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# Digital Video as a Summative Assessment Tool

An Action Research Report  
By Meghann Peterson

Digital Video as a Summative Assessment Tool

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in fulfillment of final requirements for the MAED degree

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### Abstract

This action research study examined the effects of video production on student engagement and learning in a tenth grade English classroom. The study participants totaled 76 students in a large suburban Midwest high school. Over a period of five weeks, students worked in groups to read, analyze and make a video about a book of their choosing. The standards based project assessed their understanding of theme, characterization, and the cultural significance of their choice novel. Students worked collaboratively to answer questions about these aspects of the book and then complete storyboards and scripts for their videos. Throughout the study, the researcher collected observational data focused on student engagement and depth of learning, as well as qualitative data from four 30-minute small group discussions with six students. Students also completed a reflection at the end of the project. Analysis of the data revealed that most students enjoyed the project and demonstrated more engagement than other types of assessments like essays and individual technology-based projects. Students cited working in groups and having the opportunity to be creative as their favorite aspects of the project. Based on the results of this study, video production as a summative assessment tool deserves serious consideration for high school students.

*Keywords:* digital video, summative assessment, engagement, technology, collaboration

When a teacher tells her class about an upcoming test or essay, she is not usually met with excited smiles or eager eyes. Instead, the sounds of groans and “Do we *have* to?” accompany mouths twisted in pain and piercing glares. It is safe to say that students don’t generally seem to enjoy demonstrating their learning by taking tests or writing essays. Some even fail to do their best work because they’re often just trying to get the assessment done, receive their grade, and move on to the next topic. And what if the essay topic or test doesn’t accurately assess what students have actually learned? Additionally, with the increasing popularity of standards based teaching, students’ grades on summative assessments are often not lowered if they fail to turn them in on time since the grade would no longer reflect what the student actually knows in relation to the standards or learning targets. This can lead to frustration for the teacher who needs to move forward in the curriculum and for students, it can contribute to missed deadlines. Though disengagement in the classroom can affect both boys and girls, research shows that it seems to be more common with male students (Yazzie-Mintz, 2006). Boys in 4th, 8th and 12th grade scored 7, 9, and 10 points lower than girls, respectively, on the National Assessment of Educational Progress (NAEP) reading test in 2015 (United States Department of Education, 2016). But it doesn’t have to be this way. A possible solution to disengagement and untimely work completion is to implement summative assessments that are more likely to engage students, especially boys, and allow them to show evidence of deeper learning. A growing body of research shows that digital video production can do just that.

What *does* make a teenager’s eyes light up with excitement? Technology and media consumption top the list. Eighty-five percent of 15-18 year olds own a cell phone, and over 90% have a computer in the home, according to Kaiser Family Foundation (2010) study on trends in media use among 8-18 year olds. The study also revealed that watching videos on sites like

YouTube ranked second only behind social networking in terms of time spent on their computers for those aged 11-18 (Kaiser Family Foundation, 2010). However, a 2015 study of 2,600 eight-18 year old, suggests teens now spend just as much time watching online videos as social networking (Common Sense Media, 2015). Most of teens' (ages 13-18) media consumption, over two and a half hours a day, is filled with watching TV/DVDs and online videos, whereas they engage in social networking for an average of one hour and 11 minutes a day (Common Sense Media, 2015). Half of that two and a half hours includes watching online videos (Common Sense Media, 2015). It is not an uncommon sight to see a group of students huddled around a cell phone watching the newest viral YouTube video. Research also shows that assessments that incorporate multiple sensory modes such as audio and video and that can have real world applications are more in line with how people learn than those like standardized tests (Miller, Knips, & Goss, 2013). All of this research led me to believe that asking students to make a video to demonstrate their learning at the end of a unit instead of assigning a test or an essay might solve the problems of disengagement and untimely work completion.

I studied using digital video production as an assessment tool in my three tenth grade English classes totaling 75 students in a suburban Midwest public high school. The students made videos at the culmination of a unit involving literature circles for a novel they chose from a list. Data was collected through small discussion groups, classroom observations, a Google Form reflection at the end of the study, and evaluation of the finished video. The analysis of this data helped answer the research question: What effects will incorporating digital video production as an assessment tool have on student engagement and learning?

### **Review of Literature**

Student boredom in school is a problem, but one that can be remedied. In a 2006 survey of

81,499 high school students, 50% of respondents said they were bored every day in school. According to the survey, 75 percent of students who indicated they were bored said the main reason for their boredom was that the material being taught wasn't interesting (Yazzie-Mintz, 2006). Boys reported lower levels of engagement in all three categories measured in the survey: cognitive/intellectual/academic, social/behavioral/participatory, and emotional engagement (Yazzie-Mintz, 2006). This literature review will examine what does engage high school-aged students and theories on why lack of engagement is more prevalent among boys. It will also address how studies show that incorporating digital video into the classroom not only increases student engagement, but also helps students develop important 21st century skills and new literacies. Finally, this review of the literature will conclude with additional benefits of digital video and teacher best practices for the incorporation of digital tools like video production in the classroom.

### **What Motivates Students**

When analyzing student engagement, or lack thereof, in the classroom, it is interesting to evaluate what does engage school-aged children. Children ages 8-18 use media up to 10 hours and 45 minutes a day including multitasking, meaning using more than one form of media at a time (Kaiser Family Foundation, 2010). A June 2009 Nielsen report concluded that 12 million U.S. teens watched online videos in May 2009, the most popular being YouTube (Nielsen, 2009). Since teenagers are clearly drawn to watching and also producing videos, digital video production should be considered as a teaching and assessment tool in the elementary, middle and high school classroom (Beach, 2012; Loftus, Tiernan & Cherian, 2013; Morgan, 2013; Shoffner, De Oliveira, & Angus, 2010).

### **Gender Gaps in Motivation**

Though it is hard to disagree that disengagement in the classroom is more prevalent among boys, theories to explain this gender achievement gap vary (Johnson & Gooliaff, 2013; Yazzie-Mintz, 2006). Some researchers assert that biological differences in the brain favor girls when it comes to reading, writing, memory, and impulse control, while boys' brains are to blame for more impulsive behavior and an increased tendency to drift off during class (Gurian & Stevens, 2004). Other research asserts that biological differences between boys' and girls' brains do not have any significant impact on engagement and how boys and girls learn (Eliot, 2010). Instead, Eliot (2010) asserted that the gender achievement gap could be the result of stereotyping and social expectations based on perceived differences. Both boys and girls can benefit from the implementation of instruction and assessment methods shown to increase student engagement. Authentic assessments with real-world applications and those that incorporate multiple sensory modes such as visual and audio are more in line with how people learn, more than standardized tests (Miller, Knips, & Goss, 2013).

### **Teaching New Literacies With Digital Tools**

The incorporation of digital tools in the secondary English Language Arts classroom not only helps to increase student engagement, but it also helps to teach new literacies (Beach, 2012; Shoffner et al., 2010). In their "Position Statement on Multimodal Literacies," the National Council of Teachers of English (NCTE) stated that English teachers should increasingly integrate opportunities for students to exercise multimodal literacies (NCTE Executive Committee, 2005). Other professional educational organizations that work to create teaching and learning standards, including the Common Core, Partnership for 21st Century Skills, the International Reading Association (IRA), and the International Society for Technology in Education (ISTE),



concurrent (Alvermann, Hutchins, & McDevitt, 2012; Mardis, ElBasri, Norton, & Newsum, 2012; Morgan, 2013; Shoffner et al., 2010). Morgan (2013) stated that the definition of literacy has evolved from traditional reading comprehension and writing skills to “the ability to access, learn, analyze, communicate, and evaluate using a variety of formats” (p. 51). Beach (2012) added that with this expanded definition of literacy, teachers can use digital tools to engage students through the “remediation” of print-literacies (p. 46). Teaching literacy in the traditional print-centered sense of reading and writing along with speaking and listening is no longer enough in the digital age; students expect to engage with multimodal texts that incorporate digital images, sound, movement, and performance (Alvermann, Hutchins, & McDevitt, 2012).

Because access to technology is literally in the palm of so many students’ hands, the incorporation of digital video production as an assessment tool in the secondary English classroom is more practical than ever before. Eighty-five percent of teenagers ages 15-18 reported owning a cell phone as published in the 2010 report *Generation M2: Media in the Lives of 8-18 Year-Olds* (Kaiser Family Foundation, 2010). Additionally, students’ comfort levels with and exposure to digital video viewing and creation support its place in the classroom (Loftus et al., 2013). A study that analyzed 53 first and second-year undergraduate students’ attitudes toward digital video projects at Dublin City University revealed that only 24% of students in one class and 27% in another reported feeling either mildly or very concerned about their technical abilities (Loftus et al., 2013). The researcher observed that even those students who did not feel comfortable in their technical abilities did not appear too concerned; one student reported that someone in their group would have the technical knowledge necessary to complete the project (Loftus et al., 2013). As with any lesson, teachers also play a large role in ensuring students’ success.

**Best Practices for Incorporating Digital Tools**

Just as students need to draw on their knowledge of digital tools, teachers need to employ identified best practices when implementing digital video production into the classroom. In a qualitative study of four teachers in a primary school in Australia that incorporated student-created digital video production, Henderson et al. (2010) found that teachers recognized the need to acknowledge and embrace a pedagogical shift from a teacher-centered to a student-centered classroom. Beach (2010) also concluded that teachers and students need to accept roles as “co-learners” (p. 54), when using digital tools in the classroom. Teachers do, however, need to continue to guide students using digital tools with their sophisticated knowledge of the curriculum and the ethics surrounding the use of digital tools (NCTE Executive Committee, 2005). Additionally, Beach (2010) concluded that the incorporation of digital tools in the classroom needs to transcend merely substitution and move toward redefinition regarding how English Language Arts teachers approach curriculum. Clear communication of desired learning outcomes and the criteria expected of work involving multimodal literacies like video is also important from the beginning of the lesson or unit (NCTE Executive Committee, 2005).

Incorporating digital video as an assessment tool in the classroom goes beyond just filming and editing videos. Expanding the concept of digital video production to encompass learning activities such as pre-production, including storyboarding, script writing, research and rehearsing, as well as using still cameras to produce stop-animation or claymation is important for teachers to understand when considering implementing digital video in the classroom (Henderson et al., 2010). When making videos such as documentaries or news reports, students need to employ skills such as recognizing and managing bias and evaluating the order of events in their video (Morgan, 2013). Videos that dramatize a piece of literature require students to use

creativity, critical thinking, and collaboration as they edit to convey tone (Morgan, 2013). Since research shows that students have a strong interest in viewing and producing videos in their personal lives, using this preferred medium to teach the curriculum as well as 21st century skills and new literacies can have powerful effects (Morgan, 2013; Neilsen, 2009).

### **Conclusions**

With proper implementation, digital video production as an assessment tool has myriad benefits. It helps students learn more deeply about the topic about which they are making a video (Henderson et al., 2010; Morgan, 2013). It also provides opportunities for students to engage in authentic assessment while developing multimodal and digital literacies (Miller et al., 2013; Morgan, 2013). When using digital tools like video, “students have the capability to apply literacy skills to real world problems and knowledge building” (NCTE Executive Committee, 2005, “Declarations Concerning the Unique Capacities,” para. 10). Students who engage in digital video production work on collaboration and critical thinking skills (Beach, 2012; Henderson et al., 2010; Morgan, 2013). And, perhaps most important, using digital tools like video production increases student engagement in the classroom (Beach, 2012; Henderson et al., 2010; Loftus et al., 2014; Morgan, 2013).

This review of literature examined the topics of student engagement, including the gender gap, and the benefits and best practices of incorporating digital tools like video in the classroom. The proposed Action Research study will analyze the effects of incorporating digital video production as an assessment tool in a 10th-grade English classroom. Results will be reviewed by gender as well as with typically high, medium and low performing students. This study will offer insight and contribute to the literature on teacher best practices for incorporation of student-created digital video in the classroom. As technology continues to transform our lives and the

classroom, studies like this one could be the gateway to transformation of how secondary English teachers approach teaching and learning.

### **Methodology**

The action research took place at a suburban Midwest high school that serves approximately 1,700 students in grades 9-12 from four communities, all of which have a median household income over \$100,000. Access to and experience with technology is not lacking for a vast majority of the student population. Most students in the school have internet access at home and on their cell phones. Many bring their own personal laptop computers to school on a regular basis. Additionally, the school is equipped with eight computer labs for student use and many designated spaces for collaborative learning. These factors made it possible to incorporate digital video production into my classroom without major hurdles related to student access to and knowledge of technology. I opted to use classroom action research methods, including observational and inquiry data, along with student generated artifacts, with my three tenth grade general education English classes, which totaled 76 students - 42 male and 34 female - for the purpose of studying student engagement on summative assessments and improving my educational practice.

Students chose a multicultural novel from a list of more than 20 titles selected by the English 10 teachers. They formed literature circle groups of 2-6 with students who read the same novel and discussed the book periodically as they read. Some groups opted to read together, while others read at home and spent class time discussing the novel. The groups discussed assigned standards-based questions like “How do the characters help to advance the plot and shape the themes in the text?” and “How does culture shape the characters and influence the way they interact throughout the story?”

The culminating assessment for the unit was to make a video in which students could demonstrate their understanding of the following Minnesota Academic Standards related to characterization, theme, multicultural literature, and media literacy: “9.4.3.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme,” “9.4.2.2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text,” “9.4.6.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature,” and “9.9.8.8: As an individual or in collaboration, create a multimedia work, a remix of original work and the work of others, or a piece of digital communication for a specific purpose (e.g., to interpret or respond to a piece of literature, to represent thematic similarities between two literary works, to interact or collaborate globally, to critique a current event or social issue)” (Minnesota Department of Education, 2010).

Before filming, students needed to show me their completed discussion questions to help ensure their videos would meet all the required standards (Appendix A). Next, they began to plan their project by deciding what kind of video they want to make based on suggestions offered in the assignment sheet. From there, students made storyboards, wrote a script, and obtained props. To emphasize the importance of planning in order to ensure all learning targets were met, the groups had to show me completed scripts and storyboards before they were allowed to begin filming. They then spent the next five to seven class periods filming and editing their videos. Once completed, students showcased their videos during a class “film festival.” I assessed the videos with a standards-based rubric and conferenced with the groups about their grades

(Appendix B). To conclude the study and the unit, students answered reflection questions, as they often do in my class, on the process of creating a video as an assessment through a Google Form (Appendix C).

Throughout this unit, I collected data to identify and analyze the effects of incorporating digital video production as an assessment tool for students in a 10th grade English class. The data was intended to measure whether students were more likely to complete an assignment on time and whether they showed evidence of increased engagement and deeper learning when the summative assessment included making a video. I collected data using the following four data points in chronological order: 1. Observational data was collected each day as students worked on their videos (Appendix D). I looked for evidence of engagement and application of 21st century skills like creativity, collaboration, communication and critical thinking. 2. I facilitated and recorded small discussion groups of six select volunteer students considered to be low, medium, and high performing (based on first semester grades) four times, once a week during the study, for 10-20 minutes each time. Students answered questions like “What are you enjoying/not enjoying about working on the project?” and “How does working on a video compare to other types of summative assessments we’ve done this year?” in order to help me understand their feelings and experiences relating to the study (Appendix E). 3. The Google Form reflection included some close ended questions such as “Did you like making a video as a summative assessment more or less than other types of assessments we've done in class this year?” and some open-ended questions like “What were some challenges you faced as you worked on your video project, and how did you overcome them?” (Appendix C). 4. I assessed videos using the attached rubric and compared the grades on the video to other types of assessments students completed first semester to see if making a video as a summative

assessment increased their scores on the same standards assessed previously using other assessment methods (Appendix B).

### **Analysis of Data**

I analyzed the data collected from this study to determine how using video production as a summative assessment tool affected student engagement and learning, how it compared to other assessment methods in terms of engagement and learning, and also to learn more about best practices. My data came from the following sources: Focus groups, observations, Google Form reflections, and project grades.

I conducted small group discussions with six students, four boys and two girls, for four 20 to 30-minute sessions. The first meeting took place after the first couple of days of working on the project during week one, the second and third meetings were during weeks two and three, and the fourth was after the project had been completed, during week four. I transcribed and coded this qualitative data according to the following categories: 21st century skills and learning, benefits and drawbacks of being in a group, benefits of storyboarding and scripting before filming, effect of student choice on engagement, and effects of video on engagement.

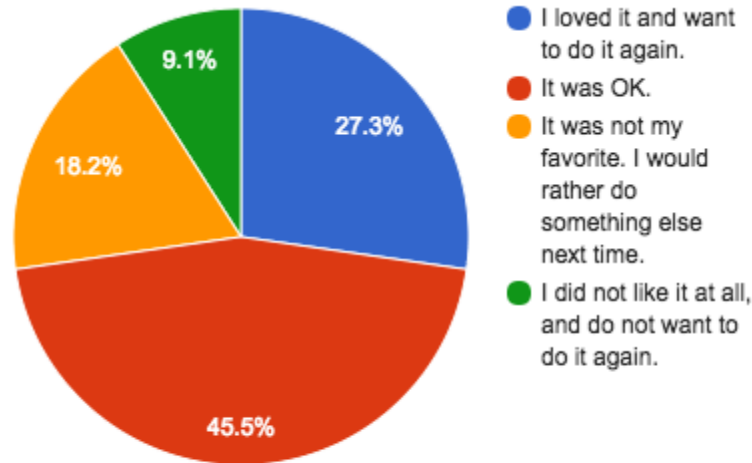
Most days, I took field notes as I walked around and observed the groups in action. This proved difficult at times due to the fact that students were working in various locations of the school. This was also difficult due to the fact that I was acting as researcher and teacher simultaneously and was often interrupted by students asking questions. While this inhibited my ability to gather as much observational data as I would have liked, I interpreted the interruptions to be a sign of engagement. I coded the observational data I was able to record into two categories: evidence of engagement and evidence of disengagement.

The Google Form reflection that students filled out after completing their video projects yielded valuable qualitative and quantitative data in regards to what aspects of the project were most and least engaging to students, how students felt about the project overall and in comparison to other summative assessments, and additional student feedback that contributed to my new understandings of best practices for using video as an assessment tool.

Since students received a grade on each of the four standards assessed (theme, characterization, cultural significance, and media literacy), I compared students' video project grades on theme and characterization to their grades on an essay they had previously written that assessed these same standards. The difference between the grades on both standards yielded no statistically significant results. Though data from my small group discussions and from the reflection suggested that students did feel the video project helped them learn more about the book, some said it was difficult to show their understanding of theme through a video.

The data I collected on student engagement through classroom observations and small group discussions proved contradictory at times. Just over 60% of students said they liked the video project more than other summative assessments such as essays and individual technology projects (like creating a Padlet, Buncee, Weebly, Thinglink, or PowToon to show their learning on some of the same standards assessed by the video project - theme, characterization, and media literacy). Only 27.3% of students responded that they "loved" the project and wanted to do it again. A much higher 45.5% said "It was ok," and 9.1% said they did not like it and did not want to do it again.





*Figure 1.* Student attitudes towards video project

My observational data, especially during the beginning of the project when students were working on their scripts and storyboards, did not show as much engagement as I had expected. The following comments from my field notes and reflections that illustrate the lack of engagement in the first stages of the project as groups were answering questions about their books:

“I had to take [male student’s] phone because he was playing a game.”

“A few students haven’t finished reading their book yet and can not contribute to discussion.”

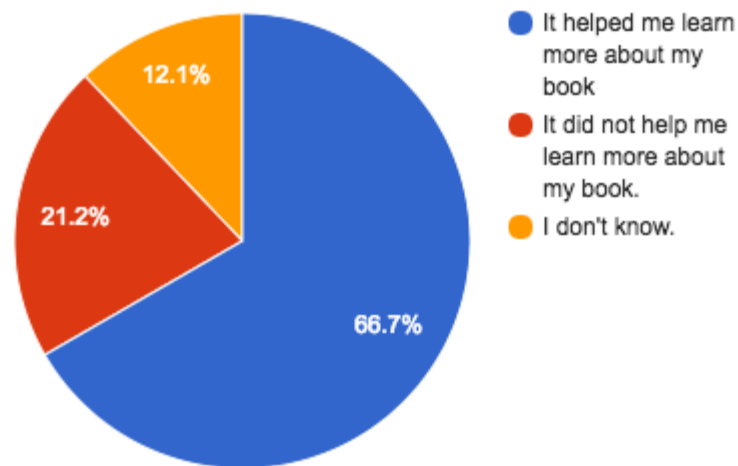
“[Female student] looks bored staring off into space and often checking her phone.”

“Group of six boys struggling with independence of not being in classroom with me. Often off task when I check on them.”

“Group said they found their book boring so they are struggling with answering questions.”

“Had to sternly talk to this class about lack of engagement today. Getting started seems to be hard for these students.”

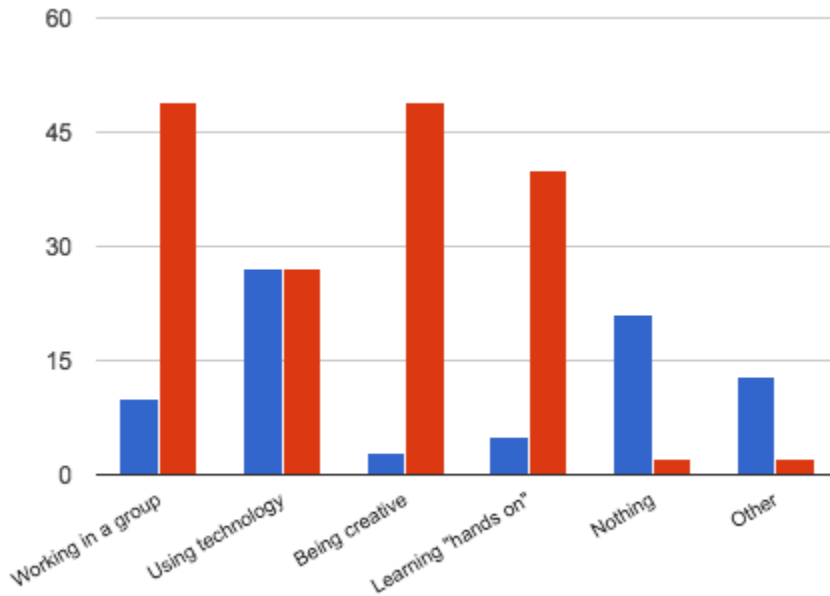
The six students in my focus group corroborated these observations, saying the questions, scripting and storyboarding were not their favorite parts of the project, but adding that these steps were essential to making a good video. They also said this is where they learned the most about their books because they had to “really dig in” and “go back to the book” for the answers.



*Figure 2.* Student attitudes toward deeper learning.

### **What I learned about best practices for incorporating digital video in the classroom**

On the Google Form reflection my students filled out, I asked what suggestions they had to improve on the unit. Their candid responses, combined with my observation data and reflections, gave me valuable insight on teacher best practices for using video production in the classroom. A few clear topics emerged from this reflection: Groups, Technology Support, and Deadlines.



*Figure 3.* Favorite and least favorite aspects of video project. Favorite aspects are represented in red, while least favorite are represented by blue.

Relevant response for “Other” favorite aspects included: “Learning about Common Craft”

Responses for “Other” least favorite aspects included:

“It was hard to explain our whole book through video and we struggled to explain it fully.”

“I don’t like hearing my voice.”

“I don’t like that I had to do 75% of the work.”

“It was difficult to make a video and keep all the requirements in check.”

“Having to present.”

“Not enough time to film.”

“Was hard to get people to do what was needed. Members would ditch while work needed to be done.”

“Smaller groups.”

**Groups.** Overall, students enjoyed the collaborative aspect of the video project the most, with 74.2% of students citing this as their favorite part. From my focus group discussions, students said they liked the way the groups enabled them to spread out the work. They also enjoyed being able to discuss their books in a small group setting as opposed to a larger, whole class environment. Additionally, students said being in a group held them more accountable than if they were working on a project or essay alone.

I was flexible with group sizes, allowing students to work in groups of 2-6 students. Two students in separate classes chose to work alone on the project, mainly because they were the only ones who wanted to read a particular book. The groups that included three students appeared to be the most on task. I attribute this to the way they divided up the work. One student could film while the others were on camera. I noticed in a group with only two students, they often struggled with their filming since the video required both of them to be on camera.

They either resorted to propping the camera (their phone) to record a scene or turning their phone around to film themselves as if they were taking a “selfie.” The video quality suffered as a result. Groups of four to six students were generally too big in that there was not enough work to engage all students most of the time. During my observations, I noticed that students would sometimes go missing from the larger groups. Since students were working in various locations of the school, including conference rooms, outside, stairwells, the video studio, and other empty classrooms, it was difficult for me to keep students on task since I was not in close proximity to them most of the time. This management piece can be helped by decreasing the group size.

Also, in a group of five or six, there were usually two or three students who ended up doing more work than the others in the group. I recommend groups of two or three for a project like this.

**Technology support.** In the Google Form reflection, 40.9%, 27 out of 66 respondents, said their least favorite aspect of the project was using technology. I found this surprising in that I thought more students would like this aspect. I concluded through my observations and some of the comments in the reflection that students were frustrated by the video editing process. I did not teach this because each group had at least one student who said he or she was comfortable with some sort of editing program, whether it was iMovie, WeVideo, Windows Movie Maker or Final Cut Pro. When doing this project again, I will spend time teaching the basics of some of these programs to students and giving them time to practice rather than assuming they can figure it out. As Alan November astutely points out in his video “The Myths and Opportunities of Technology in the Classroom,” the concept of our students being technology natives is a myth. Not all students innately know how to use technology, which is an assumption I erroneously made in this project. By including time to learn and practice using the editing software, all students could contribute to the video editing rather than just the one or two who had prior experience with it.

**Deadlines.** More than any other category, students said they wished they had more time on the project. Some of this can be attributed to the fact that we lost nearly a full week of in-class work time due to state testing, which took place during English classes. Students had one day that week to work on their projects, and it happened to be a day I was away at a conference. Due to my absence and the disrupted week, students did not make much progress on their projects that day. When I realized we would lose that week of work time, I made my expectation clear that students were to work outside of class. At this point they were working on finalizing their scripts and storyboards, so they collaborated digitally using Google Docs or through a video chat. Very few students took advantage of these collaborative opportunities, however. One

student commented that I gave too much time to work on the scripts and had I moved the deadline up, there would have been “less wasted time in the beginning.” Another student suggested more mini deadlines throughout the project to help keep students on task. One student commented similarly and added that I should have enforced “stiffer deadlines.” The same student added, “Time management is key to a good film.”

The qualitative and quantitative data from this study allowed me to draw meaningful conclusions about the effects of digital video on student engagement and learning, as well as best practices for implementing this assessment method in my classroom.

### **Action Plan**

The data from this research reveals that using video as a summative assessment tool is a worthwhile endeavor for educators. 72.8 percent of students either “loved” the project or thought it was “ok,” according to the reflection students completed at the end of the study. 61 percent of students liked it more than other types of assessments such as essays or individual projects that incorporated technology. The fact that an overwhelming majority of students loved or liked the project translated to a higher level of engagement than other types of assessments. Especially during the filming portion of the project, students were more on task, actively engaging with their groups to act in and film their video.

As a teacher, my goal is for all my students to be actively engaged in their learning as much as possible. What prompted me to study the effects of video production on student engagement was a general lack of interest among my students on summative tasks. Even assessments that incorporated technology, like asking students to design a Weebly or creating a Padlet to show what they had learned about a book did not appear to engage students as much as I had hoped. Many students would procrastinate on projects like these and end up turning them

in late. When asked to write essays, I found that many students would just go through the motions to get them done, even when I attempted to create engaging prompts that related to their lives. Because 74.2 percent of students cited “working in a group” as a favorite aspect of the video project, I concluded that engagement goes up when students have the opportunity to collaborate. The same number, 74.2 percent, of students also cited “being creative” as another favorite aspect of creating a video, and 60.6 percent said one of the aspects they most liked about the video project was being able to move around and be active. 40.9 percent of students said using technology was one of their favorite parts of the project.

Considering the highest rated aspects of the video project were working in groups, being creative, and having the ability to move around, I will continue to plan assessments that incorporate all or some of these criteria. In one of my final small group discussions, students unanimously agreed that a variety of assessment types was important. One student suggested the “tic-tac-toe” method for assessments, where the teacher, possibly with input from the class, can create up to ten assessment choices, and students need to complete a tic-tac-toe with their choices. Having to complete three in a row allows the teacher to make sure students are choosing a variety of types of assessments so they can work on diverse skills. Including a variety like this also helps to ensure the assessment accurately measures what students have learned as opposed to a single, one-size-fits-all assessment like an essay prompt or test that may not.

I will continue to assign video projects to my students, taking into consideration what I learned from this study about best practices as mentioned in my data analysis. I will also be sure to offer a variety of assessment types, some collaborative and some individual. The results, including 40.9 percent of students citing “using technology” as one of their least favorite aspects

of making a video, tells me that not all students enjoy using technology in the classroom. It could also mean that they didn't have enough training in the editing programs they used and consequently grew frustrated with that process of the project. As this was a group project, some students struggled to find common time and access to the equipment they needed to edit their videos. From their comments on the reflection, despite the technological difficulties encountered by some groups, this presented a good opportunity for them to work on their collaborative problem solving skills. Some groups mentioned turning to Google or YouTube for answers to questions about the editing programs they were using.

Since some groups expressed frustration over the requirements of the project, which included showing an understanding of theme, characterization, and impact of culture in their books, I would like to study the effects of using video with a different type of project that has simpler, more concrete guidelines. Another topic for further study is to compare video production to other collaborative projects in order to better isolate the effects of video production itself. With my study, it was difficult to tell whether it was making the video or working in a group that students liked more than other assessments, since they were comparing it to mostly individual assessments. It would be interesting to give students a variety of assessment options and study the reasons behind their choices.

Digital video production as an assessment tool provides an opportunity for students to demonstrate their learning in an engaging way while fostering 21st century skills like creativity, collaboration, communication and critical thinking. A successful implementation of video as an assessment tool is dependent on best practices that include careful planning, clear directions, and ample time to complete pre-production tasks like storyboarding, scriptwriting and learning how to use video editing technology. Studies analyzing the media consumption habits of teens



confirm they watch digital videos online more than they watch television. Incorporating this medium into a summative assessment tool is a way to make learning more relevant to our students' lives and create a more engaging classroom.

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## Appendix A

**Book Club Video Assignment Sheet****Objectives: To demonstrate understanding of your choice book.**

You will work collaboratively in your book club to plan, film, edit and share a video that demonstrates your understanding of characterization, theme, cultural point of view, and media literacy.

Now that you have finished reading your book, the first step is to plan your video. Consider the following:

**What kind of video do you want to make? Some ideas include (see Google Classroom for examples):**

- Documentary
- Common Craft
- Verbatim Cutting
- Newscast

**How will you demonstrate understanding of the following standards?****Characterization:**

- How do the main characters grow and change throughout the course of the text?
- How do they interact with other characters, and using inference, what does this reveal about them?
- Symbolically, what do the characters represent?
- How do the main characters help to advance the plot and illustrate the themes?

**Theme:**

- What are the main themes in the book?
- How are the themes developed throughout the course of the text?
- How do the themes connect to the "real world"? (You may want to do some research.)

**Cultural POV:**

- What did you learn about a different culture from reading your book?
- How does culture play a role in the story?
- What connections can you make between the cultural point of view in the story and the real world? (You may want to do some research here too).

**Media Literacy:**

- How will you use technology (digital video) to effectively communicate what you have learned regarding the standards being assessed?
- How can you use lighting, music, transitions, setting, etc. to communicate an appropriate tone for your video?
- See below for expectations for planning your video.

**What will you do before you start filming?**

- Research
- Storyboard (we will discuss this in class)
- Write a script
- Identify and procure necessary props, music, etc.
- Decide how, when, and where to film (you may use your phones, personal video cameras, Flip cameras from the MC, or video cameras from the Studio)

**What will you do once you have finished filming?**

- Edit (you may use iMovie or Final Cut Pro in the Studio or on your personal devices)
- Share at Ms. P's First Annual Film Festival (date and time TBA)
- Reflect

## Appendix B

## Book Club Video Project Rubric

<b>Characterization</b>			
9.4.3.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.			
<b>Approaching Standard</b>	<b>Meets Standard at a Basic Level</b>	<b>Meets Standard at a Mastery Level</b>	<b>Extends Standard</b>
I can identify key characters.	I can interpret how characters grow and change throughout the course of a piece of literature.	I can determine and articulate how and why an author uses characters to develop an idea and support my analysis with specific textual evidence.	I can use inference to determine and articulate, in a sophisticated manner, how and why an author uses characters to develop an idea and support my analysis with specific textual evidence. I can extend this standard by connecting the author's use of character to real world situations.

<b>Theme</b>			
9.4.2.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.			
<b>Approaching Standard</b>	<b>Meets Standard at a Basic Level</b>	<b>Meets Standard at a Mastery Level</b>	<b>Extends Standard</b>
I can identify key events	I can explain how key events support the author's purpose.	I can use inference to identify and articulate the way an author develops themes by providing specific and relevant evidence.	I can use inference to identify and articulate, in a sophisticated manner, the way themes in a text interact and build on one another to provide a complex analysis and apply to a real world situation.

<b>Multicultural/World Literature</b>			
9.4.6.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.			
<b>Approaching Standard</b>	<b>Meets Standard at a Basic Level</b>	<b>Meets Standard at a Mastery Level</b>	<b>Extends Standard</b>
I can read a piece of world literature.	I can read a piece of world literature and identify how the culture shapes the story.	I can analyze a piece of world literature and explain how culture plays a role in the story.	I can analyze a piece of world literature and extend my cultural analysis to a different context.

<b>Media Literacy</b>			
9.9.8.8: As an individual or in collaboration, create a multimedia work, a remix of original work and the work of others, or a piece of digital communication for a specific purpose (e.g., to interpret or respond to a piece of literature, to represent thematic similarities between two literary works, to interact or collaborate globally, to critique a current event or social issue.)			
a. Present, transform, or remix content in an ethical manner, demonstrating an understanding of copyright, attribution, citation, the principles of Fair Use, and of the different types of Creative Commons licenses.			
b. Publish the work and share with an audience.			
<b>Approaching Standard</b>	<b>Meets Standard at a Basic Level</b>	<b>Meets Standard at a Mastery Level</b>	<b>Extends Standard</b>
I can choose a media to inform an audience.	I can use a chosen media to present.	I can use a chosen media to effectively present information.	I can use a chosen media to enhance the information I am presenting.
I can use technology.	I can use technology to present information in an ethical manner.	I can use technology and integrate information in an ethical manner.	I can use technology and integrate information in an ethical manner.

## Appendix C

**Book Club Video Project Reflection**

Please complete this form honestly and completely once you have finished your video.

\* Required

**1. Select the option that best describes how you feel about the video project overall. \***

*Mark only one oval.*

- I loved it and want to do it again!
- It was ok.
- It was not my favorite. I would rather do something else next time.
- I did not like it at all and do not want to do this again.

**2. What were some of the parts you liked the most about making a video? Please check all that apply. \***

*Check all that apply.*

- Working in a group
- Using technology like video cameras and editing programs
- Being creative
- Moving around and learning "hands on"
- I did not like any of these parts.
- Other: .....

**3. If you checked "Other," please explain.**

.....

**4. What were some of the parts you liked the least about making a video? Please check all that apply. \***

*Check all that apply.*

- Working in a group
- Using technology like video cameras and editing programs
- Being creative
- Moving around and learning "hands on"
- I liked all of these parts.
- Other: .....

5. If you checked "Other," please explain.

.....

6. Did you like making a video as a summative assessment more or less than other types of assessments we've done in class this year? \*

Mark only one oval.

- More
- Less
- Other: .....

7. If you checked "Other," please explain.

.....

8. Did the process of making a video help you learn more about your book (characters, theme, cultural point of view)? \*

Mark only one oval.

- Yes
- No
- I don't know

9. What were some challenges you faced as you worked on your video project, and how did you overcome them? \*

.....  
.....  
.....  
.....  
.....

10. What suggestions do you have for me to improve this assessment if I do it again?

.....  
.....  
.....  
.....  
.....



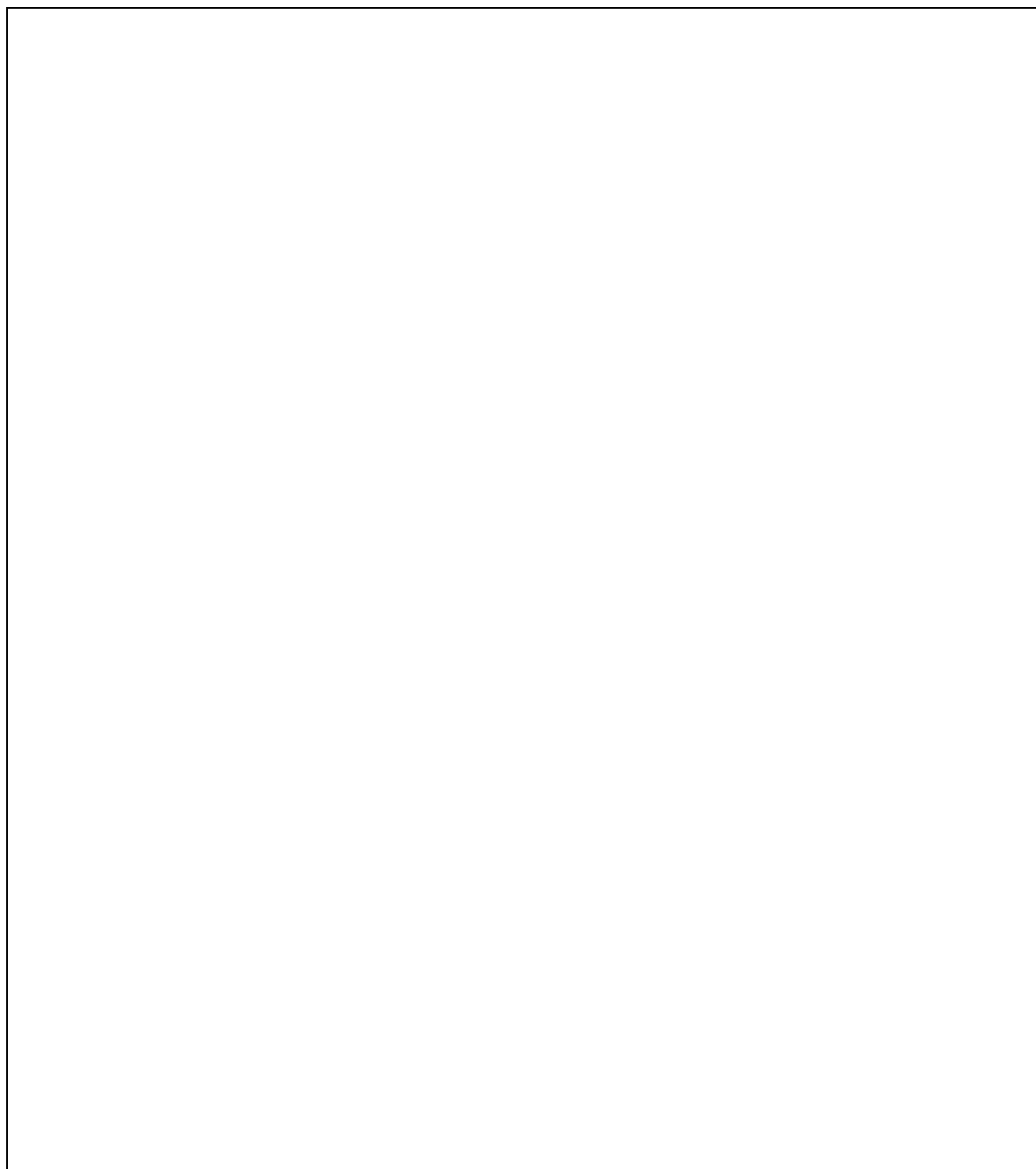
Appendix D

**Field Notes**

Observations taken for 5 minutes, 2 times each class period

Date: \_\_\_\_\_ Hour: \_\_\_\_\_ Time: \_\_\_\_\_

Which groups are on/off task? Individual students on/off task?

A large, empty rectangular box with a thin black border, intended for the user to write their field notes in response to the question above.

Appendix E

**Small Discussion Group Questions (30 minutes, once a week, 4 times during the intervention)**

How is the project going?

What are you enjoying about working on the project?

What are you not enjoying?

Has the process of working on your video helped you learn more about your book? Characterization, theme, understanding multicultural points of view? How so?

Do you feel that working on a video allows you to be creative? How so?

How does working on a video compare to other types of assessments we've done this year (essays/other writing assignments and technology projects)? Do you like it better or worse? Why?