this study is to explore multilingual student writers’ preference between audio and written feedback, and the impact of the feedback format on their revision process in a U.S. composition class, I have found that a qualitative approach was appropriate and suitable. Bloomberg and Volpe (2012) have strongly claimed that “qualitative research is suited to promoting a deep understanding of a social setting r activity as viewed from the perspective of the research participants” (p. 27). To be more specific, the design of this study is typically a case study rooted in the qualitative methodology which perfectly matches with the purpose of this study. According to Creswell (2013), “case study research begins with the identification of a specific case” (p. 98). According to Simons (2009), a case study is widely accepted as a research

approach for evaluating complex educational innovations in a specific context, and social and educational phenomena in general. Yin (2014) has acknowledged that a case study research is directed by a hypothetical proposition, and that it “includes the investigation of multivariate situations through the collection and analysis of multiple data sources, including interviews, observations, documents, archival records, and artifacts” (p. 19). Similarly, Bloomberg and Volpe (2012) have pointed out that in a case study, “the researcher explores the bounded system (or bounded systems) over time through in-depth data collection methods, involving multiple data sources” (p. 31) with a view to investigating participants’ expectations and preferences. In fact, this matched with the intended purpose of this dissertation project. This case study was guided by the Lev Vygotsky’s theory of social constructivism which denotes that individuals seek understanding of the world in which they live and work (Creswell, 2013).

According to Baxter and Jack (2008), “qualitative case study methodology provides researchers to study complex phenomena within their contexts” (p. 543). Bless (2017) has also pointed out that case study allows researchers to investigate each participant’s distinctive perspective. Stake (1995) has stated that “a case study is expected to catch the complexity of a single case” (p. xi). According to him, a case study is the study of the particularity and complexity of a single case, coming to understand its activity within important circumstances. Creswell (2013) has argued:

A case study is chosen to study a case or several cases with clear boundaries. In this type of case study, the researcher explores an issue or problem, and a detailed understanding emerges from examining a case or several cases. The researcher needs to have a wide array of information about the case to provide an in-depth picture of it. (p. 123)

I found that other qualitative research designs e.g. narrative research, phenomenology,

grounded theory, and ethnography, did not match with the purpose of this study. For example, narrative research collects “stories from individuals about individuals’ lived and told experiences” and narrative stories shed light on the “identities of individuals and how they see themselves” (Creswell, 2013, p. 71). Therefore, narrative research does not match with the purpose of this study. Again, phenomenology does not match with the aim of this study because the target of this study is not to portray the dwelt understandings of the multilingual writers in relation to receiving audio and written feedback on their writings. Therefore, a phenomenological design was not appropriate for this study. In the same way, ethnographic research design did not match the purpose of this dissertation project because ethnographies “focus on developing a complex, complete description of the culture of a group, a culture sharing group” (Creswell, 2013, p. 91). Creswell (2013) has clarified that “in an ethnography, the researcher looks for patterns of the group’s mental activities, such as their ideas and beliefs expressed through language” (p. 92). Evidently, no other research design was as appropriate as the case study for this dissertation project. Therefore, a case study approach was most suitable for this dissertation project.

### **Role of the Researcher**

While conducting this study, I was the principal investigator. I created the research design and the instruments for data collection. I collected and analyzed data connected to exploring multilingual writers’ preference between audio and written feedback in a composition class. I adhered to the guidelines of Indiana University of Pennsylvania for qualitative dissertations and to the instructions of the Institutional Review Board (IRB).

In order to expound my own beliefs, I studied many scholarly perspectives on case study design. Merriam (2009) has argued that “qualitative researchers are interested in understanding

how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experience” (p. 5). My beliefs and biases about feedback on writing are shaped by my educational and teaching experiences (Mehra, 2002). After completing my first Masters in English Literature, I joined Central Women’s College, Dhaka, Bangladesh as an English Lecturer in June 2006. Then, after completing my second Masters in English Language Teaching (ELT), I joined Notre Dame College, Dhaka, Bangladesh in July 2009. While teaching at Notre Dame College, I was awarded a Fulbright Scholarship and came to the United States as a visiting scholar at Kent State University for five months. I worked at Notre Dame College, Dhaka, Bangladesh for about 5 years and in August 2014, I came to Kent State University, Ohio, USA to complete an MA in TESL. In Fall 2015, I was admitted into the Ph.D. program in Composition & Applied Linguistics at Indiana University of Pennsylvania. Currently, I am working as a Teaching Associate in the Department of English at Indiana University of Pennsylvania. I am originally from Bangladesh where the use of technology in giving feedback is still not prevalent to a great extent. I am a multilingual writer and the first time I received audio feedback was in the Spring of 2016 as a student in a doctoral course. I, personally, preferred the audio feedback over written feedback because I felt that audio feedback created a more personal connection with my instructor, and it was more engaging. These personal and professional experiences led me to explore multilingual writers’ preference between audio and written feedback in a U.S. composition class. In fact, my personal experiences and beliefs motivated my adoptions for the topic and design of this study. Therefore, it is quite natural that my personal experiences will also create bias (Mehra, 2002) because I might have a preconceived idea that multilingual writers will prefer audio feedback over written feedback. However, I always tried to remain impartial. Moreover, I did not have the same experiences of the participants in this study.

## **Research Site and Context**

The research site for this study was a mid-sized university in Western Pennsylvania. The study was conducted during the Fall semester of 2018 when participants enrolled in the multilingual section of composition course (ENGL 202). According to the course description, upon successful completion of English 202, students will be able to:

access relevant print and electronic resources, artifacts, or human resources; read, evaluate, and select resources; manage and sustain an inquiry project; critique own and others' written drafts; compose a focused and cohesive synthesis of sources; use a body of knowledge inside written work: paraphrase, quote, summarize, explain/interpret/comment, cite, and document (MLA or APA); reflect upon their reading processes, writing processes, and rhetorical effectiveness. (p. 12, IUP 2017-2018 Undergraduate Catalog)

Usually, during the ENG 202 classes, the students are assigned to complete four major writing assignments which are associated with instructor feedback. I chose this context mainly for the reason that I have access to this site and currently I am working as a Teaching Associate at this university, which gave me insight into participants and the types of approaches that are used to teach writing. It was easier for me to collect data for my study from this site.

## **Participant Selection**

Participants for this study were selected from the multilingual section of composition course (English 202) at this Western Pennsylvania University. My goal was to recruit 5-10 participants, sufficient for a case study. I attempted to get 5-10 participants. There is no fixed ideal number for a case study (Yin, 2014). In a similar type of case study like mine conducted by Vo (2017) had two participants only. Merriam (2009) has argued that case studies usually have

“a few selected individuals” (p. 88). Supporting her argument, Merriam (2009) has brought the reference of Bateson who interviewed only five women for her book *Composing a Life*. In fact, a case study emphasizes more on rich data than a massive number of participants (Hancock & Algozzine, 2011). For this study, I recruited 8 participants who came from the same section Composition II (English 202) and I was the instructor. Logically, the number of the participants was sufficient enough to collect data for a case study (Hancock & Algozzine, 2011). I followed Bless’s (2017) sampling strategy which was “a purposeful criterion sampling” (p. 123). In this connection, Creswell’s (2013) has said that “The concept of purpose sampling is used in qualitative research. This means that the inquirer selects individuals and sites for study because they can purposefully inform an understanding of the research problem and central phenomenon in the study” (p. 156). Student participants for this study were purposefully chosen according to the following inclusion criteria: (1) participants had to be multilingual students (2) participants had to be in a composition course at Indiana University of Pennsylvania.

### **Ethical Consideration of Participants**

In order to defend the rights and wellbeing of participants, I sought and received the approval of the Indiana University of Pennsylvania IRB. The IRB reviewed my dissertation project and ensured that my study satisfied all the requirements for protecting the rights and welfare of human participants. At every stage of change, IRB was informed about the change. As I have stated in the beginning of this chapter that the initial plan for this study was to conduct interviews with multilingual writers and their instructors. However, it was found that there were only three sections for multilingual writers’ composition courses, and I was assigned to teach one of the MLW sections. The other two instructors were able to participate in this study due to their personal constraints. So, I had to conduct the study in my own MLW section, and my Advisor

collected data for this study to maintain the validity and reliability of the data collection procedures. I had to play the dual role of instructor and researcher and IRB approved my dual role. IRB did not impose any restriction on my access to the interview data but cautioned me to maintain the privacy of the participants. I prepared consent form for student participants describing their roles in the study and the information of their right to withdraw from the study at any time. My advisor came to my class to explain the study while I stepped out of the class. So, I did not know who participated in the study and who did not. As a part of this protocol, all participants read and signed a consent form during the first month of the Fall 2018 semester (Please see Appendix A) in the presence of my Advisor. My advisor emphasized that participating in this study is completely voluntary and their decision will not result in any loss of benefits to which they are otherwise entitled. He also clarified that all information will be held in strict confidence and will have no bearing on their academic standing or services they receive from the University. As the instructor of the class, I did not pressurize any student to participate in the study directly or indirectly. Most importantly, I protected participants' privacy by using pseudonyms, and I will protect participants' privacy in any subsequent publications or conference presentations. In addition, any identifying information regarding the participants was removed from all documents to ensure participants' privacy.

### **Instrumentations**

For this study, I designed three instruments that were used for data collection. These instruments included one interview protocol and two surveys. One interview protocol was for the multilingual writers of a composition course (English 202). The two surveys comprised one early semester participation survey and the other was a reflection survey for multilingual writers. The instruments are explained in the following section.

### **Early Semester Participatory Survey**

I designed an early semester participatory survey using Qualtrics (Please see Appendix B). There were nine questions in that survey. The purpose of the early semester participatory survey was to get an idea about the multilingual writers' home country, first language, duration of stay in the USA, English listening proficiency, their comfortability of using technology for working with teachers' feedback, and to recruit participants for the interview. This anonymous survey was emailed to the students of the whole class on August 31, 2018 and their participation in this survey was completely voluntary.

### **Interview Protocol for Students**

I designed the interview protocol for student participants and the instructors (Please see Appendix C). According to Hancock & Algozzine (2011), "Interviews are a very common form of data collection in case study research. Interviews of individuals or groups allow the researcher to attain rich, personalized information" (p. 44). Interviews in qualitative research can be structured, semistructured, or unstructured (Dilley, 2004; H. Rubin & I. Rubin, 2011; Merriam & Tisdell, 2016). For this study, the interview is appropriate as Patton (2015) explained:

We interview people to find out from them those things we cannot directly observe....We cannot observe feelings, thoughts, and intentions. We cannot observe behaviors that took place at some previous point in time. We cannot observe situations that preclude the presence of an observer. We cannot observe how people have organized the world. We have to ask people questions about those things. The purpose of interviewing, then, is to allow us to enter into the other person's perspective. (p. 340)

Similarly to Bless' (2017) work, a semistructured interview protocol was appropriate for this study because "this format allows the researcher to respond to the situation at hand, to the

emerging worldview of the participant, and to new ideas on the topic” (Merriam, 2009, p. 90). The interview questions were devised according to suggestions that they should be open-ended and aligned with the research questions (Bless, 2017; Creswell, 2013; Dilley, 2004; H. Rubin & I. Rubin, 2011; Merriam & Tisdell, 2016; Miles, Huberman, & Saldana, 2014; Patton, 2015). The interview protocol also included several types of questions, including background and experience questions, opinion and feeling questions, and knowledge questions, as Merriam (2009) recommended. Before the interview was conducted, participants had to sign the consent form in the presence of my Advisor who conducted the interviews in for a period of 1 month between October and November of 2018. The interview data was stored with my Advisor and he gave me the interview data to analyze nearly at the end of the semester. I have already stated that IRB did not impose any restriction on my access to interview data but urged me to maintain participants’ privacy and confidentiality.

### **Measuring Revisions**

For measuring the revisions in the two drafts based on the instructor’s feedback format, I collected the first draft and the revised draft of the final research paper on which the students received written and audio feedback. Four participants received audio feedback and other four participants received written feedback on their first draft. Now, I did not select the format of the feedback based on their preference. I gave them audio and written feedback sequentially just to ensure that four participants received audio and the other four participants received written feedback. Their drafts were collected at the end of the semester after the final grade was given. So, the collection of their sample writings did not affect their grades in any way. I used the “taxonomy of revisions” as propounded by Wingard & Geosits (2014) and modified to suit my study.

Revision #
Surface
Substance
Formal
Meaning-Preserving
Meaning-Changing (micro-level)
Meaning-Changing (macro-level)

*Figure 1.* Taxonomy of revisions. Adapted from J. Wingard & A. Geosits, 2014, *Effective Comments and Revisions in Student Writing from WAC Courses*, p. 5.

Using this taxonomy helped me to further understand the multilingual writers’ revision process in the composition course based on the instructor’s comments.

### **Reflection Survey**

Like the early semester participatory survey, I designed the reflection survey (Please see Appendix D) using Qualtrics. It was also anonymous, and no data was collected concerning the participants’ identity. The reflection survey was conducted on November 30, 2018 and their participation in this reflection survey was completely voluntary. It was clearly stated that their decision would not result in any loss of benefits to which they were otherwise entitled. There were 10 questions in the reflection survey. Some of the questions in the reflection survey were overlapped with the interview questions. However, the purpose of the reflection survey was to get the idea of the participants’ preference between audio and written feedback, their perceptions of using the technology.

### **Procedures for Recruitment, Participation, and Data Collection**

First, I had to apply to the Institutional Review Board (IRB) at this Indiana University of Pennsylvania to get their approval prior to start collecting data. The purpose of IRBs nationally is to protect participants in research as well as to protect participants in research as well as to protect the researchers conducting research involving human participants. In relation to data collection, firstly I conducted an early semester participation survey among the multilingual

writers of English 202 course. Then, an in-depth interview with eight multilingual writers, who agreed to volunteer, was conducted. The interviews took place after they had received both written and audio feedback on their assignment. The interviews were recorded. Each interview approximately took 20 to 30 minutes to conduct. I captured the content of these interviews verbatim by transcribing the recorded interviews into written scripts. After the completion of all the interviews, I collected the first drafts and the revised drafts of their final research paper on which the students received written and audio feedback randomly. Finally, I conducted a reflection survey among the multilingual writers of English 202 courses. So, data was collected from three sources: from the surveys, from the interview of multilingual students, and from the multilingual writers' sample papers. As I have stated that personally I preferred audio feedback. So, I was aware of my bias. In order to be neutral I tried to give same amount of feedback in both the format.

### **Data Analysis Procedures**

Based off of Bless's (2017) study, I analyzed the collected for my dissertation project. I followed Bless's (2017) work because her process of data analysis suited best for my study. First, I collected all the tape-recorded interviews and put them in my password protected computer. Then, I transcribed manually all the interviews and made separate word document for every interviewee. Transcribing the interviews manually took a considerable amount of time, but I took the trouble to maintain the accuracy. The collected first drafts and the revised drafts of the final research paper were compared by using the "Compare" option in the Microsoft word program. The "Compare" option in the Microsoft Word provided me with the opportunity to see what changes had been made in the revised drafts. It showed the total number of revisions in a new third document. I followed the "taxonomy of revisions" as propounded by Wingard &

Geosits (2014) and modified them to present the number of revisions in accordance with higher order and lower order concern. In the revised drafts, I manually counted the number of high order concern (HOC) and low order concern (LOC) revisions. Thus, I was able to find out the number of revisions based on the audio and written feedback. An independent-samples t-test was conducted to compare the revisions based on audio feedback and written feedback with a view to measuring the impact of feedback format on the revision process. For the interviews, I adapted Bless's (2017) "line-by-line coding technique" (p. 144). Here, it is relevant to state that Creswell (2016) has said that "coding is taking transcribed text data and making sense of them" (p. 153). Then, the coded data was analyzed using the comparative method that Merriam (2009) suggested. For the early semester participatory and reflection surveys, first I exported the data to an Excel spread sheet and then analyzed. However, since both the surveys were anonymous, the survey data was not directly tied to the interview data in line with the respective participants.

### **Issues of Trustworthiness**

I would like to acknowledge that the current heading and subheadings were adapted from Bless's (2017) dissertation project titled "Impact of Audio Feedback Technology on Writing Instruction." In every research, the researcher should be aware of the concerns of trustworthiness. Marshall and Rossman (2011) has stated the following:

concerns with the trustworthiness or goodness of qualitative research drew from the natural and experimental sciences for direction. Thus, reliability, validity, objectivity, and generalizability – borrowed from more quantitative approaches – were the criteria against which the soundness of a qualitative study was judged. (p. 39)

Yin (2014) has also stated that trustworthiness should be maintained in a case study.

## **Reliability and Validity**

According to Golafshani (2003), “the use of reliability and validity are common in quantitative research and now it is reconsidered in the qualitative research paradigm” (p. 597). Maxwell (2005) said that one can never really capture reality. Merriam (2009) echoed the statement of Maxwell pointing out “because human beings are the primary instrument of data collection and analysis in qualitative research, interpretations of reality are assessed directly through their observations and interviews” (p. 214). According to Stake (1995), “triangulation” (p. 107) helps the qualitative researchers to find out whether a comprehensive and accurate description of the data is generated or not. In the same way, Creswell (2013) has summarized that “In triangulation, researchers make use of multiple and different sources, methods, investigators, and theories to provide corroborating evidence” (p. 251). For this study, in order to maintain the reliability and validity, I used the strategy of triangulation based off of Bless’s (2017) study. I compared the data obtained from three sources: student interviews, student surveys and draft comparisons to complete the triangulation process. The student interviews revealed multilingual writers’ perceptions, the surveys also examined multilingual writers’ perceptions, and the draft comparisons revealed the researcher’s own assessment of the impact of the feedback format on multilingual writers’ revision process.

## **Transferability**

According to Kuper, Lorelei, and Levinson (2008) “Transferability may be helped the study’s discussion of how its results advance theoretical understandings that are relevant to multiple situations” (p. 688). They have also argued that “careful thought must be given to the potential transferability of its results to other sociocultural settings” (Kuper et al., p. 688). Generally, a good research has transferability. In this research project, I have followed “the

strategy of rich, thick description by describing the setting, data analysis procedures, and results of this study in detail” (Bless, 2017, p. 132).

### **Dependability**

The results of a study are dependable only when the results are reliable (Bloomberg & Volpe, 2012; Marshall & Rossman, 2011). In this study, there is an expert committee including the chair of this dissertation project are three professors of the Composition & Applied Linguistics at this Western Pennsylvania University. All of them are held Ph.Ds. in the relevant field and familiar with qualitative research methodologies.

### **Confirmability**

Confirmability is constructed being free from researcher bias. Of course, it is difficult to get rid of the researcher bias in a study because there is a subconscious influence of the researcher bias (Bloomberg & Volpe, 2012; Marshall & Rossman, 2011). Personally, I tried to remain as impartial as possible as the researcher. I described my own biases and reflected on my role.

### **Challenges and Limitations**

The initial plan for this study was to conduct interviews with multilingual writers and their instructors. However, it was found that there were only three sections for multilingual writers’ composition courses. Fortunately, I was assigned to teach one of the MLW sections. The other two instructors were contacted, but none of them were able to participate in this study due to their personal constraints. So, finally I had to conduct the study in my own MLW section, and my Advisor collected data for this study to maintain the validity and reliability of the data collection procedures. That was a learning opportunity for me. I realized how difficult it is to

conduct research with multilingual writers in a small school setting where the number of multilingual writers is much less compared to big school settings.

One of the biggest limitations of this dissertation project is the number of the participants. Given the constraints, I was able to recruit only eight multilingual writers as the participants. The perceptions of eight multilingual writers may not represent the perceptions of all the multilingual writers in the composition classes in the USA. Another limitation is that participants expressed their own perceptions and there is a chance that their own perceptions are inaccurate sometimes. For example, I did not give them test to measure their English listening proficiency.

In this chapter, I illustrated the methods that were used to collect data. I also explained data analysis procedures. In the next chapter, I presented the results of the study.

## CHAPTER FOUR

### RESULTS

#### **Introduction**

As stated in Chapter 1, the purpose of this study was to investigate multilingual writers' expectations from instructor feedback and preference between audio and written feedback, and the impact of the feedback format on their revision process in a U.S. composition classroom. To accomplish the purpose, an early semester participation survey and a reflection survey were conducted in a multilingual section of a composition course. Besides, multilingual writers of a composition course were interviewed. In addition, multilingual writers' first and final drafts of a major writing assignment were collected to measure the revisions made based on audio and written feedback. My case studies sought to answer the following research questions:

1. What are the expectations of multilingual writers from instructors' feedback on their writing assignment?
2. What are the perceptions of multilingual writers regarding the advantages and disadvantages of audio and written feedback?
3. What are the perceptions of multilingual writers regarding the effectiveness of audio and written feedback on their revision process?
4. What is multilingual writers' preferred form of feedback between audio and written feedback?
5. What are some distinguishable impacts of audio and written feedback on multilingual writers' revision process?

This chapter presents the research setting and participant demographics, data collection procedure, data analysis procedure, analysis of sample papers, analysis of early semester participatory survey, analysis of reflection survey, and the case studies.

### **Research Setting and Participant Demographics**

The study was conducted during the Fall Semester of 2018 at the Indiana University of Pennsylvania in the U.S.A. The early semester participatory survey was taken by 15 multilingual writers, and the reflection survey was taken by 12 multilingual writers of a composition course. Both the surveys were anonymous. Eight participants took part in the interviews each of which lasted about 20 minutes. Four of the participants were female and four participants were male. Six of the participants were from Saudi Arabia, one participant was from South Korea, and one was from China. All the participants have been living in the USA at least for two years and speak English as their second language.

### **Data Collection Procedure**

In this study, data was collected from multiple sources. An early semester participation survey was conducted in a multilingual section of a composition course on August 31, 2018. The reflection survey was conducted on November 30, 2018. Interviews were conducted for a period of 1 month between October and November of 2018. Volunteering eight participants' first drafts and the revised drafts of a major assignment were collected at the end of the Fall Semester of 2018. The anonymous survey data was stored on my personal computer. My Advisor conducted the interviews and the recorded data was with him until he was done with all the interviews. As I have mentioned that IRB did not impose any restrictions on my access to the interview data, my Advisor gave me the recordings of the interview to me for transcribing. The transcribed

interview data was stored on my personal computer with password protection in accordance with the regulations of IRB.

### **Analysis of Sample Papers to Measure Revisions**

The eight participants who voluntarily took part in the interview process received audio and written feedback on their first draft of research paper. Four participants received audio feedback and other four participants received written feedback on their first draft. Now, I did not select the format of the feedback based on their preference. I gave them audio and written feedback sequentially just to ensure that four participants received audio and the other four participants received written feedback. Their drafts were collected at the end of the semester after the final grade was given. I would like to restate that the collection of their sample writings did not affect their grades in any way. So, four of the participants received written feedback and the rest four received audio feedback. As stated in Chapter 3, their first drafts and the revised final drafts were collected and compared using the “Compare” option MS Word. The result is shown below in the table. Participants’ pseudonyms have been used everywhere.

Table 3

*Participants Receiving Written Feedback*

Writer	Type of Feedback Received on the First Draft	Total Number of Revisions	Number of High Order Concerns (HOC)	Number of Low Order Concerns (LOC)	Preference of the Writer
Ahad	Written	86	22	64	Audio Feedback
Hamim	Written	195	15	180	Audio Feedback
Kalim	Written	34	4	30	Written Feedback
Zilao	Written	39	9	30	Written Feedback
Total		354	50	304	

Table 4

*Participants Receiving Audio Feedback*

Writer	Type of Feedback Received on the First Draft	Total Number of Revisions	Number of High Order Concerns (HOC)	Number of Low Order Concerns (LOC)	Preference of the Writer
Alwa	Audio	61	10	51	Audio Feedback
Reen	Audio	118	10	108	Combination of Audio & written feedback
Rima	Audio	130	19	111	Combination of Audio & written feedback
Safa	Audio	66	14	52	Written Feedback
Total		375	53	322	

It is found that four of the participants who received written feedback on their first draft made total of 354 revisions in their revised draft. Out of 354 revisions, 50 was higher order concern and 304 was low order concern. On the other hand, four of the participants who received audio feedback made a total 375 revisions. Out of 375 revisions, 53 was high order concern, and 322 was low order concern. It is important to notice that participants' preference for feedback format did not have any significant impact on their revisions. For example, Kalim whose preferred form of feedback was "written feedback" received written feedback. He made only 34 revisions where only 4 was higher order concern. Contrarily, Safa whose preferred form of feedback was "written feedback" received audio feedback. She made 66 revisions where 14 was higher order concern. So, it cannot be argued that if multilingual writers receive their preferred form of feedback, they make a better revision.

**T-Test**

An independent-samples t-test was conducted to compare the revisions based on audio feedback and written feedback. There was no significant difference in revisions for audio

feedback (M = 93.75, SD = 35.33) and written feedback (M = 88.50, SD = 74.76;  $t = .127$ ,  $p = .903$ , two-tailed). The magnitude of the differences in the means (mean difference = 5.25) was very small. The following chart presents the differences in revisions.

Table 5

*T-Test*

Revisions	Audio Feedback		Written Feedback		t	p
	M	SD	M	SD		
	93.75	35.33	88.50	74.76	.127	.903

### **Analysis of Early Semester Participatory Survey**

The purpose of the early semester participatory survey was to get an idea about the multilingual writers' home country, first language, duration of stay in the USA, English listening proficiency, their comfortability of using technology for working with teachers' feedback and to recruit participants for the interview. This survey was used to lay the foundation of the actual case studies. Now, it should be clarified upfront that this early semester participatory survey was anonymous and therefore data obtained from this survey was not tied to individual participants. 15 multilingual writers of a composition course took the survey. Regarding the English listening proficiency, two participants indicated "Advanced," seven participants indicated "Good," and six participants indicated "Average" as their English listening proficiency. 13 participants indicated that they had received written feedback before this composition course, and it is interesting to note that one of the participants claimed that he/she had not received any feedback on his/her writing assignment. All the participants indicated that they had not received audio feedback prior to this composition course. However, during the interview one of the participants mentioned about receiving audio feedback while taking ESL course in a US university. Regarding the

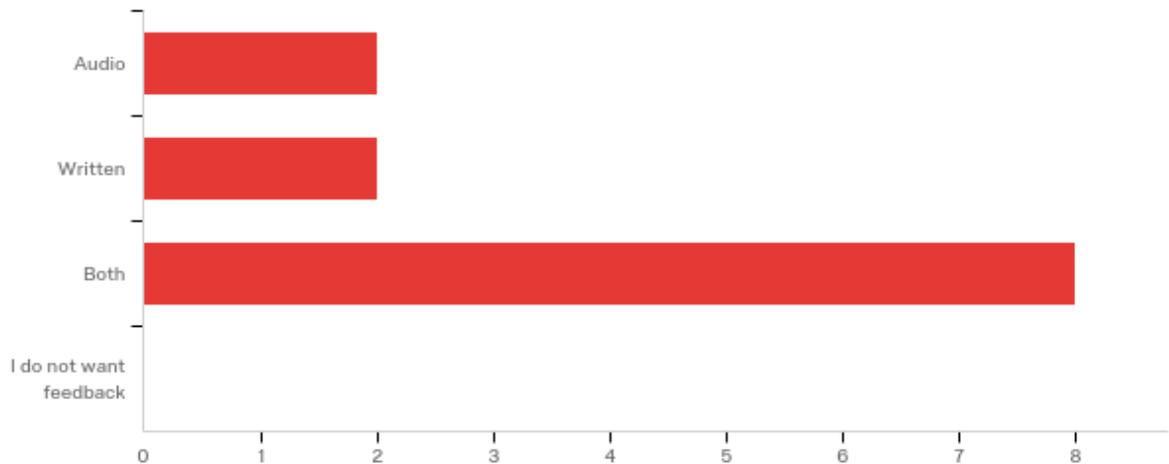
comfortability of using technology for working with teachers' feedback, seven participants indicated as "Expert," and seven indicated as "Moderate."

### **Analysis of Reflection Survey**

Like the early semester participatory survey, I designed the reflection using Qualtrics. Similar to the participatory survey, this reflection survey was used to get a sense of the participants final thoughts and reactions to audio and written feedback. Again, it should be clarified upfront that this reflection survey was anonymous and therefore data obtained from this survey was not tied to individual participants. There were 10 questions in the reflection survey. Some of the questions in the reflection survey were overlapped with the interview questions. However, the purpose of the reflection survey was to get the idea of the participants' preference between audio and written feedback, their perceptions of using the technology. Here, I will present the four questions which were most important. The first question in the reflection survey was: Now that you have received both audio and written feedback, which one do you prefer? It is interesting to note that out of 12 participants, six participants preferred audio feedback and the rest six participants preferred written feedback. The third question was: In your next courses, what kind of feedback would you like to receive on your writing assignments? Out of 12 participants, two participants indicated "Audio," two participants indicated "Written," and importantly eight participants indicated "Both." Therefore, it is clear that combining audio and written feedback is more preferable for multilingual writers. The fifth question was: Do you agree or disagree that audio feedback was helpful to revise your draft? Out of 12 participants, four participants indicated "Strongly Agree," six participants indicated "Agree," one participant indicated "Somewhat agree," and one participant indicated "Neither agree nor disagree." The seventh question was: Do you agree or disagree that written feedback was helpful to revise your

draft? Out of 12 participants, four participants indicated “Strongly Agree,” four indicated “Agree,” and the rest four indicated “Somewhat agree.”

The following chart presents participants’ preference for a combined form of feedback:



*Figure 2.* Preference for a combined form of feedback.

### **Case Studies**

In this section, I will present the eight case studies which were conducted to collect data for this dissertation project.

#### **Ahad**

Ahad (pseudonym) is originally from Saudi Arabia. He has been in the United States for four (4) years. His first language is Arabic, and he speaks English as his second language. Regarding his proficiency, he said, “I believe it is very good. I understand most of the words people say especially native speakers. So, it is good.” He used Microsoft Word and D2L (a course management software called Desire 2 Learn) to receive teacher’s feedback. This platform allowed students to upload their drafts and then receive audio feedback at this Western Pennsylvania University. He did not receive audio feedback prior to the Composition II course.

According to his opinion, instructors give feedback “to illustrate what they want from the writer and to improve students’ writing ability.”

**Ahad’s expectations from instructors’ feedback (RQ 1).** When asked about his expectations from his instructors in their feedback on his writing assignments, he replied, “I would expect the general idea about my writing and how to improve my writing, grammatical mistakes, and my other mistakes that I have in my paper.” So, he expected his instructors to provide him with both ideas and grammatical issues with his writing.

**Ahad’s perceptions about the advantages and disadvantages of audio and written feedback (RQ 2).** Regarding his experience of receiving audio feedback, he said:

I think it was a good experience because I feel more connected to it than the written feedback. I can hear the voice of my instructor which I think is like for some reasons I feel that he gives me more feedback. That is good.

The only difficulty for receiving the audio feedback was that he could not download it on his phone. When asked about his experience of receiving written feedback, he answered, “Written feedback has one thing better than audio feedback is that it gives more specific feedback. But it has a lot of paper and I hate that.” He claimed that he did not have any difficulty in understanding the instructor’s feedback. When asked about the advantages and disadvantages of written feedback, he stated:

I think the advantages of written feedback is that it is more specific. I think the instructor can write and underline the word on student's papers. The disadvantage is that I don't feel connected with it because someone is not talking to me as in audio feedback. The teacher is writing ideas on the paper and as I said before I hate papers.

Regarding the advantages and disadvantages of audio feedback, Ahad said:

Audio feedback hooks me more and I feel connected to it. I think the instructors can express their ideas more freely, but the disadvantages would be related to technology. As I have said before that I couldn't download it on my phone. The other thing is that in audio feedback, students might not understand each and every word sometimes, particularly the international students.

**Ahad's perceptions about the effectiveness of audio and written feedback on his revision process (RQ 3).** Ahad found audio feedback more beneficial for his revision process. He remarked that audio feedback helped him to write better ideas, whereas, written feedback helped him to fix grammatical mistakes. In response to the question what kind of feedback he would like to receive on his writing assignments in future courses, he replied, "I think audio feedback. Because academic papers are related to ideas but not grammar, and audio feedback is good for ideas." Here I see that Ahad is able to acknowledge that academic papers are more about ideas and less about fixing grammatical mistakes. For many international students, it takes a long time to comprehend the nature of academic papers in the United States. This is partly because they have always received a heavy amount of feedback on their grammatical issues and less feedback on improving their ideas (K. Hyland & F. Hyland 2006).

**Ahad's preferred form of feedback between audio and written feedback (RQ 4).**

When asked about his preference between audio and written feedback, he stated:

I think I prefer audio feedback because I feel more related to it. However, I would like to say that sometimes teachers should give both audio and written feedback. Because, audio feedback is beneficial for improving student's overall ideas and written feedback is good for improving grammatical mistakes.

In response to the question- whether he had anything more to say about his feedback experiences, he said, “I think for a course to be very well-constructed, both audio and written feedback should be given. But I think audio feedback makes the students feel more related to their instructors and to the course.” Here, it is important to notice that though Ahad preferred audio feedback, he recognized the importance of giving both audio and written feedback to make the feedback more effective.

**Distinguishable impacts of feedback format on Ahad’s revision (RQ 5).** Ahad preferred audio feedback but he received written feedback on his first draft of research paper. He made total 86 revisions, out of which 22 were of high order concern and 64 were of low order concern. Though Ahad did not receive his preferred form of feedback, he made a good number of revisions in his revised draft of the final research paper.

### **Alwa**

Like Ahad, Alwa (pseudonym) is also originally from Saudi Arabia. She has been in the United States for 2 years. Her first language is Arabic as well. She speaks English as her second language. Regarding her proficiency in English listening, she said, “It’s one of the skills that I am most confident in.” She used Microsoft Word and D2L (a course management software called Desire 2 Learn) to receive teacher’s feedback. She also did not receive audio feedback before Composition II course at this Western Pennsylvania University. She thinks “instructors give feedback to fix mistakes, improve writing.”

**Expectations from instructors’ feedback (RQ 1).** When asked what she expected from her instructors while they give her feedback on her writing assignments, she said:

I want instructors to fix my mistakes so that I can avoid them in future. I just have to fix my mistakes and avoid them. So, I expect my instructors give me instructions on how to do that. I mean how to fix my mistakes in my paper.

It is clear that she is more concerned about her errors rather the content or ideas or organization of her paper.

**Alwa's perceptions about the advantages and disadvantages of audio and written feedback (RQ 2).** Alwa received audio feedback for the first time in this composition course and she loved it. She was excited about receiving audio feedback and said, "Actually, this is the first time I received audio feedback, but I really love it. I depend on my audio-tree system. So, it was a great experience." When asked about her experience of receiving written feedback, she said, "It is also great. Written feedback is good for pointing out small mistakes like grammar, punctuations etc." Regarding the disadvantages of written feedback, she stated:

Written feedback is limited. Because the teacher will not fix all the mistakes in your paper. The teacher can highlight your mistakes once. But I think the disadvantages of written feedback is once I have written feedback and I fix my mistakes. In the next assignment, I highly have the chance to do the same mistakes again.

Regarding the advantages of written feedback, she stated:

The advantage of written feedback is that it can point out the small mistakes in your paper. The teacher can point out any specific line in your paper which is not in the other kind of feedback with audio.

When asked about the advantages of audio feedback, Alwa enthusiastically responded:

Audio feedback is a great feedback for persons like me who depend a lot on listening. The most advantage of audio feedback is that once I receive the audio feedback and fix

my mistakes, I won't do it again. Because I save the audio feedback in the audio-tree system, so I can bring it back when I need. Thus, I won't do the same mistake again. I think that it has more lasting power than written feedback.

Regarding the disadvantages of audio feedback, she said, “The disadvantage is that It won't tell me about the specific mistakes like this world has a mistake in the spelling, this world has a mistake in grammar, over here there should be a comma.”

**Alwa’s perceptions about the effectiveness of audio and written feedback on her revision process (RQ 3).** When asked about which kind of feedback format was most beneficial for her revision, she replied “audio feedback.” She believed that audio feedback has more lasting power which written feedback lacks. Like Ahad, Alwa pointed out the limitations of written feedback and supported audio feedback for being more effective for revising her writing assignments. She believed that audio feedback has the potential to improve multilingual writers’ writing skills. She said, “Audio feedback is not only good for revision but also good for international students’ listening skills.”

**Alwa’s preferred form of feedback between audio and written feedback (RQ 4).** When asked about her preferred form of feedback, she joyfully responded, “audio feedback,” and as a reason, she added, “The mistakes which I correct from audio feedback, I won't do that again. So, the knowledge lasts longer or maybe forever.” Like Ahad, Alwa also wanted to have audio feedback on her writing assignments in her next courses.

**Distinguishable impacts of feedback format on Alwa’s revision (RQ 5).** Alwa preferred audio feedback and received audio feedback on the first draft of her research paper. She made total 61 revisions, out of which 10 were of high order concern and 51 were of low order concern. Compared to Ahad, she did fewer revisions. Ahad did not receive his preferred

form of feedback, but he made a total 86 revisions, out of which 22 was higher order concern, and 64 was lower order concern. So, there is no significant impact of the feedback format on the revision students made.

### **Hamim**

Hamim (pseudonym) also came from Saudi Arabia. He has been in the United States for three years. His first language is Arabic. English is his second language. Regarding his proficiency in English listening, he said, “I believe it is pretty good. I can understand people. I can make people understand me. I'm not perfect but I am getting better.” He used Microsoft Word and D2L for receiving feedback on his writing. He also did not receive audio feedback before this composition course at Western Pennsylvania University. According to his opinion, “instructors give feedback to show you your mistakes so that you won't be doing the same mistakes again and again.”

**Hamim's expectations from instructors' feedback (RQ 1).** Regarding his expectations from the instructors in the feedback on his writing assignments, he declared, “I expect that my instructor will show me the errors that I have done in my paper. They will also tell me what they find interesting in my paper.” Here, I see that Hamim is concerned about his errors in his writing, and at the same time, he expects his teachers to tell him what they find interesting in his paper. That means he expects feedback both on his strengths and weaknesses of his writing.

**Hamim's perceptions about the advantages and disadvantages of audio and written feedback (RQ 2).** Regarding the advantages of written feedback, Hamim said, “I think the advantage of written feedback is that the teacher can locate your mistakes like where the mistake is.” When asked about the disadvantage of written feedback, he responded, “I cannot think of

any disadvantage of written feedback.” So, he does not find any disadvantage of written feedback. Regarding the advantages of audio feedback, he said:

I think the advantage of audio feedback is it more motivating. Like, it forces me to make a better revision. Because I feel like my teacher is standing in front of me and I feel his presence. I also feel the pressure.

So, Hamim emphasized the presence of the teacher in audio feedback. He did not mention that he felt more connected, rather he talked about some kind of pressure. Though Hamim did not clarify whether this pressure was positive or negative, it is clear that audio feedback influences students. Regarding the disadvantages of audio feedback, he stated:

I think that you can easily get distracted while listening to audio feedback. Especially, if it is a big audio file. It is also difficult to go back frequently. But, in written feedback, you can go back to it anytime. It is easy to read written feedback.

**Hamim’s perceptions about the effectiveness of audio and written feedback on the revision process (RQ 3).** Hamim was unable to express his perceptions about the effectiveness of audio and written feedback on his revision process. When asked about which feedback format was most beneficial for his revision, he replied, “I don't know if I can really judge yet. It is too early for me to tell.” I see here that Hamim could not clearly convey his perceptions about the effectiveness of audio and written feedback on his revision process.

**Hamim’s preferred form of feedback between audio and written feedback (RQ 4).**

Regarding the preference between audio and written feedback, Hamim clearly stated:

I prefer audio feedback. Because, audio feedback just made me more motivated to do the things, to do in the in the best way. I felt like my instructor was in front of me and I was

compelled to revise my paper in accordance with his suggestions. I think that my instructor's voice engaged me more and I had to follow his words.

**Distinguishable impacts of feedback format on Hamim's revision (RQ 5).** Hamim's preferred form of feedback was audio feedback, but he received written feedback on the first draft of his research paper. He made total 195 revisions, out of which 15 were of high order concern and 180 were low order concern. Hamim made a good number of revisions, though he did not receive his preferred form of feedback. In fact, Hamim made the highest number of revisions in his revised paper among all the eight participants.

### **Kalim**

Kalim (pseudonym) is originally from Saudi Arabia. He has been in the United States for four years. His first language is Arabic, and he speaks English as his second language. Regarding his proficiency in English, he said, "I think it needs to be improved." He used MS Word and D2L for receiving feedback. This is first time he received audio feedback in this composition course at Western Pennsylvania University. According to his opinion, instructors give feedback "to fix our mistakes or help the students to improve their writing."

**Kalim's expectations from instructors' feedback (RQ 1).** When asked about his expectations in the instructors' feedback on his writing assignments, he said, "I expect that my instructor will explain me the strength of my writing and also the weakness of my writing so that I can improve."

**Kalim's perceptions about the advantages and disadvantages of audio and written feedback (RQ 2).** When asked about his experience of receiving audio feedback, he said that it was a good experience, but he had trouble in understanding the audio feedback because of the speed of talking of the instructor. He said:

It was a good experience. For me, I do feel that sometimes, I do not understand the sound or the vocab. So, I had trouble in understanding the audio feedback. May be, sometimes the instructor talks too fast and I cannot understand when he talks fast.

When asked about his experience of receiving written feedback, he said, “In this course, this is the third time we have received written feedback. It was a good experience. Written feedback is more details and more specific.”

Regarding the advantages of written feedback, he said, “Written feedback is clearer than audio feedback. We can see the specific words or lines the instructor is referring to. The instructor can give you in-line comment.” Like Hamim, Kalim did not find any disadvantages of written feedback.

Kalim had trouble in understanding the instructor’s audio feedback. Refereeing to the disadvantages of audio feedback, he stated, “International students may not be good listener. So, they may misunderstand some points in audio feedback. When asked about the advantages of audio feedback, he said, “Audio feedback is easier to download and listen. You can hear it easily.”

**Kalim’s perceptions about the effectiveness of audio and written feedback on the revision process (RQ 3).** When asked about which kind of feedback format was most beneficial for his revision, he replied, “written feedback.” Supporting his answer, he said that written feedback was clearer than audio feedback. So, Kalim found that written feedback was most beneficial for revising his draft.

**Kalim’s preferred form of feedback between audio and written feedback (RQ 4).** When asked about his preference between audio and written feedback, he replied, “written feedback.” As for the reason for his preference of written feedback over audio feedback, he said:

For me, written feedback is clearer to understand. I can understand the structure more. The teacher can indicate the parts which I need to work on. I can understand the instructor more. I prefer written feedback and I want that for the international students, teachers should give written feedback.

**Distinguishable impacts of feedback format on Kalim's revision (RQ 5).** Kalim preferred written feedback over the audio feedback. He made total 34 revisions, out of which 4 were of high order concern and 30 were of low order concern. Though Kalim received his preferred form of feedback, he could not make a good number of revisions compared to other participants. In fact, Kalim made the fewest number of revisions among all the eight participants.

### **Rima**

Rima (pseudonym) is originally from South Korea. She has been in the United States for about two years. Her first language is Korean. She speaks Italian as her second language. She lived in Italy for three years and studied in a university in Milan before she was transferred to this Western Pennsylvania University. She is fluent in English speaking. However, regarding her proficiency in English listening, she said, "My listening skill in English is not that good. Sometimes, I need to ask for repeating what people are saying." She used Microsoft Word and D2L for receiving feedback on her writing assignments. She did not receive audio feedback before this composition course. According to her, teachers give feedback "to make us understand where the problem is in our writing.

**Rima's expectations in instructors' feedback (RQ 1).** Regarding her expectations in the teachers' feedback on her writing, she stated, "I usually expect some grammar structures. I also expect some feedback on the expression of my paper."

**Rima's perceptions about the advantages and disadvantages of audio and written feedback (RQ 2).** When asked about her experience of receiving audio feedback, she reported:

I think audio feedback helped me to develop a relationship with my instructor. Because sometimes I'm shy in the class. So, audio feedback helped me to participate in the class because. This is emotional. When I hear the audio feedback even, I am outside of class. I feel connected to the class. So, it helps to build more of a connection.

When asked about her experience of receiving written feedback, she responded:

It was good. In written feedback, he gave me more specific feedback underlining a sentence or word and told me to fix it. In audio feedback, he gave me more general feedback. But, in written feedback he pointed out the lines or sentences.

Regarding the advantages and disadvantages of written feedback, she said, "The advantage of written feedback is that it can provide specific feedback with each sentence. Instructors can select a certain sentence and give feedback. I don't know any disadvantages." Regarding the audio feedback, she said:

Audio feedback can provide general feedback on the writing assignment. I can catch which part of my writing is right and which one is wrong. But, sometimes, audio feedback is not understandable if the instructor has a difficult accent and talks too fast.

**Rima's perceptions about the effectiveness of audio and written feedback on the revision process (RQ 3).** Rima thought that written feedback was most beneficial for her revision in this course. She focused on the specificity of written feedback during the interview.

**Rima's preferred form of feedback between audio and written feedback (RQ 4).** When asked about her preference between audio and written feedback, she said, "It is a hard question. I think both." Then, in response to the question of why she thought so, she stated:

Because, audio feedback is good for creating relationship and general information for our writing, and written feedback is good for specific information for our writing. So, I think that a combination of audio and written feedback is the best for our writing assignments.

**Distinguishable impacts of feedback format on Rima’s revision (RQ 5).** Rima preferred the combination of audio and written feedback, and she received audio feedback on the first draft of her research paper. She made total 130 revisions, out of which 19 were of high order concern and 111 were of low order concern.

### **Reen**

Reen (pseudonym) is originally from Saudi Arabia. She has been in the United States for about two years and a half. Her first language is Arabic. She speaks English as her second language, and her proficiency in English listening is “between good and very good.” She used Microsoft Word and D2L for receiving audio feedback. This is the first time she received audio feedback in this composition course at Western Pennsylvania University. According to her opinion, instructors give feedback “to hi-light some points which you have to improve or some parts which you have to improve in your writing to improve your writing.”

**Reen’s expectations in instructors’ feedback (RQ 1).** When asked about her expectations in the instructor’s feedback on her writing assignment, she said, “I expect overall general idea, if my writing or my assignment is good. If it's not, which part should I improve.”

**Reen’s perceptions about the advantages and disadvantages of audio and written feedback (RQ 2).** When asked about her experience of receiving audio feedback, she said:

For me I like audio feedback. Because you can know from your instructor's tone whether he is satisfied with your assignment or not, or he wants your improvement. Whether there are lot of problems or few. That’s all my experience with audio feedback.

When asked about her experience of receiving written feedback, she stated:

I liked written feedback because you can understand which specific parts you need improvement because the instructor can highlight the specific part and not the whole assignment. So, if you give specific feedback on specific parts, written feedback is better. So, that helped me a lot in the course.

Regarding the advantages and disadvantages of written feedback, she said:

Written feedback gives you specific information about what exactly you should do with your assignments like if you have grammar mistake or just you have to use different words. It is about specific information. However, I do not think it has any disadvantages.

Regarding the advantages and disadvantages of audio feedback, she stated:

The advantage of audio feedback is that you can understand whether your assignment is good or bad from their tone. Sometimes that encourages us to improve our writing. This is the only thing which I faced, and I think this is the advantage of audio feedback. However, the disadvantage of audio feedback is that sometimes you do not understand which specific thing you have to improve. If you have written feedback, the instructor may underline or highlight your mistake. From the audio feedback it will not be clear.

**Reen's perceptions about the effectiveness of audio and written feedback on the revision process (RQ 3).** Reen thought that both written, and audio feedback was beneficial for her revision. She did not specify any particular form of feedback to be the most beneficial for revising her writing.

**Reen's preferred form of feedback between audio and written feedback (RQ 4).** In response to the question which feedback format she preferred between audio and written feedback, she replied:

It depends on the assignment. If it is research where you have to write many references and many paragraphs, I prefer written feedback. But, if it is an easy simple assignment, I will prefer audio feedback. Also, for the first draft and second draft audio feedback is good because the instructor can encourage you to improve your writing. Finally, for the final draft, written feedback is good.

Reen clearly pointed out the benefits of combining audio and written feedback:

I think if we can mix audio and written feedback together, it will be great. Audio feedback is good for the general feedback on your writing, and if you need improvement in some parts of your writing, instructor should give us written feedback-like highlight and underline some parts. So, combining written and audio feedback will be a good idea to improve our writing.

**Distinguishable impacts of feedback format on Reen's revision (RQ 5).** Like Rima, Reen preferred the combination of audio and written feedback. Reen received audio feedback on her first draft of the final research paper. She made total 118 revisions, out of which 10 were of high order concern and 108 were of low order concern.

### **Safa**

Safa (pseudonym) is originally from Saudi Arabia. She has been in the United States for about two years and a half. Her first language is Arabic. Besides, she speaks English and Turkish. Regarding her proficiency in English listening, she said, "I think I need to improve." She used Microsoft Word and D2L for receiving feedback in this composition course. She

received audio feedback when she was studying in the English Language Institute at the University of Pittsburgh in her speaking class in 2017. According to her, instructors give feedback “To show me the areas that I need to improve. To make my paper better.”

**Safa’s expectations in instructors’ feedback (RQ 1).** Regarding her expectations in the instructor’s feedback on her writing, she said, “Actually, I expect that they tell me about my grammar mistakes, about my vocabulary, if I need to use more academic words, which area I should add more words or improve.”

**Safa’s perceptions about the advantages and disadvantages of audio and written feedback (RQ 2).** When asked about her experience of receiving audio feedback, she exclaimed:

The first audio feedback I received in this class, I had difficulty in uploading the audio file. First, I used the computer in the library, but it did not work. Then I used my laptop at home and it worked. Second and third feedback, I was able to upload in my laptop. I did not like the audio feedback may be because he did not give more details. He did not point out what mistakes I did. He speaks too fast as well. So, in the first audio feedback, I did not understand his accent very well. Now, I have got used to his accent.

When asked about her experience of receiving written feedback, she said, “I like written feedback. In the written feedback, he was very detail. He pointed the words what I needed to change. For example, ‘You need to capitalize this word’.”

Regarding the advantages and disadvantages of written feedback, she said:

I think the advantage of written feedback is that it is more details and more directive. And the disadvantage of audio feedback is that I may more rely on my teacher to give me feedback showing my grammar mistakes. So, I may not pay attention to my mistakes because I expect my teacher will show me my mistakes.

Regarding the advantages and disadvantages of audio feedback, she said:

I think that the advantage of audio feedback is that I can feel if he really likes my paper or not. In the written feedback, I cannot hear his tone. But, in the audio feedback, I can hear his tone and I can understand. The disadvantage is the technical difficulties that some students might face.

**Safa's perceptions about the effectiveness of audio and written feedback on the revision process (RQ 3).** When asked about which feedback format was most beneficial for her revision, she replied, "Written feedback because it was detail and more directive." So, she pointed out the directedness of written feedback.

**Safa's preferred form of feedback between audio and written feedback (RQ 4).**

Regarding her preference between audio and written feedback, Safa preferred written feedback. Because she found written feedback more detailed and more directive. However, when asked about in her next course what kind of feedback she would like to receive, she replied:

I think both. If there is first and final draft. I prefer that in my first draft, I will receive written feedback and in the final draft, I like to receive audio feedback. Because, I need to revise my first draft.

Here, it is interesting to notice that in her next course, she wanted to have both types of feedback.

**Distinguishable impacts of feedback format on Safa's revision (RQ 5).** Safa's preferred form of feedback was written feedback, but she received audio feedback on her first draft of the final research paper. She made total 66 revisions, out of which 14 were of high order concern and 52 were of low order concern.

## **Zilao**

Zilao (pseudonym) is originally from the south part of China. He has been in the United States for three years. His first language is Chinese, and English is his second language. Regarding his proficiency in English listening, he said, “I have problems in understanding what people say. Sometimes, I do not understand what people say. Because they speak too fast and they speak with different logic.” He used Microsoft Word and D2L for receiving feedback on his writing. He did not receive audio feedback before this composition course at Western Pennsylvania University. According to his opinion, instructors “give feedback to make changes and to improve our writing.”

**Zilao’s expectations in instructors’ feedback (RQ 1).** Regarding his expectations in the instructor’s feedback on his writing, he stated:

I expect them to give me the answers so that I do not have to look for the answers by myself. I also want my teacher gives me very clear feedback so that I can understand very quickly to save my time. I also want my teacher to point out what is wrong with my assignment.

**Zilao’s perceptions about the advantages and disadvantages of audio and written feedback (RQ 2).** When asked about his experience of receiving audio feedback, he said:

I think audio feedback is not as good as written feedback. Because in audio feedback, you need to listen to audio for a couple of minutes and you need to pay attention to the feedback and it is tough for the international students. Written feedback, you can look it up anytime you want. You look up sentence by sentence in written feedback, but in audio feedback you cannot do that.

When asked about his experience of receiving written feedback, he said, “Written feedback is useful. I can google it if do not understand. I can get the idea from the feedback.” Further, he stated:

In the audio feedback, I do have problems. Because, sometimes I do not understand his sentence and goes really very fast. And I cannot look it up online because it is audio. But in the written feedback, I can look it up. I can copy and paste the comments and put it in a translator, if I don’t understand.

Regarding the advantages and disadvantages of written feedback, he said:

The problem about written feedback is that sometimes professor gives us too much written feedback. The advantage of written feedback is that you can look things up and you can go back.

Regarding the advantages and disadvantages of audio feedback, he said:

Audio feedback can provide some quick feedback. It can give some general assessment of students’ work like “it was a nice job.” But when it comes to detail, audio feedback is not so good. The problem of audio feedback is that professors speak with accent and speak very fast, so, if you miss something in the middle, you will not understand the rest of the thing. So, it is a problem with the international students.

**Zilao’s perceptions about the effectiveness of audio and written feedback on the revision process (RQ 3).** When asked about which feedback was most beneficial for his

revision, he mentioned the written feedback. He illustrated:

I think the written feedback is useful because sometimes in a essay international students have grammar problems. So, the professor can point out what mistake I made and what I

can improve, what I can do more. So, written feedback was most beneficial for my revision in this course.

**Zilao's preferred form of feedback between audio and written feedback (RQ 5).**

Zilao preferred written feedback over audio feedback. He stated, "I think audio feedback is not as good as the written feedback. But it is not that audio feedback cannot be used. It can definitely be used for giving some quick overall general feedback."

**Distinguishable impacts of feedback format on Zilao's revision (RQ 5).** Zilao preferred written feedback and he received written feedback on his first draft of the final research paper. He made total 39 revisions, out of which 9 were of high order concern and 30 were of low order concern.

### **Summary**

In this chapter, I have presented the results which were derived by analyzing the surveys, interviews and students' drafts. The research site was Indiana University of Pennsylvania. It also included a description of the participant demographics, data collection and analysis procedure, analysis of the sample paper for measuring revisions based on audio and written feedback, the result of the t-test, analysis of some important survey questions, and the case studies.

In the next chapter, I will present a synthesis of the key results across the eight case studies in relation to the research questions of this dissertation project. Then, I will interpret the findings based on the theoretical framework which I have adapted from Bless's (2017) dissertation project that she established from Bandura's (1991) social cognitive theory. The next chapter will also contain the implications for action, and the recommendations for future research.

## CHAPTER FIVE

### DISCUSSION AND CONCLUSIONS

#### **Introduction**

The purpose of this study was to investigate multilingual writers' preference between audio and written feedback, and the impact of feedback format on their revision process in a U.S. composition class. A case study design was used to conduct this qualitative investigation. Surveys and interviews were used to collect data to better understand multilingual writers' preferred form of feedback between audio and written feedback. Apart from these, writing samples were collected to measure the impact of feedback format on their revisions. Few researchers had investigated into multilingual writers' preference between audio and written feedback, and the impact of feedback format on their revision process. Therefore, this study fills the existing gap. The case studies reveal mixed results regarding multilingual writers' preference between audio and written feedback, and there is no significant impact of the feedback format on their revision process. However, this study presents an important implication for action for L2 writing instructors.

In this final chapter, I discuss the results of the case studies presented in Chapter 4. I will start by summarizing and synthesizing the key results across the eight case studies in relation to the research questions of this study. Then, I will discuss the interpretation of the findings based on social cognitive theory. Next, I will discuss the implication for action and the limitations of this study. Finally, I will present future research that could be conducted based on these exploratory case studies.

## Key Results

In this section, I synthesize the results across all the multilingual student participants via each research question. However, first I will present a table to show the key results of each research question quickly.

Table 6

### *Quick Summary Table of Results*

Research Question	Key Results
What are the expectations of multilingual writers from instructors' feedback on their writing assignment?	A majority of participants expected directive feedback, grammatical issues, time saving feedback.
What are the perceptions of multilingual writers regarding the advantages and disadvantages of audio and written feedback?	Participants perceived the advantages of audio feedback as supporting the creation of more personal connections between teacher and student and perceived disadvantages of audio feedback as ineffective for sentence-level or local issues. Participants perceived the advantages of written feedback as effective for sentence-level or local issues and perceived disadvantages of written feedback as the inability to create personal connections.
What are the perceptions of multilingual writers regarding the effectiveness of audio and written feedback on their revision process?	In the interview, out of the eight participants, four participants strongly believed that written feedback was most beneficial for their revision. Two participants supported audio feedback. One of the participants said that audio feedback was better for the early drafts. Another participant was unable to judge.
What is multilingual writers' preferred form of feedback between audio and written feedback?	Three, out of the eight participants who took part in the interview, preferred audio feedback. Another three participants preferred written feedback, and the rest two participants preferred the combination of both written and audio feedback.
What are some distinguishable impacts of audio and written feedback on multilingual writers' revision process?	A <i>t-test</i> reveals that there is no significant impact on the revisions based on the participants' preference for feedback format.

## **Research Question # 1**

The first research question I posed was what are the expectations of multilingual writers from instructors' feedback on their writing assignment? The major finding in relation to this question was that most of the multilingual writers expected feedback on their grammatical issues. Five out of eight participants explicitly stated that they would expect feedback on their grammatical errors. It indicates that they are more concerned about the sentence level errors than content-based ideas. For example, Safa said, "Actually, I expect that they tell me about my grammar mistakes, about my vocabulary." They expect clear feedback on their writing. They also expect such feedback which will save their time and labor. For example, Zilao said, "I expect them to give me the answers so that I do not have to look for the answers by myself." Another important thing which became clear that though they are more concerned about grammatical mistakes in their papers, they expect their instructors to highlight their strengths as well. So, they expect positive feedback. Research on multilingual writers' expectations from instructors' feedback supports this finding. For example, Moussu (2013) explored that multilingual writers expected their instructors to correct their grammatical errors in their writing. Similarly, Ferris (2011) has found that L2 writers expect their teachers will first tell them their sentence level mistakes before they point out their content or idea-based mistakes. K. Hyland and F. Hyland (2006) have stated that multilingual writers' educational background is responsible for putting more emphasis on grammatical issues of writing rather than the organizational issues of writing.

Ferris (1997) scrutinized over 1,600 marginal and end comments written on 110 first drafts of papers by 47 advanced university EFL students. She then inspected revised drafts of each paper to detect the influence of the first-draft commentary on the students' revisions and

evaluated whether the alterations made in the response to the teachers' feedback upgraded the papers. Ferris (1997) discovered the fact students appreciated instructors' positive and encouraging feedback which helped them make effective revisions. For the L2 writing instructors, it is important to realize the expectations of multilingual writers from their instructors before they give feedback for L2 writers. Similarly, Canagarajah and Jerskey (2009) have recommended L2 writing instructors to be aware of the fact that multilingual writers struggle with the feedback which they receive on their writing. In this connection, Agbayahoun (2016) has stated that multilingual students cannot become competent writers without effective feedback from their teachers on their writing assignments. So, without becoming aware of the multilingual writers' expectations, L2 writing instructors will not be able to give effective feedback.

### **Research Question # 2**

The second research question I posed was what are the perceptions of multilingual writers regarding the advantages and disadvantages of written and audio feedback? Here, it should be acknowledged that by the word "disadvantages," it was meant to include the "limitations." The interview data indicate that participants perceived the advantage of written feedback is that it can give more specific and more directive feedback than audio feedback. For example, Hamim said, "I think the advantage of written feedback is that the teacher can locate your mistakes like where the mistake is." Research conducted by Bitchener and Knoch (2010) supports this finding. Bitchener and Knoch (2010) have explored that written feedback has the potential to "raise the linguistic accuracy level of advanced L2 writers" because of its specificity and directedness.

Regarding the limitations of written feedback, participants mentioned that written feedback does not create a personal connection as audio feedback does. For example, Ahad said,

“I don't feel connected with it because someone is not talking to me as in audio feedback.” Some participants expressed their frustration over the fact that while giving written feedback, instructors tend to give more comments than necessary. For example, Zilao said, “The problem about written feedback is that sometimes professor gives us too much written feedback.” Alwa has mentioned that written feedback does not have a lasting impact as the audio feedback does. This finding reaffirms Lee's (2011) discovery of multilingual writers' dissatisfaction with the instructor written feedback. Lee suggested that teachers should shift their focus from a “teacher-centered approach to a student-centered approach” (p. 11) by allowing multilingual students to write multiple drafts. In another related research, Martin (2015) has found that multilingual writers were confused with the longer comments provided by their teachers.

Regarding the advantages of audio feedback, participants have mentioned that it can create a more personal connection with them, and it is more motivating than written feedback. According to them, audio feedback can give them the sense of whether the teacher likes their papers or not, because they can hear the teacher's voice. For example, Ahad said, “Audio feedback hooks me more and I feel connected to it. I think the instructors can express their ideas more freely.” Mentioning the lasting effect of audio feedback, Alwa said, “The mistakes which I correct from audio feedback, I won't do that again. So, the knowledge lasts longer or maybe forever.” Research on student perceptions of positive aspects of audio feedback supports this finding. Many researchers (e.g. Bless, 2017; Bilbro, Iluzada, and Clark, 2013; Cavanaugh and Song, 2015; Hennessy and Forrester, 2014; Wood, Moskowitz, and Valiga, 2011) have discovered that audio feedback is more personal, more detailed, and more inspiring than written feedback. In this study, participants have clearly expressed the potential of audio feedback in regard to creating a personal relationship with the instructor.

Regarding the limitations of audio feedback, participants have mentioned several things. Firstly, there are technical difficulties associated with audio feedback. Two out of the eight participants have talked about the technical difficulties they faced. Ahad was unable to download the audio file on his mobile, and Safa could not download the audio file at the first attempt because she did not have the updated software on her laptop. Secondly, audio feedback is unable to point out the specific location of the students' errors. Thirdly, sometimes they do not understand the teacher's accent. In this connection, Zilao has said:

The problem of audio feedback is that professors speak with accent and speak very fast, so, if you miss something in the middle, you will not understand the rest of the thing. So, it is a problem with the international students.

Similarly, Reen said, "sometimes, audio feedback is not understandable if the instructor has a difficult accent and talks too fast." Here it is important to notice that multilingual students face problems in understanding audio feedback particularly because of the instructor's accent and speed of giving audio feedback. This finding reaffirms Bingol et. al.'s (2014) remark that multilingual students "have significant problems in listening comprehension" because their former institutions gave more importance on "structure, writing, reading and vocabulary" (p. 1).

In line with the limitations of audio feedback, the result of this study matches with previous research. For example, Morris and Chikwa (2016) have found that students stated that in audio feedback "it was harder to link the comments to the relevant sections of the essay" (p. 134). Similarly, Rodway-Dyer, Knight, and Dunne (2011) have also reported that "the personal nature of feedback was not always sufficient to enhance student learning and could in some cases negatively impact on student engagement" (p. 1). Rodway-Dyer et al. (2011) also discovered that students "had difficulty finding the point in the essay to which the audio feedback referred" (p.

219). Similarly, Hennessy and Forrester (2014) have pointed out that “Problems with technology were serious enough for this to negatively influence some students’ opinion of receiving audio feedback (p. 781). Therefore, technical difficulties related to providing audio feedback is one of the major concerns. However, with the ongoing advancement of technology, it can be expected that access to audio feedback will become more widely available to students in the future.

### **Research Question # 3**

The third research question was what are the perceptions of multilingual writers regarding the effectiveness of audio and written feedback on their revision process? In the interview, out of the eight participants, four participants strongly believed that written feedback was most beneficial for their revision. Two participants supported audio feedback. One of the participants said that audio feedback was better for the early drafts. Another participant was unable to judge. Participants expressed their own perceptions regarding the effectiveness of audio and written feedback on their revision process. Here it is seen that the majority of the participants believed that written feedback was more beneficial for their revision. Now, their positive notion to written feedback can largely be attributed to the written feedback’s potential to address the local concern of their writing. For example, Zilao stated:

I think the written feedback is useful because sometimes in an essay, international students have grammar problems. So, the professor can point out what mistake I made and what I can improve, what I can do more. So, written feedback was most beneficial for my revision in this course.

Here, I see that Zialo perceived that written feedback helped him to make a better revision. However, when I compared his first and revised draft of his final research paper, I found that he made total 39 revisions, out of which 9 was higher order concern and 30 was lower

order concern. Now, compared to Hamim, he made fewer revisions. It is interesting to notice that regarding the perceptions of the effectiveness of feedback format, Hamim said, I don't know if I can really judge yet. It is too early for me to tell.” Both Zialo and Hamim received written feedback on their first draft. However, when I compared Hamim’s drafts, I found that he made a total 195 revisions, out of which 15 was high order concern, and 180 was low order concern. So, Zialo made fewer revisions than Hamim. Therefore, multilingual writers’ perceptions of the effectiveness of the feedback format on their revisions are based on individual learners. Their perceptions are affected by their self-efficacy which will be elaborated in the interpretation of findings.

#### **Research Question # 4**

The fourth research question was what is multilingual writers’ preferred form of feedback between audio and written feedback? Three, out of the eight participants who took part in the interview, preferred audio feedback. Another three participants preferred written feedback, and the rest two participants preferred the combination of both written and audio feedback. Reen clearly pointed out the benefits of combining audio and written feedback:

I think if we can mix audio and written feedback together, it will be great. Audio feedback is good for the general feedback on your writing, and if you need improvement in some parts of your writing, instructor should give us written feedback-like highlight and underline some parts. So, combining written and audio feedback will be a good idea to improve our writing.

It is interesting to note that in the reflection survey, when asked about their preferred form of feedback, out of 12 participants, six participants preferred audio feedback and the rest six participants preferred written feedback. However, when asked about what kind of feedback

they would like to receive on their writing assignments in their next courses, out of 12 participants, two participants indicated “Audio,” two participants indicated “Written,” and interestingly eight participants indicated “Both.”

In the existing literature, there are mixed results regarding students’ preferred form of feedback between audio and written feedback. For example, Ice, Curtis, Phillips, and Wells (2007) found “an overwhelming student preference for asynchronous audio feedback as compared to traditional text-based feedback” (p. 18). They have also discovered that audio feedback “increased feelings of involvement” (p. 18). The study further exposed that, “audio feedback enhanced learning for our students” (p. 19). Ice et al. (2007) have emphasized the advantages of audio feedback both for students and instructors in their findings stating that “students were far more likely to apply higher order thinking and problem-solving skills” (p. 17). On the other hand, Morris and Chikwa (2016) have discovered that students “indicated a strong preference for written feedback” (p. 125) because “it was harder to link the comments to the relevant sections of the essay” (p. 134). Again, Rasi and Vuojarvi (2018) have stated that “the majority of students welcomed the audio feedback, and also expressed a wish for the integrated use of text and audio” (p. 292). In the same way, Ice et al. (2010) have suggested that depending on the purpose, different media modalities might be more suitable. According to them, written feedback can be better for giving feedback on students’ “micro-level” and audio feedback can be better for “macro-level” (p. 125).

### **Research Question # 5**

The fifth research question was what are some distinguishable impacts of audio and written feedback on multilingual writers’ revision process. In order to describe the results of this question, first it is necessary to see the following revision charts:

Table 7

*Participants Receiving Written Feedback*

Writer	Type of Feedback Received on the First Draft	Total Number of Revisions	Number of High Order Concerns (HOC)	Number of Low Order Concerns (LOC)	Preference of the Writer
Ahad	Written	86	22	64	Audio Feedback
Hamim	Written	195	15	180	Audio Feedback
Kalim	Written	34	4	30	Written Feedback
Zilao	Written	39	9	30	Written Feedback
Total		354	50	304	

Table 8

*Participants Receiving Audio Feedback*

Writer	Type of Feedback Received on the First Draft	Total Number of Revisions	Number of High Order Concerns (HOC)	Number of Low Order Concerns (LOC)	Preference of the Writer
Alwa	Audio	61	10	51	Audio Feedback
Reen	Audio	118	10	108	Combination of Audio & written feedback
Rima	Audio	130	19	111	Combination of Audio & written feedback
Safa	Audio	66	14	52	Written Feedback
Total		375	53	322	

Based on the revision chart, no remarkable impact of audio and written feedback was found on the participants' revision process. It is found that four of the participants who received written feedback on their first draft made total 354 revisions in their revised draft. Out of 354 revisions, 50 was high order concern and 304 was low order concern. On the other hand, four of the participants who received audio feedback made a total 375 revisions. Out of 375 revisions, 53 was high order concern, and 322 was low order concern. It is important to notice that participants' preference for feedback format did not influence their revisions. A *t-test* reveals that there is no significant impact on the revisions based on the participants' preference for feedback format. For example, Kalim whose preferred form of feedback was "written feedback" received written feedback. He made only 34 revisions where only 4 was higher order concern. Contrarily, Safa whose preferred form of feedback was "written feedback" received audio feedback. She made 66 revisions where 14 was higher order concern.

This finding regarding the impact of feedback format on multilingual writers' revision contradicts with the finding of Bless (2017) who has found that audio feedback helped High School students to make better revisions compared to written feedback. Similarly, this finding also contradicts with the finding of Grigoryan (2017) who has found that audio feedback helped "students' revision practices" (p. 466). However, this finding aligns closely with the finding of Morris and Chikwa (2016) whose study established that the type of feedback received did not impact students' grades in the subsequent assignments. Similarly, Chalmers et. al. (2014) reported that though the audio feedback offered "richer language" than the written feedback, there was no noteworthy variance in the accomplishment scores of students who got audio feedback (p. 64).

Here, the findings of this study establish that receiving their preferred form of feedback (audio or written) does not necessarily lead to better revisions by multilingual writers. Therefore, it can be argued that both audio and written feedback have the potential to help the multilingual writers to make good revisions, if the feedback is given in the appropriate manner. This reaffirms the suggestions of Bilbro et al. (2013), "students do not need more feedback from their instructor, but rather, *better* feedback that fosters a positive relationship between students and their writing audience" (p. 68). Though Cavanaugh and Song (2014) have found that "teachers tended to give more global commentary when using audio comments and more local commentary when using written comments" (p. 122), based on the finding of this study, I would like to claim that both audio and written feedback can be equally helpful for L2 writers' revisions. I also would like to second the argument of Holmes & Papageorgiou (2009) that "feedback needs to feed forward, encouraging further learning; and feedback needs to help

students note gaps between their performance and the desired standard” (p. 87), no matter what the modality of the feedback is.

### **Interpretation of Findings**

Adapting from Bless’s (2017) work, I am interpreting the findings of this study from the perspective of Bandura’s (1991) social cognitive theory. A fundamental norm of social cognitive theory is that the perception of human preferences is affected by their external surroundings and the conditions under which they occur as well as their own power of understanding or “self-efficacy” (Bless, 2017, p. 200). Bandura (2012) has further illustrated that “personal, behavioral and environmental” are the three determinants how learners will react to new exposures or new knowledge (p. 10). Personal determinant refers to whether a learner possesses “high or low self-efficacy” towards the feedback (Bandura, 2012, p. 12). Behavioral determinant refers to the “response” a learner exhibits after receiving the feedback (Bandura, 2012, p. 12). Environmental determinant refers to “external setting” that affects a learner’s response to the feedback (Bandura, 2012, p. 12). So, when a multilingual writer shows preference for a particular feedback format, these three determinants are positively correlated that means both the internal and external factors are supporting the exposure to the particular feedback format. For example, if a multilingual writer prefers written feedback over the audio feedback, it can be inferred that multilingual writer has high self-efficacy for comprehending written feedback and low self-efficacy for comprehending audio feedback.

In this study, during the interview Ahad, Alwa and Hamim expressed their preference for audio feedback over the written feedback. On the other hand, Kalim, Safa and Zilao expressed their preference for written feedback over the audio feedback. From the perspective of Bandura’s (1991) social cognitive theory, participants’ preference for one feedback format over the other is

due to their own self-efficacies. A clear connection is found between the participants' preference for audio feedback and their self-perceived proficiency in English listening. For example, Alwa, Ahad and Hamim who preferred audio feedback, claimed their English listening proficiency to be good. On the other hand, Kalim, Safa and Zilao stated that they were not confident about their English listening proficiency. The following two charts will clarify further:

Table 9

*Participants Preferring Audio Feedback*

Name of the Participants	Self-perceived English Listening Proficiency
Alwa	It is one of the skills that I am most confident in
Ahad	I think it is very good
Hamim	I believe it is pretty good. I can understand people. I can make people understand me.

Table 10

*Participants Preferring Written Feedback*

Name of the Participants	Self-perceived English Listening Proficiency
Kalim	I think it needs to be improved
Safa	I think I need to improve
Zilao	I have problems in understanding what people say. Sometimes, I do not understand what people say.

It is seen that the three participants who preferred audio feedback had higher confidence in English listening proficiency than the other three participants who did not prefer audio feedback.

Based on the findings in this study, the majority of the participants expected explicit, directive feedback on their grammatical issues. In relation with their expectations, K. Hyland and F. Hyland (2006) stated that multilingual writers' educational background is responsible for

putting more emphasis on grammatical issues of writing rather than the organizational issues of writing. Now, from the perspective of Bandura's social cognitive theory, their expectations are shaped by the "environmental determinant" in which they have long been exposed (Bandura, 2012, p. 12).

Citing Bandura's (1991) social cognitive theory, Hattie and Timperley (2007) proclaimed that "feedback is one of the most powerful influences on learning and achievement, but this impact can be either positive or negative" (p. 81). Bandura's (1991) social cognitive theory clearly informs this study because multilingual writers come from diverse background and bring their diverse knowledge to U.S. composition classes. Some of the L2 writers were exposed to high technology in their home institutions, while some were not. However, being in a U.S. classroom, all of them are exposed to the same classroom technologies which have an impact on their perceptions and learning process.

In this study, all the participants expressed their desires to receive feedback on grammatical issues. However, it is interesting to notice that Kalim, Safa and Zilao who preferred written feedback put more emphasis on grammar correction than Alwa, Ahad and Hamim who preferred audio feedback. Therefore, there is a correlation between their preferred form of feedback and their expectations from instructors' feedback. According to Bandura's (1991) social cognitive theory, "students' self-efficacy determines their level of aspiration, motivation, and level of accomplishments" (p. 12). Each L2 writer has his or her sense of self-efficacy which affects his or her perceptions of instructors' feedback. Recently, Rubenstein, Ridgley, Gallan & Karami (2018) have applied Bandura's (1991) social cognitive theory to investigate how teachers perceive factors that influence creativity development based on their self-efficacy.

From the perspective of Bandura's (1991) social cognitive theory, several studies (e.g. Ferris, 2003, 2010; Ferris & Robert, 20001; Ferris, Brown, Liu & Eugenia, 2011; Matsuda, Cox, Jordan, & Ortmeier-Hooper, 2006; Matsuda, Saenkhum, & Accardi, 2013) have illustrated the challenges associated with feedback in the context of second language writing. According to Ferris (2003), one of the biggest challenges in giving feedback on L2 writers' writing is the instructors' inability to comprehend the expectations of the L2 writers and their academic and cultural background. Another challenge related to feedback on L2 writings is the considerable increase of L2 students in many of U.S. colleges and universities in recent decades (Vo, 2017).

### **Implications for Action**

In the reflection survey, when asked about what kind of feedback they would like to receive on their writing assignments in their next courses, out of 12 participants, two participants indicated "Audio," two participants indicated "Written," and interestingly eight participants indicated "Both." Therefore, it clearly indicates that combining audio and written feedback provides more effective feedback with multilingual writers. In the interview, both Rima and Reen mentioned about the benefits of combining audio with written feedback. Rima pointed out:

Audio feedback is good for creating relationship and general information for our writing, and written feedback is good for specific information for our writing. So, I think that a combination of audio and written feedback is the best for our writing assignments.

So, based on this finding, I would suggest that L2 writing instructors should adopt the system of providing a combined form of feedback of both audio and written in order to enhance multilingual writers' overall writing skills. A combination of audio and written feedback will also improve multilingual writers' English listening proficiency which is crucial for many multilingual writers. Of course, I am aware that to provide both audio and written feedback

together will be more time consuming for the L2 writing instructors. However, using multiple modes of feedback reaches different learners. Most importantly, the benefits of providing both audio and written feedback together cannot be ignored particularly for the multilingual writers. Participants in this study have clearly pointed out that audio feedback has the power to create social connections. This power of creating social connections might be useful for some multilingual writers particularly those who are shy. Sometimes, some multilingual writers are too shy to ask any questions in the class and to participate in the class activities. However, when they listen to the audio feedback, they participate in the class activity to some extent. One of the participants mentioned that she feels shy to participate in the class activities, but when she listens to the audio feedback, she feels that she is participating in class activities. In another word, audio feedback helps some multilingual writers to overcome their shyness. Therefore, the benefits of combining audio and written feedback should be taken into consideration by the L2 writing instructors.

Further, writing teachers for multilingual should consider giving grammar lessons in class. Because some of the multilingual writers need grammar lessons. In this connection, it is relevant to state the conflict between Truscott (1996, 1999) and Ferris (2004, 2011) on the grammar correction for the multilingual writers. Truscott (1999) argued that grammar correction for L2 writers is harmful and should be abolished. In response to Truscott, Ferris (2004) conducted an empirical study and established that grammatical correction for L2 writers played a positive role in developing their writing skills. Based on the findings of this study, I support Ferris and agree that some multilingual writers need grammar lessons. Multilingual writers come to the USA from different countries, and many of them have the rooms for improvement in grammatical knowledge in English. Therefore, if writing teachers for multilingual sections

devote some time to teach contextualized grammar, it will save their time to give feedback on grammatical issues of L2 writers. Most importantly, many multilingual writers will be benefitted by the grammar lessons.

In addition, I think L2 writing instructors should be provided with training on how to give effective feedback for L2 writers before they start teaching multilingual sections of composition classes in the USA. As I have stated in Chapter 2, there are considerable differences between L1 and L2 writers. This is not the question of good or bad, rather this is the point of differences. L2 writers have different linguistic knowledge than L1 writers. Besides, L2 writers come from different educational, social, cultural, economic background. Therefore, providing training with L2 writing instructors is crucial for giving effective feedback for L2 writers. Now, there might be a question regarding the structure of the training for the L2 writing instructors. Based on this study, L2 writing instructors should be provided with the training which will make them aware of the different needs and expectations of the multilingual writers. The training should focus on the diverse sociolinguistics and psycholinguistics aspects of the multilingual writers. It should also focus on how L2 writing instructors can be more understanding and more motivating for multilingual writers, because some multilingual writers need a little more caring and motivation.

Finally, L2 writing instructors should make a point to have a substantial conversation regarding feedback with their students, as part of a course introduction, or in the early stages of a class. Given the finding that a majority of L2 students expect feedback focused on local and/or grammatical concerns, these students should also be made aware of other types of more global feedback and the purposes of that feedback. In this connection, it will be relevant to mention that I played a dual role i.e. a researcher as well as an instructor while conducting this study. As I have already mentioned that teacher research has some benefits because as an instructor you can

better understand your students and their needs. I conducted an early semester participatory survey in the beginning of the semester and that gave me a general idea regarding the whole class. This type of activities in the beginning of the semester are beneficial for the instructors to have an overview regarding the whole class and it helps the students as well.

### **Recommendations for Further Research**

My dissertation project was devoted to investigating multilingual writers' preference between audio and written feedback, and the impact of feedback format on their revision in a U.S. composition classroom. While it has shown mixed results regarding multilingual writers' preference between audio and written feedback, and there is no significant impact of the feedback format on their revision process, this result cannot be generalized due to small sample size. However, similarly to Powell's (2018) dissertation, this current research project unlocks the novel possibility for additional investigation that will construct profounder understandings of feedback practices that prevail between teacher and student.

My first suggestion is for future work to conduct research on instructors' perspective and experiences while giving audio and written feedback to multilingual writers in composition classes. More to the point, how the same instructor adopts different feedback policies while giving audio and written feedback, and whether audio feedback has the potential to reduce instructors' grading workload for teaching multilingual section of composition classes. Further research on L2 writing instructors' perceptions and practices of giving audio and written feedback will reveal significant insight in this realm of research.

My second suggestion for further research is to explore L1 writers' expectations from the instructor feedback. In my study, I explored multilingual writers' expectation from instructor feedback. I also explored their preference between audio and written feedback, and the impact of

feedback format on their revision process in a composition class in the USA. So, it will be an important study to explore L1 writers' expectations from instructor feedback and to draw a contrast between the expectations of L1 and L2 writer from instructor feedback. That will also bring important pedagogical implications in the realm of teaching composition courses in the USA.

My third suggestion is to investigate the potentialities of audio feedback in creating a social connection with the instructors with diverse populations in diverse contexts. In my study, participants expressed that audio feedback helped them to establish a personal relationship with the instructor. This potential of audio feedback in creating connections might be positively utilized in online courses. Therefore, it will be interesting to dig deeper into that aspect, particularly in online composition courses. With the advancement of science and technology and with the change of socio-economic status quo, the number of online composition courses is increasing all over the world. Therefore, exploring the potentialities of audio feedback in creating a social connection with the instructors with diverse population in diverse context might open new avenues for writing teachers. With these recommendations for further research there are immense possibilities because feedback is a complex reciprocal process.

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Appendix A  
Student Consent Form

Dear Students,

You are invited to participate in this research study related to multilingual students' preference between audio and written feedback. The following information is provided in order to help you to make an informed decision whether or not to participate. If you have any questions, please do not hesitate to ask. You are eligible to participate because you are a multilingual student (18 years or older) of Composition course at Indiana University of Pennsylvania (IUP). You must be at least 18 years of age to participate in this study.

The purpose of this study is to better understand multilingual students' preference between audio and written feedback and the impact of the feedback format on their revision process in a U.S. composition class. If you agree to participate, you will be asked a set of interview questions and your responses will be recorded via audio recorder. Additionally, you will be asked to share the writing you produce in your composition course as well as the feedback you receive on that work. The information gained from this study will help L2 writing instructors to select suitable feedback techniques to use in order to best help the varied needs among multilingual writers to be competent writers. Participation in this study will require 10-15 minutes of your time. After the interview, you will be given a 10-dollar gift card as a token of appreciation. Participation or non-participation will not affect your grade in this or any other course. Moreover, the risks associated with participating in this study are no greater than those experienced in everyday life. Your participation in this study is voluntary. You are free to decide not to participate in this study or to withdraw at any time without adversely affecting your relationship with the investigators or IUP. Your decision will not result in any loss of benefits to which you are

otherwise entitled. If you choose to participate, you may withdraw at any time by notifying the Project Director or informing the person administering the test. Upon your request to withdraw, all information pertaining to you will be destroyed. If you choose to participate, all information will be held in strict confidence and will have no bearing on your academic standing or services you receive from the University. Your response will be considered only in combination with those from other participants. The information obtained in the study may be published in academic journals or presented at conferences, but your identity will be kept strictly confidential. If you are willing to participate in this study, please sign the statement below. Together, we will schedule a suitable interview time.

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THIS PROJECT HAS BEEN APPROVED BY THE INDIANA UNIVERSITY OF  
PENNSYLVANIA INSTITUTIONAL REVIEW BOARD FOR THE PROTECTION OF  
HUMAN SUBJECTS (PHONE: 724/357-7730).

## VOLUNTARY CONSENT FORM

I have read and understand the information on the form and I consent to volunteer to be a subject in this study. I understand that my responses may be included in a public academic publication. I have the right to change my mind and participate at any time. I have received an unsigned copy of this informed Consent Form to keep in my possession.

Name (PLEASE PRINT):

Signature:

Date:

IUP E-mail:

Phone Number:

Best days and times to reach you:

## Appendix B

### Early Semester Participatory Survey

Dear Students,

You are invited to participate in this research study related to multilingual students' preference between audio and written feedback. The following information is provided in order to help you to make an informed decision whether or not to participate. You are eligible to participate because you are a multilingual student of Composition course at Indiana University of Pennsylvania (IUP). You must be at least 18 years of age to participate in this study.

The purpose of this study is to better understand multilingual students' preference between audio and written feedback and the impact of the feedback format on their revision process in a U.S. composition class. Your participation will benefit educators' understanding of feedback practices. If you agree to participate, you will be asked a set of questions which will take about 15 minutes. Your instructor will not know who did/did not participate in this study and your participation or non-participation will not affect your grade or standing in the course. There are no known risks associated with participating in this study. The survey is anonymous. No data is collected concerning your identity, and neither you nor your institution will be named or referenced in any report concerning this data. Every effort will be made to protect your privacy. If you have any questions about the survey, please feel free to contact either Dr. Matthew Vetter ([mvetter@iup.edu](mailto:mvetter@iup.edu)) or Sukanto Roy ([s.roy2@iup.edu](mailto:s.roy2@iup.edu)).

Your participation in this study is voluntary. Your decision will not result in any loss of benefits to which you are otherwise entitled. If you choose to participate, all information will be held in strict confidence and will have no bearing on your academic standing or services you receive from the University. Your response will be considered only in combination with those

from other participants. The information obtained in the study may be published in academic journals or presented at conferences, but your identity will be kept strictly confidential. If you are willing to participate in this study, please click on "Yes, I consent" and then click next button which will take to the brief survey page. If you choose not to participate, click on "No, I do not consent" and close the window.

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THIS PROJECT HAS BEEN APPROVED BY THE INDIANA UNIVERSITY OF  
PENNSYLVANIA INSTITUTIONAL REVIEW BOARD FOR THE PROTECTION OF  
HUMAN SUBJECTS (PHONE 724.357.7730).

Yes, I consent (1)

No, I do not consent (2)

Q2 Where are you originally from?

Q3 How long have you been in the USA?

Q4 What is your first language?

Q5 What other languages do you speak?

Q6 Please rate your English listening proficiency

	Advanced (1)	Good (2)	Average (3)	Novice (4)
Click to write Statement 1 (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7 What technology do you use for composing and receiving feedback on your writings?

	MS Word (1)	PDF (2)	Audio File (3)	Video File (4)	Other (5)
Click to write Statement 1 (1)	<input type="checkbox"/>				

Q8 If other, please specify

Q9 What kind of feedback have you received so far on your writing assignments?

	Written (1)	Oral/Audio (2)	Conference (3)	Letter Grade (4)	No Feedback So Far (5)
Click to write Statement 1 (1)	<input type="checkbox"/>				

Q10 Have you ever received audio feedback? (recorded teacher comments)

- Yes (1)
- No (2)

Q11 If yes, please describe in detail (when? where? amount of feedback?)

Q12 Please rate your comfortability of using technology (computer/mobile/laptop) for working with teachers' feedback (downloading, opening, listening or reading to teacher comments).

	Expert (1)	Moderate (2)	Novice (3)
Click to write Statement 1 (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q13 Do you have anything else you want to share about feedback?

Q14 Are you willing to participate in a short interview about your preference for feedback? If so, please include your name and email.

## Appendix C

### Interview Questions

1. Where are you originally from?
2. How long have you been in the USA?
3. What is your first language? What other languages do you speak?
4. What do you think about your proficiency in English listening?
5. What technology do you use for composing and receiving feedback on your writings?
6. What kind of feedback have you received so far on your writing assignments? Did you receive audio feedback prior to this course?
7. Why do instructors give feedback?
8. What do you generally expect from your instructor when he/she gives you feedback on your writing assignments? <sup>[L]</sup><sub>[SEP]</sub>
9. Now you have received both audio and written feedback on your writing assignments:
  - A) Would you please tell me your experience of receiving the audio feedback?
  - B) Would you please tell me your experience of receiving written feedback? <sup>[L]</sup><sub>[SEP]</sub>
10. Did you have any difficulty in understanding your instructor's feedback?
11. What do you think are the advantages and disadvantages of written feedback?
12. What do you think are the advantages and disadvantages of audio feedback?
13. Which kind of feedback format was most beneficial for your revision in this English 101 course in this semester?
14. Which feedback format do you prefer between audio and written feedback? Why?

15. In your next courses, what kind of feedback would you like to receive on your writing assignments?

16. Do you have anything more to say about your feedback experience?

Appendix D  
Reflection Survey

Dear Students,

You are invited to participate in this research study related to multilingual students' preference between audio and written feedback. The following information is provided in order to help you to make an informed decision whether or not to participate. You are eligible to participate because you are a multilingual student of Composition course at Indiana University of Pennsylvania (IUP). You must be at least 18 years of age to participate in this study.

The purpose of this study is to better understand multilingual students' preference between audio and written feedback and the impact of the feedback format on their revision process in a U.S. composition class. Your participation will benefit educators' understanding of feedback practices. If you agree to participate, you will be asked a set of questions which will take about 5 minutes. Your instructor will not know who did/did not participate in this study. There are no known risks associated with participating in this study. The survey is anonymous. No data is collected concerning your identity, and neither you nor your institution will be named or referenced in any report concerning this data. Every effort will be made to protect your privacy. If you have any questions about the survey, please feel free to contact either Dr. Matthew Vetter ([mvetter@iup.edu](mailto:mvetter@iup.edu)) or Sukanto Roy ([s.roy2@iup.edu](mailto:s.roy2@iup.edu)).

Your participation in this study is voluntary. Your decision will not result in any loss of benefits to which you are otherwise entitled. If you choose to participate, all information will be held in strict confidence and will have no bearing on your academic standing or services you receive from the University. Your response will be considered only in combination with those from other participants. The information obtained in the study may be published in academic

journals or presented at conferences, but your identity will be kept strictly confidential. If you are willing to participate in this study, please click on "Yes, I consent" and then click next button which will take to the brief survey page. If you choose not to participate, click on "No, I do not consent" and close the window.

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- Yes, I consent (1)
- No, I do not consent (2)

Q2 Now that you have received both audio and written feedback, which one do you prefer?

- Audio Feedback (1)
- Written Feedback (2)

Q3 Based on your previous answer, why do you prefer that particular feedback?

Q4 In your next courses, what kind of feedback would you like to receive on your writing assignments?

- Audio (1)
- Written (2)
- Both (3)
- I do not want feedback (4)

Q5 Do you agree or disagree that audio feedback was easy to understand?

	St rongly Agree (1)	A gree (2)	So mewhat agree (3)	N either agree nor disagree (4)	So mewhat disagree (5)	Di sagree (6)	St rongly disagree (7)
Click to write Statement 1 (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6 Do you agree or disagree that audio feedback was helpful to revise your draft?

	St rongly Agree (1)	A gree (2)	So mewhat agree (3)	N either agree nor disagree (4)	So mewhat disagree (5)	Di sagree (6)	St rongly disagree (7)
Click to write State ment 1 (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7 Do you agree or disagree that written feedback was easy to understand?

	Stron gly Agree e (1)	A gree (2)	Som ewhat agree (3)	N either agree nor disagree (4)	Som ewhat disagree (5)	Dis agree (6)	Str ongly disagree (7)
Click to write State ment 1 (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8 Do you agree or disagree that written feedback was helpful to revise your draft?

	St rongly Agree (1)	A gree (2)	So mewhat agree (3)	N either agree nor disagree (4)	So mewhat disagree (5)	Di sagree (6)	St rongly disagree (7)
Click to write State ment 1 (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q9 What technology did you use for receiving or accessing feedback on your writing?

	MS Word (1)	Adobe Acrobat (2)	Audio Player (3)	Video Player (4)	Other (5)
Click to write Statement 1 (1)	<input type="checkbox"/>				

11 If other, please specify

Q12 How well did this technology work for you?

	Extremel y well (1)	Ver y well (2)	Moderatel y well (3)	Slightl y well (4)	No t well at all (5)
Click to write Statemen t 1 (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q13 In the following Likert scale, rate your:

	Excellent (1)	Good (2)	Average (3)	Poor (4)
Comfort using technology (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Usefulness of teacher feedback (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Helpfulness of feedback for revision (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall comfort with writing (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q14 Do you have anything else you want to share about feedback?