

Here When You Need It: Asynchronous ePortfolio Support and Feedback

DEADLINE: December 2, 2019

Please note that completion of ALL fields is required.

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Project Title: (10 words or less)	Here When You Need It: Asynchronous ePortfolio Support and Feedback
Brief Description (100 words or less)	This project will pilot asynchronous technical support and writing review through a collaboration between the Center for High Impact Practice (CHIP) ePortfolio Program and the Department of Communication & Theatre Arts generating a process in which students may submit ePortfolio links in order to receive feedback via screencasts from ePortfolio Assistants (peer mentors). Students then have the opportunity to make follow-up appointments or request an additional screencast response. This pilot will occur in contained stages, being offered three times during the course of the Fall 2020 semester.

X JOINT PROPOSAL: Check here and complete the "FIG Additional Faculty for Joint Proposals" form at the end of this document.

General Information about the Proposed Project

For the Fall 2020 semester, we propose piloting in-depth, repeated asynchronous feedback interventions for COMM 305 (Department of Communication & Theatre Arts, estimated 70 students each semester), providing a student population guaranteed to be deeply involved in ePortfolio construction. From the data we collect in terms of impact on digital literacy, student and faculty buy-in, logistics, and so forth, this pilot sets the stage for fairly rapid scale-up, allowing CHIP'S ePortfolio Program to continue to offer this sort of repeated, in-depth support to additional student populations and eventually the entire university while also allowing the Department of Communication & Theatre Arts to continue to evolve the ways in which they support ePortfolio development at the micro level.

Course Delivery Type (mark one)	<input checked="" type="checkbox"/> Face-to-Face <input type="checkbox"/> Broadcast	<input checked="" type="checkbox"/> Web-based (online) <input type="checkbox"/> Hybrid	
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Course Offering (mark all that apply)	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring	<input type="checkbox"/> Summer
Course Average Enrollment per semester (mark one)	<input checked="" type="checkbox"/> 1-25 <input type="checkbox"/> 26-50 <input type="checkbox"/> 51-75	<input type="checkbox"/> 75-100 other: <input type="checkbox"/> (enter number)	
Number of students potentially affected by your project annually	<input type="checkbox"/> <100 <input checked="" type="checkbox"/> 100-199 <input type="checkbox"/> 200-299	<input type="checkbox"/> 300-399 <input type="checkbox"/> 400-499 <input type="checkbox"/> >500	

Section 1: Learning Issue

As the student experience evolves, with more students taking part in online courses, students at all levels frequently working one or more jobs while studying, and increasing rates in returning and/or non-traditional students, student support mechanisms must also evolve to meet their needs and their particular situations. While the need for support in regards to writing and digital literacies increases, connecting the students to available resources and active learning opportunities outside the classroom can often be difficult. Students who do not make use of tutoring opportunities often cite scheduling issues as well as other barriers, such as the fear of stigma, a lack of awareness of available resources, and the availability of resources outside of institutionally provided support (Ciscell, Foley, Luther, Howe, & Gjsedal 2016). Asynchronous support addresses many of these barriers by providing access to customized tutoring at the student's convenience, while also lessening the threat of personal embarrassment or perceived stigma for seeking help given the lack of face to face interaction.

As such, current scholarship suggests that digital asynchronous support may play a significant role in supporting student learning in the coming years (Hewett 2010; Denton 2017). In 2013 The Conference on College Composition and Communication (CCCC) released its position statement regarding online instruction, in which it included asynchronous tutoring among the principles and effective practices, arguing that online students should receive writing support that imitates the format of online courses: "OWI students should be provided support components through online/digital media as a primary resource; they should have access to onsite support components as a secondary set of resources" (Principle 13).

Of this type of support, screencasting is emerging as a valuable and impactful strategy, seeming to foster a sense of individual support, community, and immediacy despite its asynchronous nature (Marriot and Teoh 2012; Thompson and Lee 2012). Screencast technology allows the user to record the images and actions on their screen, while simultaneously capturing audio of their narration. In this way, a student receives an accessible video in which they can both see and hear feedback without 1) having to make or attending an appointment and 2) attempting to decipher handwriting or brief editing marks. Notably early research suggests that students receive and retain feedback better when it is oral versus written (Anson 2011). The National Council of English Teachers (NCTE) position statement on teaching composition suggests that "effective comments do not focus on pointing out errors, but go on to the more productive task of encouraging revision" (CCCC 2004). Our goal for this asynchronous endeavor is to foster active engagement with the student, despite the lack of immediate personal interaction, in an effort to

encourage that student to then actively address issues within the portfolio and learning what gave rise to such concerns in the first place, so as to avoid them in the future.

Moreover, online students, particularly within an asynchronous structure, need additional support mechanisms to increase their sense of belonging within a course, due to their distance from the instructor and colleagues, as well as the lack of immediate interaction with others. Kim, Song, and Luo (2016) note that social presence is partially defined “as a feeling as if someone is socially present in one's life, although they are not physically in the same space”. Scholarship offers this advice then to improve presence: “Providing clear, cogent, and reasonably timely directions, feedback, and responses to assignments, postings, and student queries may warrant equal prioritization with the social presence aspects of the online instructional environment” (Hazel et al, 2014).

For this proposed project “social presence” will be improved by a two-way exchange and repeated instances; students who have the opportunity to feel “seen” and receive personalized feedback are more likely to have a sense of belonging within an online community such as an asynchronous course. This work is in direct support of Goffman’s foundational statements on presence occurring when individuals “sense that they are close enough to be perceived in whatever they are doing including their experiencing of others, and close enough to be perceived in this sensing of being perceived” (1963, p. 17).

Proposed Solution

As the CHIP’s ePortfolio Program continue to consider modes for supporting students in ways most likely to 1) reach the most students and 2) address their needs in a targeted fashion, we are now developing asynchronous opportunities that still foster a sense of intimacy and actively encourage revision through clear feedback. For this project, we intend to further develop an existing but small asynchronous program in which students may seek feedback on their ePortfolios in terms of design, technology, integrative learning, reflection, multimodality, disciplinarity, and so forth. This opportunity would be open to all students, but would especially increase accessibility to our services for online students, students who work or have other commitments during our open hours, and students who live in different timezones, including many active-duty military. It is our intention to design this program with many of the principles for effective high impact practices (HIP) in place, which are as follows (Kuh, O’Donnell, & Reed 2013):

- High expectations for performance
- Significant investment of time/effort of extended period
- Interaction with peers about substantive matters
- Diverse experiences
- Frequent, timely, constructive feedback
- Periodic, structured opportunities to reflect and integrate learning
- Opportunities to discover relevance through real-world application
- Public demonstrations of competence

As such we propose an asynchronous program that does the following:

1. Provide individualized ePortfolio support to students enrolled in COMM 305 upon receiving requests
2. Offer a form in which interested students share their name, email, ePortfolio link, and days/times that are typically convenient for them.
 - a. This form will contain some prefection in which students suggest what in particular concerns them in their ePortfolios.
 - b. An example of a similar form is available here:
https://odu.co1.qualtrics.com/jfe/form/SV_5tFrO2EEkMrGUiF
3. Assigns an ePortfolio Assistant to review each ePortfolio.
 - a. These mentors will be selected based on an alignment between when the student is available and the assistants' schedules, so that later scheduling a follow-up is easier, should the student take advantage of that option.
 - b. The mentors will provide feedback using a shared general rubric our team will design, likely based on one Auburn University has previously shared. That rubric is available here:
<http://wp.auburn.edu/writing/wp-content/uploads/20150806ePortfolioRubric.pdf>
4. Offers asynchronous feedback from the mentor team in the form of 1-2 screencasts.
 - a. These videos are archived and made shareable in the ODU ePortfolio Google Drive.
5. Encourages the student to attend a follow-up tutoring session, either in-person or online, once they've made these changes.
 - a. Student could send their assistant follow-up questions and receive an additional screencast response OR they could make a live appointment
6. Concludes with reflection from the student via the post-session survey generated in Qualtrics.
7. Provides a place for more in-depth reflection within the course, perhaps in the form of a blog entry.
8. Provides faculty feedback a few weeks later in the form of a second video feedback to ensure the student has implemented changes and weighs in on the value of the changes made.

Section 2: Learning Outcomes

After the asynchronous intervention via customized screencasting sessions, participating students will be able to:

- Identify where and how to access writing and digital literacies are supported at ODU;
- Understand the rhetorical nature and generic conventions of ePortfolios;
- Create, edit, and incorporate multimedia materials;
- Develop increasingly sophisticated ePortfolios that effectively demonstrate integrative learning.
- Support a student's sense of social presence within an asynchronous online course.

After this pilot, the grant team will be able to:

- Develop strategies for organizing and coordinating ePortfolio support that connects tech support, rhetorical feedback, and fosters conversation between feedback provided by student support services and faculty feedback;

- Expand access to tutoring support for online and non-traditional students;
- Improve the accessibility of multimodal feedback for students with unique learning and accessibility needs;
- Explore tech hardware/software to enable asynchronous support;
- Identify student populations to which that such strategies appeal;
- Foster interdisciplinary partnerships between departments and those teams tasked with supporting writing and digital literacy enhancement through the use of technology.

Section 3: Approach

Explain your approach to the proposed solution in detail.

Starting in August 2020, the PI will require eligible students within COMM 305 Professional Communication to submit their portfolios for video review. The intent is to make these students aware of the opportunity as well as educating them regarding what they can expect from participating. As the initiative will occur in three rounds (at the start of the semester, prior to midterms, and prior to finals), it is our hope that this early awareness will lead some students to plan in advance to participate. If this proposal is funded, the grant team will move forward with IRB approval for gathering pertinent data so that findings and perceived benefits of asynchronous feedback can be made available to a wider audience at Old Dominion and beyond.

During each round of the project (fourth, eighth, and eleventh weeks of the semester), students will create and submit their material for asynchronous review. Peer mentors, known as “ePortfolio Assistants” will offer the first round of feedback during the fourth week. Following receipt of this feedback, students are then expected to edit and report out on the changes they made. During the eighth week, COMM 305 students will peer review each others’ portfolios, also using the screencasting strategy. Again, they will report out on revisions, reflecting on their choices. Finally, during the eleventh week of the semester, the instructor and course designer of record for COMM 305 (Alison Lietzenmayer) will then offer the final round of feedback via screencasting technology. The students will reflect once more on how they used this feedback.

For each round of feedback, the reviewers (whether peers or the instructor) will analyze the ePortfolios from their respective roles, using the rubric the grant team has designed. Each review will produce one to two videos for students to watch asynchronously. These screencast videos will be stored in the ODU Google Drive accounts specifically, which are protected by ODU’s security mechanisms, such as the single-sign on system. When the review process is done, the peer mentor or instructor will contact the student, sharing links to the feedback. As part of this communication, the peer mentors in particular will use a form letter designed by the grant facilitators, encouraging the student to either make a follow-up appointment or request additional screencast feedback. This form will also contain a link to Tutee feedback. Both their voluntary feedback and their multiple reflections will provide insight into the efficacy of the asynchronous feedback process for online students.

Section 4: Evaluation Plan

Describe in detail how the learning outcomes will be evaluated.

- **Evaluation plan is well defined**
- **Evaluation plan is relevant to the learning issue**
- **Evaluation plan is feasible**

Upon the conclusion of the final round of feedback and reflection, following the end of the semester, the grant team will review the submitted ePortfolios using the same rubric as the mentor teams. These scores will then be compared to the scores the mentors originally gave the ePortfolio in order to determine if there was any significant change in design quality and presentation of disciplinary knowledge due in part to the screencast intervention.

The grant team will also run focus groups with the ePortfolio Assistants to garner their feedback on the process. The opportunity for multiple checkpoints is relevant to the learning issue as it also mirrors the multiple points of review the student will receive on their ePortfolio during the proposed review process. Finally, the team will review all of the Tutee feedback and reflections, coding for trends. The proposal is feasible in that the main costs are improved technology for the grant team to use in producing feedback and minor stipends for their focused effort.

Section 5: Impact of project

Describe how the project, once completed, can be a model, template, or prototype for use by other instructors.

- **Project is reproducible**
- **Project affects a significant number of students (based on average annual enrollment)**

This pilot is designed to be a first step in a scale-up process, helping the team to establish best practices in terms of coordinating such asynchronous efforts between CHIP's ePortfolio Program and the Department of Communication & Theatre Arts. Students in COMM 333 (designed by and also with Ms. Lietzenmayer as the instructor) will complete the same ePortfolio assignment without this formal intervention plan as a control group. The grant team will review a sample of COMM 333 ePortfolios as well for comparison and data collection. The post review phases and design of intervention for COMM 305 will be reproducible for other disciplines in line with the goals of this grant and able to be shared with additional faculty in the Department of Communication & Theatre Arts and both in and outside of the College of Arts & Letters for other ePortfolio programs.

For example, if only the Department of Communication & Theatre Arts were to adopt (or partially adopt) this plan for connection and asynchronous page reviews the project could impact up to 15 courses requiring the COMM ePortfolio within the next academic year, a significant number of students would be positively supported. (Approximately 40 students per section X approximately 20 sections of COMM eP offering courses, based on Spring 2020 and Fall 2019 offerings = 800 students.)

Moreover, this pilot produces an easily replicable process for ensuring students experience multiple interventions during their ePortfolio composition process. Instructors from any discipline could draw on the project's timeline as a model, easing the attempts to design a means for scaffolding feedback provided by the ePortfolio team, peer review, and their own insights.

Section 6: Budget Plan

In the table that follows, briefly describe the proposed budget plan and complete the Itemized Proposed Budget.

Description of the Proposed Budget Plan				
The budget covers the cost of:				
Itemized Proposed Budget:				
Budget Item (equipment, personnel, software, etc.)	Source of Funds			
	Qty	Total Cost	Amount from FIG	Amount from Other Source
Screencasting Software: Screencastify Premium 5 Pack	1	\$100	\$100	
Screencasting Software: Team Premier Screencast-o-matic	1	\$210	\$210	
Directional Sound Speakers	2	\$1034	\$1034	
Back light & lavalier mic	4	\$48	\$48	
Hanging sound buffer (\$90 each)	5	\$450	\$450	
CHIP Team (Mize, Tyson, \$300 each)	2	\$600	\$600	
Primary Faculty (Lietzenmayer)	1	\$500	\$500	
TOTAL COST		\$3,000+		
TOTAL FIG FUNDING			\$2942	
TOTAL OTHER FUNDING		\$+		

Section 7: Technology

Describe the technology or technologies selected. Indicate the relevance and applicability to this project by explaining why you chose a particular technology or technologies. Include your selection criteria and product comparison, if applicable. Contact CLT if you need assistance identifying available technologies.

Technology	Relevance & Applicability
Screencasting Software	<p>As part of this pilot, it is important for the team to test the various affordances of easily accessible screencasting software such as Screencastify and Screencast-o-matic. By working with both screencasting solutions, the team can make recommendations for which tool is better to use in the long run as part of the recommendations for others interested in upgrading their screencasting capabilities. (ensuring effective reproducibility).</p> <p>Screencastify is built into Chrome and directly feeds to Google Drive. Screencastify Premium in particular offers unlimited recording and video editing, removes the brand's watermark, and can be exported as MP4, GIF and MP3 (which increases sharing possibilities). Moreover, Screencastify meets accessibility needs for closed-captioning.</p>

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	<p>The Team Premier Screencast-o-matic is even more extensive, with features such as video editing, importing narration and music, setting roles collaboration features, and the ability to add password and set visibility, to name a few.</p>
Directional Sound Speakers	<p>As the ePortfolio Team increasingly supports distance and asynchronous tutoring through interventions such as video feedback and individual meetings via distance technology, the physical space which they occupy becomes a hindrance to effectiveness. The Assistants are situated within a Studio within the Perry Library Learning Commons; this room hosts individual tutoring sessions, workshops, and other activities which can generate a great deal of noise for those trying to support online users; this is distracting for both the tutor and tutee. These directional sound speakers are common features in libraries and similar tutoring spaces, as they diffuse the sound in the immediate area. This would allow the tutor to generate videos without distraction from activities occurring in their space while also providing a much cleaner recording for the student receiving the feedback.</p>
Lavalier mics with Back-light	<p>To produce high-quality sound for a variety of diverse learners, and for use by innovative facilitators, lavalier mics provide both the convenience and comfort of wear to the proximity to the computer, and the mic is less cumbersome or distracting to both the user/wearer and in the case of video feedback, the viewer. Presenting content that meets the needs of accessibility (e.g. closed-captioning, as mentioned above) and is streamlined for use makes it more likely it will be regularly used. Similarly, the combined back-light with lavalier mic also provides the focused lighting on the wearer. This persuades the student to focus on the content being shared in their reviews. Due to the nature of where and when videos might be produced (where natural lighting may not be available) this relatively inexpensive investment in technology will produce higher quality videos that students are more likely to engage with.</p>
Sound Buffer	<p>Similarly, for the primary faculty working at a distance, studio time is not accessible or available. A hanging sound buffer can prevent background noises external to the recording space and minimize interference for the instructor producing videos and feedback audio for students as outlined in the proposal. Additional buffers requested for the ePortfolio Studio would benefit as well. The particular sound buffer was chosen for the reasonable price point (\$90, as opposed to others of similar size for \$200+) and for ease of installation and use based on reviews of the product.</p>

Section 8: Post-Award Consultation and Support

Describe the type of consultation and support you anticipate you will need should this grant be awarded.

The grant team will not require additional support during the project and would welcome feedback on streamlining the process from CLT consultants.

Section 9: Joint Proposal

Summarize the number of faculty members and their disciplinary relationship; then complete the form for Additional Faculty for Joint Proposals to provide detailed information about each individual.

- Total Number of faculty: 1
- Number of Departments involved: 2 (Department of Communication & Theatre Arts, Center for High Impact Practices)
- Number of Colleges involved: 1

References

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- Kuh, G. D., O'Donnell, K., & Reed, S. (2013). Ensuring Quality & Taking High-Impact Practices to Scale Washington. DC: AAC&U Retrieved November 29, 2018.
- Marriott, P., & Teoh, L. K. (2012). Using screencasts to enhance assessment feedback: Students' perceptions and preferences. *Accounting Education*, 21(6), 583-598.
- Thompson, R., & Lee, M. J. (2012). Talking with students through screencasting: Experimentations with video feedback to improve student learning. *The Journal of Interactive Technology and Pedagogy*, 1(1).

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ADDITIONAL FACULTY FOR JOINT PROPOSALS

PROJECT TITLE Here When You Need It: Asynchronous ePortfolio Support and Feedback

PRIMARY FACULTY Alison Lietzenmayer

Faculty Name:	Alison Lietzenmayer
Department:	Department of Communication & Theatre Arts
Email Address:	alietzen@odu.edu
Office Phone Number:	(757) 683-3828

Alison Lietzenmayer, MA is a Senior Lecturer for the Department of Communication & Theatre Arts. Alison was named a University Distinguished Teacher in 2019, the first exclusively online instructor to do so at Old Dominion. She developed multiple courses for one of the University's Signature Online Programs ([CommONLINE](#) BA & BS) and leads the training for new online instructors in Communication. She is a co-creator of the [COMM ePortfolio](#) initiative, now in its sixth year of implementation for the department. Her ePortfolio is available at <https://amclietz.wixsite.com/lietzenmayer>

Faculty Name:	Megan K. Mize, PhD
Department:	Center for High Impact Practices
Email Address:	mmize@odu.edu
Office Phone Number:	683-4116

Megan Mize, PhD is the Associate Director for ePortfolio and Digital Initiatives for the Center for High Impact Practices (CHIP) at Old Dominion University (ODU) in Norfolk, VA. In this position, she creates, facilitates, and assesses faculty professional engagement opportunities, program design, and grant support/research for incorporating digital tools. Additionally, she designs and coordinates student support for ePortfolio use. This support includes supervising ePortfolio Assistants (undergraduate peer mentors), creating/maintaining tutorials, and designing student workshops. Finally, she coordinates with multiple High Impact Practice partners throughout ODU, developing a variety of initiatives aimed at improving the learning experience for students at all levels. Her ePortfolio is available at <https://fs.wp.odu.edu/mmize/>.

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Faculty Name:	Elle Tyson
Department:	Center for High Impact Practices
Email Address:	ltyson@odu.edu
Office Phone Number:	757-683-6396

Elle Tyson, MA is the ePortfolio Support Coordinator for the Center for High Impact Practices (CHIP) at ODU. She oversees the studio space and supervises, trains, and mentors the Graduate Assistant and undergraduate ePortfolio Assistants. She also coordinates and develops workshops and presentations about ePortfolios and digital identities for both students and faculty. Her ePortfolio is available at <https://fs.wp.odu.edu/ltyson/>.

Brainstorming Student Feedback After Receiving Screencast

[Directions for seeking screencast feedback](#)

1. Please also share your honest feedback with me about the eP tutor experience. What would you like for them to have done more of, less of? What would you recommend they do for students in future semesters? How helpful was the feedback in designing your page?

For Researchers

What actions would you like to take from this information?

Produce a list of recommendations to faculty:

- When to have the intervention, under what circumstances to have the intervention
- If you use this service, here is when to introduce it, here's how to introduce it, here's how to prep students to use it, etc.

Identify the circumstances under which screencast feedback from eP Assistants is most effective:

- At the creation, curation stage?
- For students with at least a certain grade?
- Engagement with the feedback
- Components used/ignored
 - What did you choose to focus on?
 - What did you incorporate?

Identify the structure of the screencast feedback that is most effective:

- Modify the sign-up process
 - How can the eP team get better preliminary input from the student about the issue?
 - What is the actual problem that needs to be addressed?
- Modify the feedback given
 - Focus on cohesiveness? Organization? Checking links?
- This is what students think about screencast feedback
 - Did it meet your needs? Address your concerns?
 - What do they like? What would make it more impactful?

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- Ensure that it is useful for the learning experiences

Drafting the Qualtrics

Name

- Name (Last & First)
- Email
- UIN

Reflecting/Applying Feedback

- Which stage in the process were you at?
 - Create or Curate
- What feedback did you ask for?
- What did you implement into your edits before submitting Part 1?
- What would you like to have heard more about?

Experience/Best Practices

- Sign-up process?
 - Rate ease of use?
- Technical Obstacles /Accessibility
 - Did the file work for you?
 - Did it include closed captioning? (yes, no, I don't know)
- How much guidance did you give the reviewer regarding the feedback you were interested in?
- Length?
- Medium?
 - Was this an effective means of receiving feedback?
 - How many times did you watch the feedback?
 - Would you recommend this approach to others?
- Focus?
- Did it meet your needs? If no, why not?
- How likely would you be to seek further support/feedback?

Please rate your level of agreement with the following statements:

Question*	Strongly Disagree	Disagree	Neither Agree/Disagree	Agree	Strongly Agree
The sign-up process was easy to use.					
I was able to download and view the file.					
I was satisfied with the length of the feedback given to me.					

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I was satisfied with the feedback that I received.					
This feedback met my needs.					
I would seek screencasting feedback from the ePortfolio team in the future.					
I would recommend screencasting feedback from the ePortfolio team to another student.					

*Any question which receives a response of “Strongly Disagree” or “Disagree” will display a new question that prompts the student to share how the experience might be improved.

Additional Feedback? (Open-ended)

- What questions remain unanswered after watching your feedback?

Rough Draft

https://odu.co1.qualtrics.com/jfe/form/SV_4MZN3Wj8nll6mup