

Research Article

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How an e-Learning Course Was Created to Support Primary Teachers' Facilitation of Student Reflective Practice through Educational Vlogging

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Abstract: This article explains how teachers can use educational vlogging as a tool to facilitate students' reflective practice in primary schools. Vlogging is a short duration video recording that engages the learner in critical self-reflection. The widespread accessibility of digital devices in Irish schools offer primary teachers opportunities to use vlogging as a tool to enable students to reflect on their learning, and gather learning analytics that provide insight into the learning process. The Educational Entrepreneurial Approach (EEA) (Crotty, 2014) to action research was employed to show how examining a Covid-19 school news broadcasting project provided the rationale for developing and creating an e-learning course. This course consisted of fifteen educational videos that aimed to enable teachers to facilitate student vlogging in a disadvantaged primary school. Research data was gathered through reflective journaling and validated through meetings between me as researcher (Author 1), my Supervisor (Author 2), and fellow students on the MSc. in Education and Training Management (eLearning) colleagues – hereafter referred to as MEME. Findings offer insights into the benefits and limitations of educational vlogging and detail how creating the e-learning course, *Vlogging in the Primary School*, was transformative for me and for the school. The outcomes indicate that educational vlogging can potentially benefit teachers and students in Irish primary schools and beyond.

Keywords: Vlogging; Reflective practice; Learning analytics; Primary education; Action research

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1 Introduction

Educational vlogging has recently emerged as a learning tool and has been used extensively in the teaching and learning process in the last decade (Aini, 2020), especially since the onset of the Covid-19 pandemic. Brott (2020) describes a vlog as a short-duration video recording that engages the vlogger in critical self-reflection. Definitions of reflection usually share the same basic principle: that reflection is situated in practice and develops through a cyclical and progressive process in which one looks back on action, analyses it, and plans new action (Korthagen & Vasalos, 2005). As a student of the MEME programme in the Institute of Education at Dublin City University, I critically analysed educational vlogs that were recorded through a primary school news broadcasting project necessitated by Covid-19 restrictions. This informed a Masters dissertation centred around the creation of an e-learning course consisting of fifteen educational video productions that aimed to justify and support the implementation of vlogging as a reflective application. The course aimed to provide participating teachers in the primary school with accessible insights into the epistemology of educational vlogging, and practical information regarding how to facilitate reflective practice by guiding students through the process of planning, recording, editing, and sharing vlogs.

2 Methodology

The chosen research methodology was the Educational Entrepreneurial Approach (EEA) (Crotty, 2014). The approach consists of four stages: explore, understand, create, and transform. I was drawn to this approach as I am passionate about using different forms of media in my teaching and wanted to carry this passion into my research. The values of passion, creativity, and excellence underpin the EEA. I demonstrate these values in my pro-

professional practice and draw on Farren (2008) to suggest that educational values can contribute to developing one's own pedagogy of the unique. I was attracted to the EEA's specific emphasis on educational multimedia, as it facilitates the researcher's creative use of technology (Crotty, 2014). The approach guides researchers as they "turn ideas into action" (Crotty, 2012, p. 97) and embrace technology to resolve an identified need in their workplace context (Crotty & Kilboy, 2015).

2.1 Data Collection Methods and Validation

Qualitative data was established as most appropriate for this action research. Qualitative data collection methods obtain "feelings, thought processes, and emotions that are difficult to extract or learn about through more conventional methods" (Strauss & Corbin, 1998, p. 11). Reflective journaling was used to gather qualitative data.

Throughout the EEA's four stages, Crotty (2015) advises that the researcher engage in continued reflection by recording their thoughts, observations, experiences, ideas, and insights in a reflective journal. Through reflective journaling, I aimed to engage in reflection-in-action, reflection-on-action, and reflection-for-action (Schön, 1987), as I critically analysed the research project throughout each stage.

Validation meetings with my supervisor, Dr. Crotty, and fellow MEME students employed Habermas' (1976) criteria of social validity to ensure that the research was tested for rigour, comprehensibility, truthfulness, authenticity, and appropriateness. During validation meetings, each student presented an explanation of their learning in addition to showing the educational multimedia resource that they were creating. The validation group offered feedback on each presentation to ensure that the research was comprehensible, that there was enough evidence to justify relevant claims, that the backgrounds of accounts were made explicit, and that the accounts were authentic. Fusing critical self-reflection with collaborative peer reflection helped to improve the educational multimedia resource.

In the remainder of this article, I will use the EEA's four stages; explore, understand, create, and transform, to describe and explain how I explored my work context, educational values, relevant literature, and educational video design principles to inform the e-learning course creation and implementation. Lastly, I will detail the transformations that occurred in myself, my school, and the wider education community as a result of the research.

3 Explore

The explore stage helps the practitioner-researcher identify an area of interest, develop a tentative understanding of what is happening, refine a research question, and consider what changes could be made in their context or workplace. This calls for an examination of one's educational values, passions and motivations, the work culture, and literature and policies relevant to the research (Crotty, 2015). During the research, I examined my school context (Figure 1) where I worked as a special education teacher in a co-educational, urban primary school in Ireland, that caters to students aged 8-12. The school has a Catholic ethos and is situated in a multinational community. As a DEIS (Delivering Equality In Schools, 2017) school, the students are identified as being at risk of experiencing educational disadvantage. The Irish Department of Education's DEIS Plan (2017) centres around the promotion of social inclusion. Therefore, the school's Digital Plan aims to use technology to support inclusion and the individual learning needs of all students. The School Excellence Fund (DEIS, 2021), which awards DEIS schools funding to acquire ICT-related purchases, ensures the school's resources adequately facilitate vlogging, with each teacher having a laptop, a 75" smart panel, tripods, and access to 40 iPads. The school aims to use these technologies to enhance learning. Digital technologies should facilitate *learning how*, so that students can *know that* (Ryle, 1946). Therefore, less emphasis is placed on technology and more on learning.

My interest in vlogging was sparked by participating in a teachers' professional development course run by PDST TiE (Professional Development Service for Teachers, Technology in Education) called *Digital Video in the Primary School*. This inspired me to introduce and coordinate a news broadcasting project in my school that shared monthly online news videos. This arose due to the introduction of Covid-19 restrictions which presented the challenge of repurposing our school assembly. Previously, assembly had served as an important medium for whole-school communication, as affirmed by Hawkes (2000). As an alternative to face-to-face assembly, I used a green screen to simulate a virtual news studio, from where students anchored segments such as the principal's update, the presentation of student achievement awards, and segments that shared educational vlogs. These vlogs presented students engaging in and speaking about their learning experiences. Each vlog was shared on the school's website and social media channels. The school community's positive reaction to early vlogs encouraged me to continue with the project. I posted samples of our

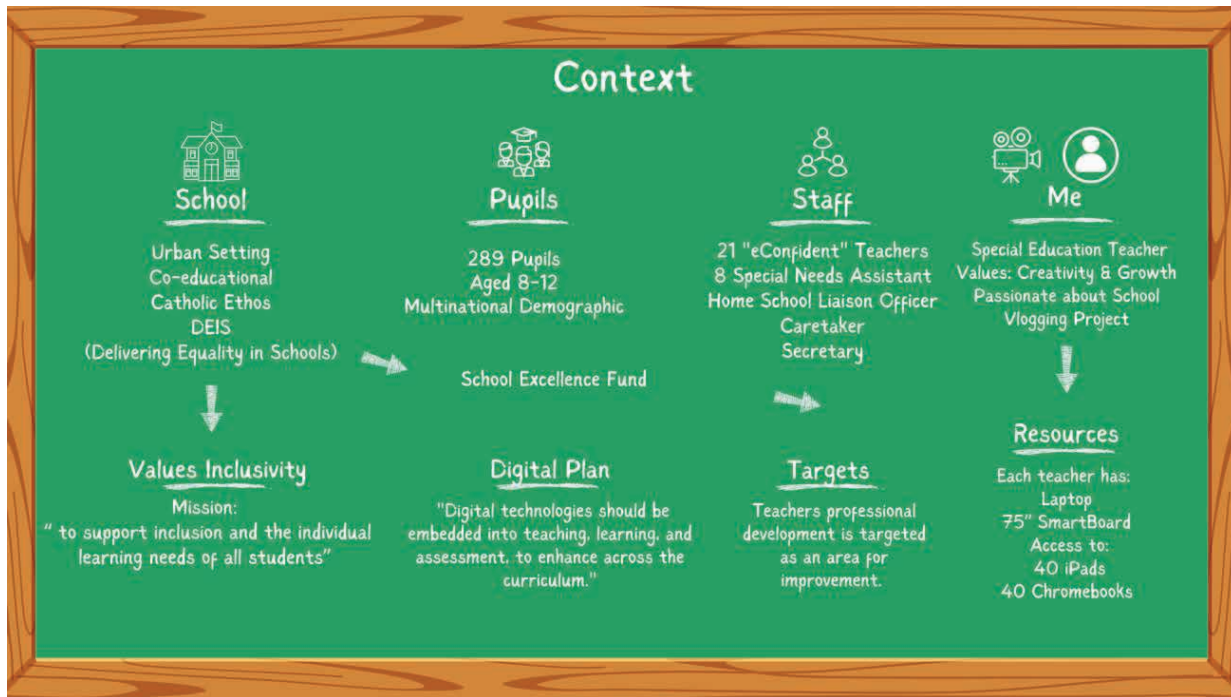


Figure 1: Research Context

news videos to *Digital Video in the Primary School's* post-course discussion forums. PDST TiE subsequently visited our school and recorded and published their own effective practice video (PDST TiE, 2021) promoting the project's concept to other schools.

<https://www.oidetechnologyineducation.ie/videos/how-we-use-video-to-connect-and-communicate/>

The end of Covid-19 restrictions and subsequent return to our school's traditional whole-school assembly, prompted a critical evaluation of the school news broadcasting project and consideration as to what elements could have been improved upon and sustained. Although the principal and school leaders could once again address the school community face-to-face, and student awards could be distributed in person, the reflective learning vlogs presented as worthy of retention. An analysis of our students' vlogs, using Leijen et al.'s (2011, p. 204) examination of students' reflective quality as a rubric, suggested that our vlogging segments engaged students in superficial, "technical reflection," rather than deeper, "critical reflection". Students relayed scripted reports of their learning without analysing performance or planning new actions. As coordinator of the project, I recorded and edited all the content. This contradicted the underlying spirit of the Primary Language Curriculum (2017), which is to shift the focus from the teacher to the child and their learning. This spoke to a need for further research in this area, as called for by Eleá and Mikos (2017), who asked how learning in schools might change if education

offered more constructivist opportunities for students to be "content creators of their own learning" (p. 39). This prompted me to consider how I could provide such opportunities by drawing on my values to empower other teachers to facilitate student-led vlogging in their classrooms.

Although PDST TiE's effective practice video promoted the school news video as a whole-school communication tool, it did not explicitly reference or promote educational vlogging from a conceptual standpoint. Hence, initial engagement with relevant literature focused my research toward exploring educational vlogging as a reflective activity. There are no resources or guidelines available to Irish teachers that enable the implementation of educational vlogging in the primary school setting. Therefore, cooperating with others to create a resource that facilitates the implementation of vlogging served to benefit both my school and the wider educational community.

Reading the article *Ethical Character Development and Personal and Academic Excellence* (Lombardo, 2008) allowed me to explicate my educational values. Teaching in a DEIS setting has developed my values of creativity, excellence, and growth (Figure 3). The abundance of resources made available to my school by the School Excellence Fund has allowed me to realise my value of creativity. I exercise this value by recording and editing videos, using graphic design tools to create digital learning resources, and embedding digital technologies into my teaching, learning, and assessment. How I use technology constantly evolves as I reflect on my professional prac-

tice in the context of the ever-changing educational and technological landscape. Consequently, my creative use of digital technology is intrinsically linked to my reflective capacity, which cultivates my value of growth and having a growth mindset, as put forward by Dweck (2016). Through the research, I aimed to draw on technologies to espouse these values in students by enabling teachers to

facilitate their creative engagement with reflective vlogging to enhance learning, drawing on Korstange’s (2016) argument that “learning to think reflectively about their academic processes enables students to it make strides towards growth mindset” (p. 15).

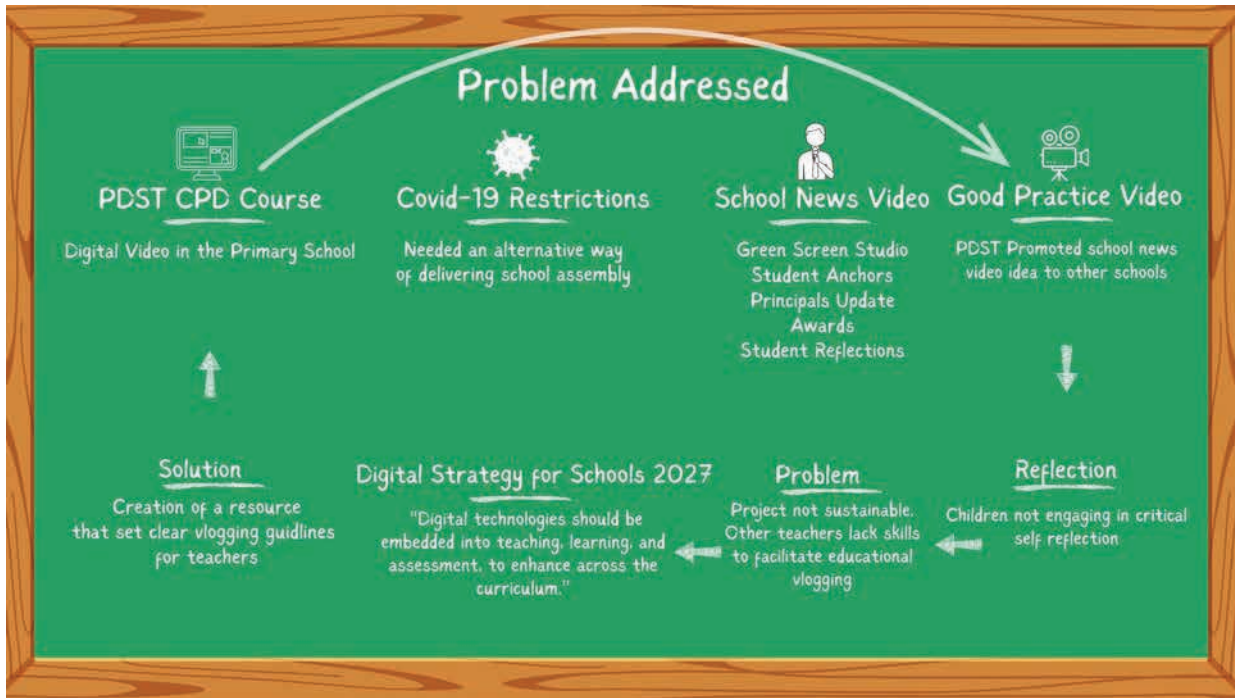


Figure 2: Problem Addressed Educational Values

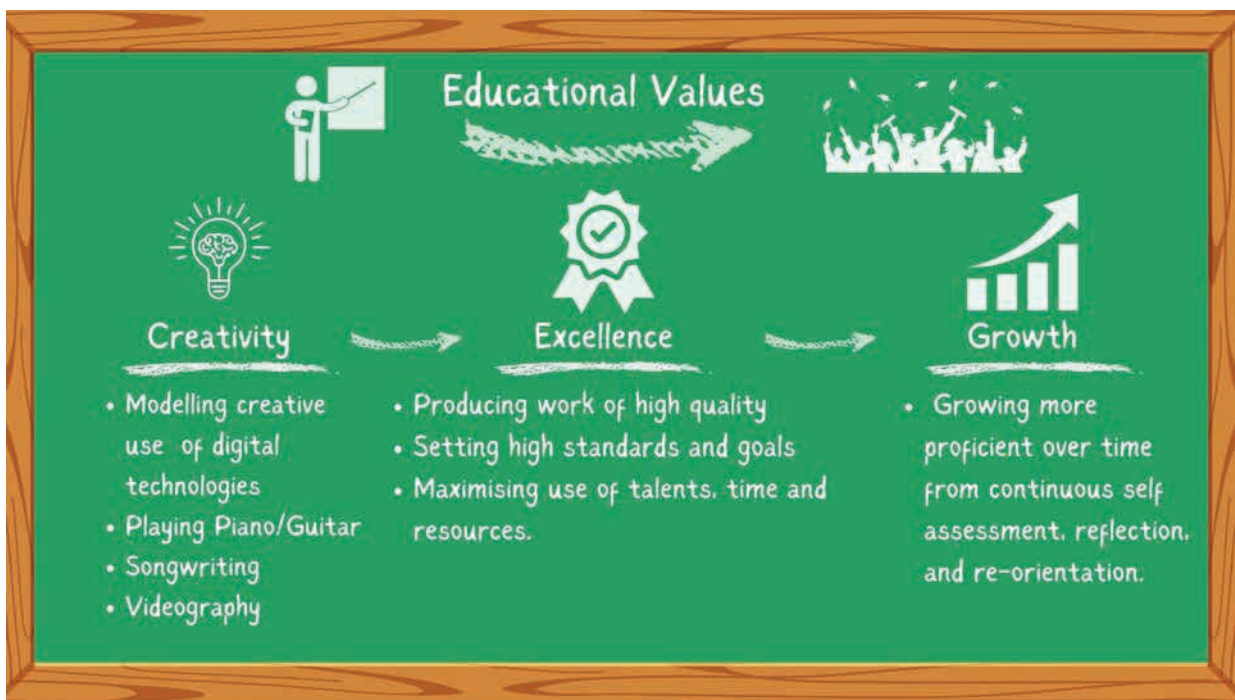


Figure 3: Educational Values

4 Understand

In this stage, Crotty (2015) urges the practitioner-researcher to create and implement meaningful change by fusing their exploration of values and passions with an understanding of the literature. In this section I will outline how examining relevant literature informed the create stage. According to Hassan (2023), vlogging has emerged as a popular form of digital media that has the potential to be a valuable educational tool. One of the primary benefits of educational vlogging is its potential to engage students and increase their motivation to learn (Mandasari & Aminatun, 2019). Furthermore, Snelson's (2015) point that teenagers' motivations for creating school-related vlogs extend to having fun, alleviating boredom, building confidence, improving communication skills, documenting learning experiences, and connecting with others, could have implications for primary school students. These motivations are indicative of participatory culture (Jenkins, 2009), particularly aspects regarding social connection with others.

The theme of reflective practice is significant to vlogging. Brott (2020) notes that *“the main content in vlogging is the speaker's reflections that are communicated verbally”* (p. 5). Two notable scholars have shaped understanding in this area. Dewey's reflective thinking and later, Schön's reflective practice. Dewey (1933) described reflective thought as an important part of a cycle that enables us to

learn from experience. Schön (1987) expanded Dewey's work by distinguishing three forms of reflection:

1. Reflection-in-action takes place during an action.
2. Reflection-on-action takes place after an action.
3. Reflection-for-action takes place before an action and includes planning.

Figure 4 presents classroom vlogging activities through the lens of Schön's three forms of reflection. Brott et al. (2019) argue that vlogs provide students with new opportunities to facilitate reflection-in-action, by creating time-lapse views of their interpretation of learning activities. Vlogging can also facilitate collaborative learning among students. Dewey (1933) suggests the social aspect of collaborative reflection significantly promotes reflective thinking. When students engage in collaborative reflection, they construct meaning from their learning experiences, engaging in the process of design.

Research regarding the development of conscious control in childhood (Zelazo, 2004) suggests *“there are age-related increases in the highest degree of self-reflection”* (p. 12). Drawing on Schön's (1987) reflection-on-action, Brott (2020) recommends thoughtfully designing reflective prompts to increase students' opportunities for self-reflection. Interestingly, Danielowich (2014) contests that providing too much scaffolding allows students to *mimic* the reflective process without deep instances of

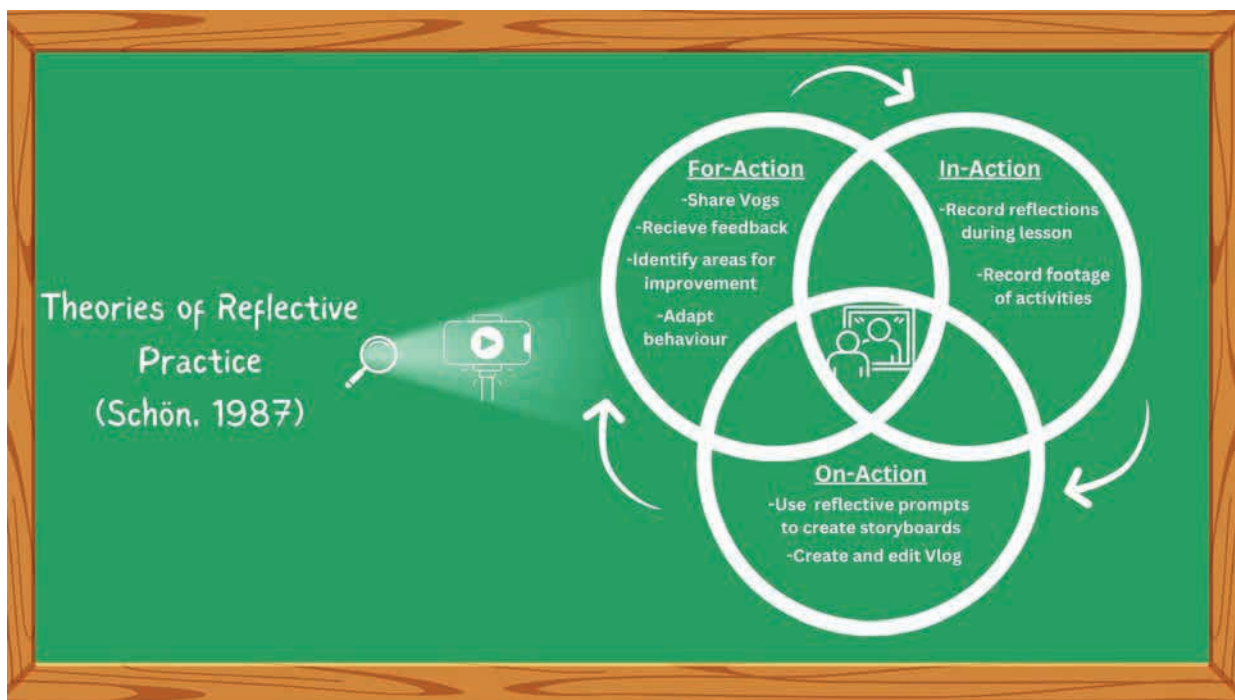


Figure 4: Theories of Reflective Practice (Schön, 1987)

thinking in their reflection. Therefore, in *Lesson 2: Planning a Vlog*, a measured approach was adopted in designing a prompt template (Figure 5) with just enough scaffolding to stimulate reflective practice.

Additionally, storyboarding can promote reflective practice while planning vlogs. Storyboards are defined as

“a series of sketches that are used as a planning tool to visually show how the action of a story unfolds” (Tumminello, 2005, p. 11). Lillyman & Bennett (2011) suggest storyboarding can further engage students’ reflective faculties, as “an effective method of helping students to engage in appreciative reflection” (p. 538). Similarly, Duffy et al.

Name: _____
Date: _____

Reflective Prompt

Vlogging in the Primary school

Learning Topic:

Goal of Vlog:

Intended Audience:

What are the key things that I learned in today's lesson?

How can I use what I have learned in real-life situations?

What challenges did I encounter?

How can overcome these challenges in the future?

What advice would I give other learners?

Figure 5: Lesson 2, Reflective Prompt Template

Name: _____
Date: _____

Storyboard

Vlogging in the Primary school

Frame: # _____

Frame: # _____

Frame: # _____

Caption: _____

Audio: _____

Caption: _____

Audio: _____

Frame: # _____

Frame: # _____

Frame: # _____

Caption: _____

Audio: _____

Caption: _____

Audio: _____

Figure 6: Lesson Two - Planning a Vlog - Storyboard Template

(2023) recommend storyboarding when creating small video projects. By creating storyboards with their peers, students can share and develop their experiences, stimulating learning and group critical reflection (Lillyman et al. 2011). Hence, students are presented with a storyboard template in *Lesson 2: Planning a Vlog* (Figure 6).

How can educational vlogging improve the quality of teachers' instruction? Brott (2020) evokes Schön's reflection-for-action in her observation that student vlogging helps instructors improve the quality of their teaching by providing valuable learning analytics on *how* students are learning. Learning analytics is described by Hui et al. (2018) as the process of collecting student-produced data *throughout* their learning activities. Vlogs collect learning analytics that can be used to improve teaching by adjusting, planning, differentiating, and increasing opportunities for active, engaged learning (Brott 2020). This is affirmed by Fathelrahman (2019), who argues that vlogs allow teachers "follow the learning cycle, to address learners' needs and improve the quality of teaching" (p. 9). Educational vlogging's benefits to both teachers and students are therefore highlighted in *Lesson One: An Introduction to Educational Vlogging*.

4.1 Technology Requirements

Researchers (Hobbs, 2011; Scheibe & Rogow, 2012) cite the growing importance of integrating digital literacy education in schools. However, this requires technology and equipment, which can be a barrier for some schools (Hébert et al. 2021). Technology requirements and considerations are presented to the learner in *Lesson 2: Planning a Vlog*. Fortunately, vlogging does not necessarily require expensive equipment. In a study by Chu et al. (2018), teachers reported that equipment cost was not a significant barrier to vlogging and that the benefits outweighed the costs. This is affirmed by Goedhart et. al (2022), who suggest that although some successful vloggers have professional teams and equipment, often a smartphone is used to record the video and editing is kept at a basic level. Once technology has been secured, teachers must be prepared to use it and know *how* to use it (Butler, Marshall, & Leahy, 2015). *Lesson 3: Recording a Vlog* channels Koumi's (2006) guidance on framing shots correctly, emphasising the utilisation of natural lighting, and ensuring clear audio capture. Regarding multimedia editing applications, Thompson (2011) suggests iMovie is accessible for students as it is "written with novices in mind" (p. 48). *Lesson 4: Editing a Vlog* outlines the fundamentals of editing a vlog using iMovie, such as importing footage, trimming clips, adding transitions, editing greenscreen

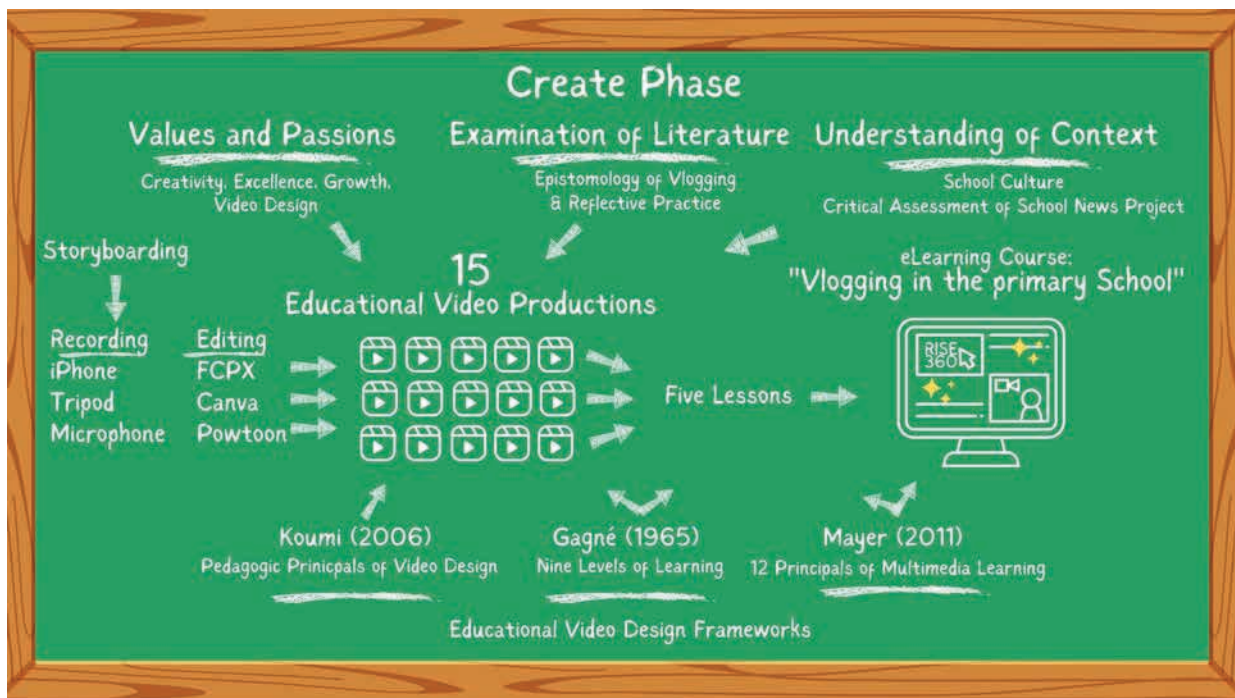


Figure 7: The Create Stage

footage, incorporating music, applying effects, adding text, and exporting vlogs.

5 Create

In the create stage, the practitioner-researcher engages their imagination, ingenuity, and originality, to design an innovative curriculum or multimedia resource (Crotty, 2015). This section describes the resource and details how it was planned, created, and refined (Figure 7).

5.1 Multimedia Description

A series of fifteen Educational Video Productions (EVPs) were created. Given that vlogs aim to educate and inform viewers, the learning I acquired from exploring the fundamental principles of educational video design drew many parallels with, and filled gaps within, the epistemology of effective vlog creation. This created a synergy between the pedagogical principles and skills I used to create the learning resource, and the knowledge I presented to the learner in the educational resource. EVPs consisted of voiceover narration overlaid with a combination of graphics, animations, real-life footage, and screen-recorded demonstrations. EVPs were merged into

a structured online course (Figure 8), created using Articulate Rise 360, a web-based e-learning course builder that allows instructional designers to develop mobile-friendly, responsive online courses. Identifying learning outcomes at the outset helped shape the course content throughout the create stage. It was intended that the participating teacher would:

- Understand and appreciate the benefits of educational vlogging.
- Develop the necessary skills to plan, record, edit, and share vlogs.
- Become inspired and empowered to facilitate and promote educational vlogging.

These overarching learning outcomes were broken down into smaller learning objectives and expanded across a series of five lessons. Rise 360's minimal interface was ideal for hosting, directing, and consolidating learning presented in the EVPs, along with providing additional resources and materials relevant to supporting educational vlogging.

5.2 Intended Audience

To ensure EVPs don't lack focus, Koumi (2006) stresses the need to target a well-defined audience when planning. The primary target audience for the multimedia



Figure 8: Vlogging in the Primary School - Articulate Rise 360

resource was identified as primary school teachers in my school. Students are identified as the secondary target audience. EVPs were designed so that teachers could both view videos *and* show them to their students. Beyond my school setting, I intended to present the resource to professional development agencies working with digital technology and in education.

5.3 Instructional Design

Instructional design and multimedia learning principles (Figure 9) were observed when creating EVPs. In the following sections, I will refer to *Nine Conditions of Learning* (Gagné 1965), *Designing Video and Multimedia for Open and Flexible Learning* (Koumi, 2006) and *Using multimedia for e-learning* (Mayer, 2017).

5.4 Duration

The first and most important guideline for maximising student attention to educational video is to “*keep it short*” (Brame, 2016, p. 4). Guo et al.’s (2014) examination of viewer engagement across 6.9 million video-watching sessions observed that videos less than 6 minutes in duration were watched in their entirety by close to 100% of viewers. As videos lengthened, engagement dropped,

with 9-12 minute videos watched to completion by only 50% of viewers. This study informed segmenting (Guo et al., 2014; Ibrahim et al., 2012; Mayer, 2011; Zhang et al., 2006) the overarching pedagogical content into separate lessons, then chunking each lesson’s content into EVPs, ranging from 2-5 minutes in length. This is accounted for in *Lesson Two: Planning a Vlog*, where students are advised to confine vlogs to 2-5 minutes in duration.

5.5 Cognitive Load

When planning EVPs, Cognitive Load Theory (Sweller, 1988; 1989) was considered, as per Figure 10. This theory suggests that memory has several components. As working memory is limited, learners must select what sensory information is committed to memory during the learning process. Working memory has two channels for information acquisition and processing: a visual channel and an auditory channel (Mayer, 2001; Mayer & Moreno, 2003). While using both channels maximises working memory’s capacity, either channel can be overwhelmed by high cognitive load or extraneous load (Brame, 2016). Therefore, the EVP’s cognitive load was spread across visual and auditory channels, by combining voiceovers with graphics, animations, and real-life footage.

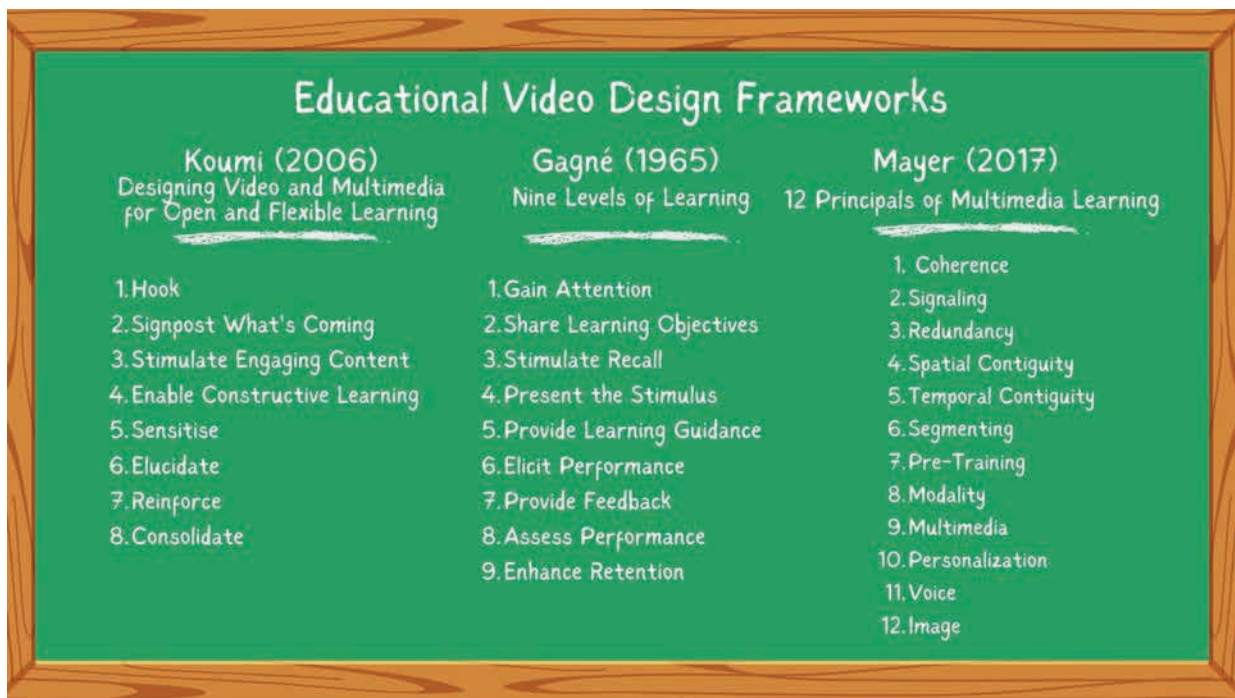


Figure 9: Pedagogic Frameworks – Educational Video Design

5.6 Voiceover

Mayer & Clarke's (2011) modality principle was observed in opting to present words as audio narration rather than on-screen text. When recording voiceover narration, a conversational style was employed as a method to keep

the learner engaged. This evokes Mayer's (2008) personalisation principle, which states that maintaining a conversational style encourages the learner to develop a sense of social partnership with the narrator, leading to greater engagement and performance, which is affirmed

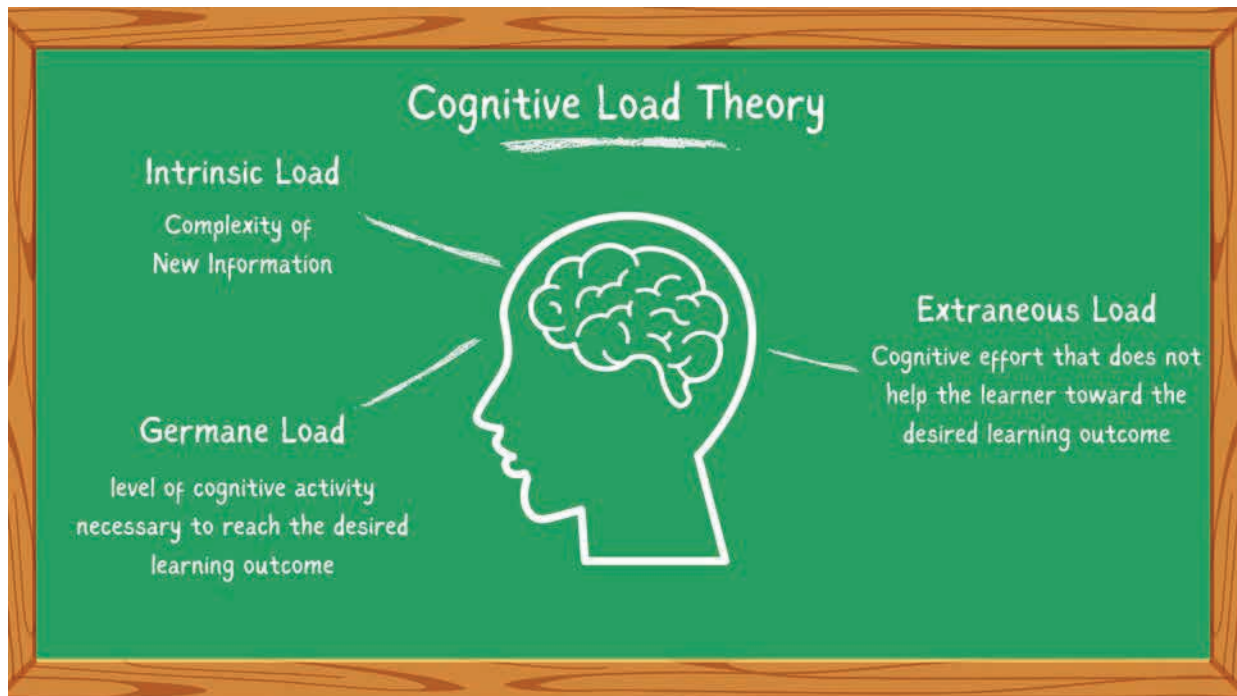


Figure 10: Cognitive Load Theory



Figure 11: Textural Variety Between Graphics and Real Life Footage

by Gagné (1965). In Koumi's (2006) words, to elucidate voiceover pace was kept moderate to maximize clarity.

5.7 Texture

Throughout the course, EVPs aimed to sustain viewer concentration by varying texture, as advised by Koumi (2006). This was achieved by interspersing graphics and animations with real life footage. These textural shifts were seamlessly facilitated by doubling the chalkboard's wooden border as a TV frame (Figure 11). As per Mayer's (2011) Coherence Principle, on-screen text was kept clear, uncluttered, and used sparingly, while overly technical explanations were omitted. The presentational characteristics of audio (Koumi 2006) were exploited by employing subtle background music, and varying the pacing, phrasing, and tone of the voiceovers.

5.8 Signposting

As intended learning outcomes are presented at the beginning of each lesson (Gagné 1965), learning outcomes are signposted throughout the EVPs. Signposting (Koumi, 2006) was also adopted by employing a consistent colour scheme. The EVP's general colour scheme was limited to three colours, and used in proportion with Koumadoraki's (2022) "60, 30, 10 Rule", as shown in Figure 12. Kou-

madoraki's advice regarding appropriate colour selection was also considered. A green chalkboard was chosen as it improves learners' focus by combining the calming effect of blue with the energizing effect of yellow. The chalkboard's yellow background was selected to evoke feelings of energy, happiness, and optimism. White was used for text and graphics to avoid visual clutter and create a sense of simplicity, minimalism, and calmness.

5.9 Recording Equipment

While professional video-recording equipment was accessible, it felt more appropriate and authentic to create the EVPs using the vlogging equipment recommended to teachers in the resource itself (Figure 13). All visual footage was recorded with an iPhone 12, mounted on a tripod. A condenser microphone was employed to capture clear, high-quality audio recordings.

5.10 Creative Applications

Although iMovie was initially employed for editing the school news vlogging videos, the EVPs were edited and produced using Final Cut Pro X (FCPX), another video editing tool. Wolsky (2017) describes FCPX as "a truly great video application for education" (p. xiii) and recommends its features go beyond the limitations of iMovie's capa-



Figure 12: Koumadoraki's (2022) "60, 30, 10 Rule"



Figure 13: Technology Requirements, Recording Equipment

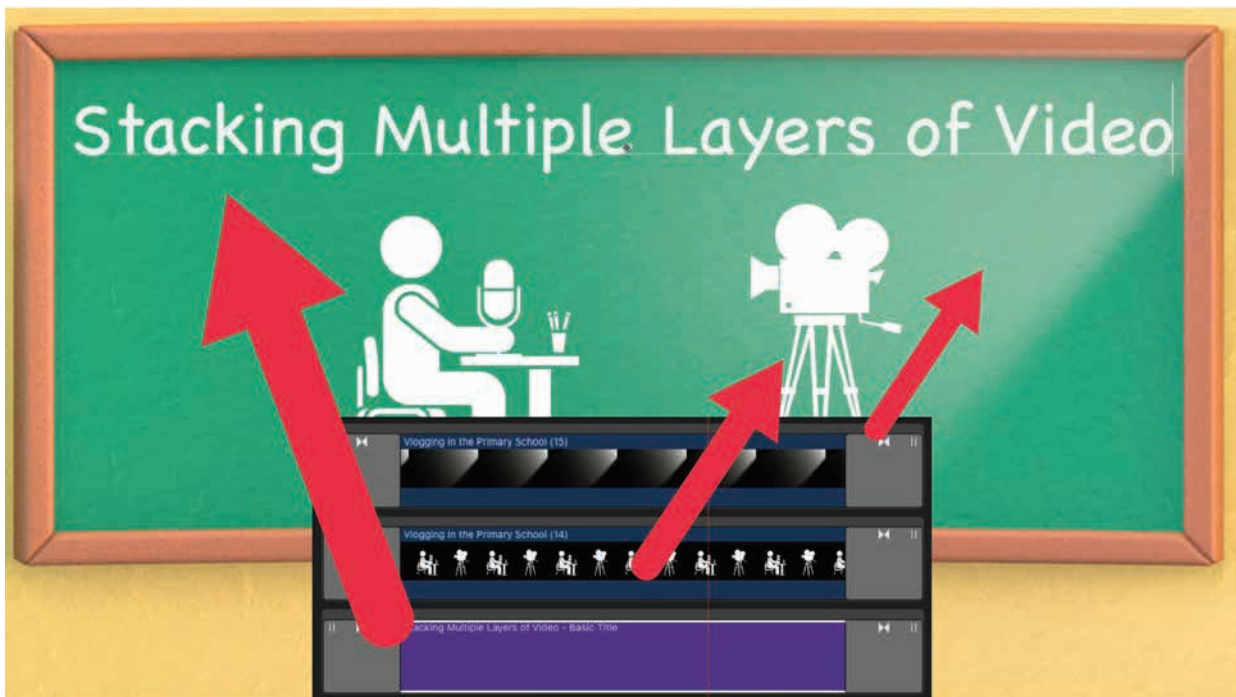


Figure 14: Stacking Multiple Graphics into Compound Clip

bilities. FCPX enhances creativity and opens up a whole new world of production possibilities. I was attracted to the fact that FCPX afforded creators the ability to use “*unlimited, multiple layers of video, that can be composited together*” (p. xii). Canva and Powtoon were used to create graphics and animations, which were integrated into the EVPs by stacking multiple graphic layers over the chalkboard background (Figure 14).

5.11 Resource Refinement

The learning resource was refined and adapted in line with the EEA’s spirit of collaborative reflection. I received feedback from my supervisor, and fellow MEME colleagues, and recorded the insights gleaned from these conversations in my reflective journal. These journal entries facilitated critically analysing all facets of the resource

throughout the create stage. Following the initial draft of each EVP, I watched the videos, made critical notes in my reflective journal, and made refinements according to relevant pedagogic frameworks. My supervisor was a valuable sounding board throughout the MEME programme and offered honest and critical feedback throughout each stage of the EEA process, as evidenced in the following Journal Entry.

Yvonne suggested re-recording Lesson One's welcome video. She advised that I use less hand gestures and smile more! On reflection my overuse of hand-gestures created extraneous load and my facial expression set a sombre note at the very offset of the course. She also offered advice regarding increasing font size, something that I missed when working with a larger 27" monitor. It was great to have the resource examined from another perspective. I would not have noticed either of these things.

(K. Molloy, Personal Reflection, March 31st, 2023)

Feedback was regularly given to and received from MEME colleagues during validation meetings. The initial iterations centred around creating a series of sample vlogs and hosting them using Padlet, an online notice board. In validation meetings, peer feedback helped develop this idea, as per the following Journal Entry:

From tonight's meeting, I have learned that providing instructional information detailing how to make a vlog is necessary, as other teachers may not have adequate levels of proficiency with regards to video recording and editing. I cannot assume fellow teachers will have the pre-requisite skills to intuitively record and edit vlogs without receiving explicit instruction through step-by-step tutorial videos. In order to enable student vlogging, teachers will need to understand how to make a vlog themselves.

(K. Molloy, Personal Reflection, February, 22nd, 2023)

This realisation informed a re-orientation and subsequent planning and drafting of an additional four lessons centred around planning, recording, editing, and sharing vlogs. At a later validation meeting (March 13th, 2023), a colleague suggested collating the background images I used when creating the EVPs and sharing them with course participants. The collaborative feedback gathered throughout the create stage, was central to shaping, adapting, revising, and refining the EVPs and e-learning course.

6 Transform

6.1 Educational Values

The most significant transformation I experienced relates to the realisation of my educational values. These values were revealed through reflective journaling throughout the MEME programme and further strengthened and solidified on completing this research project (Figure 15). Exploring the roots of my passion for the school news vlogging project created a natural curiosity that catalysed the research. Journal Entry 3 communicates my understanding that the project lit me up, personally and professionally.

Creating the school news videos doesn't feel like work, and time flies whenever I am recording and editing the vlogs. I feel confident that this area is worthy of further study, due to feedback from students, teaching colleagues, and the PDST.

(K. Molloy, Personal Reflection, March 22nd, 2022)

From an educational standpoint, I was aware that I had stumbled upon something positive and pragmatic but couldn't articulate what inspired me to start the project, why I felt passionate about it, or the nature of its benefits to others.

6.2 Creativity, Growth, & Excellence

Reflective journaling throughout the explore stage facilitated the identification of creativity as my core educational value. By planning, recording, editing, and sharing videos, I was exercising a tacitly held value of creativity. The EEA to action research allowed me to explicate this value by channelling my creativity into designing the e-learning course.

I developed my digital literacy skills by examining the pedagogic frameworks of educational video design. I realised that I had intuitively applied many established design principles when creating the original school news vlogs. As I studied archived vlogs, I noted the gradual improvements that occurred with each iteration of the school news video, and realised that throughout, I had unwittingly engaged in reflection in, on, and for action, as put forth by Schön's (1987). This recognition, along with investigating reflective practice as a key theme arising in educational vlogging epistemology, explicated and culti-

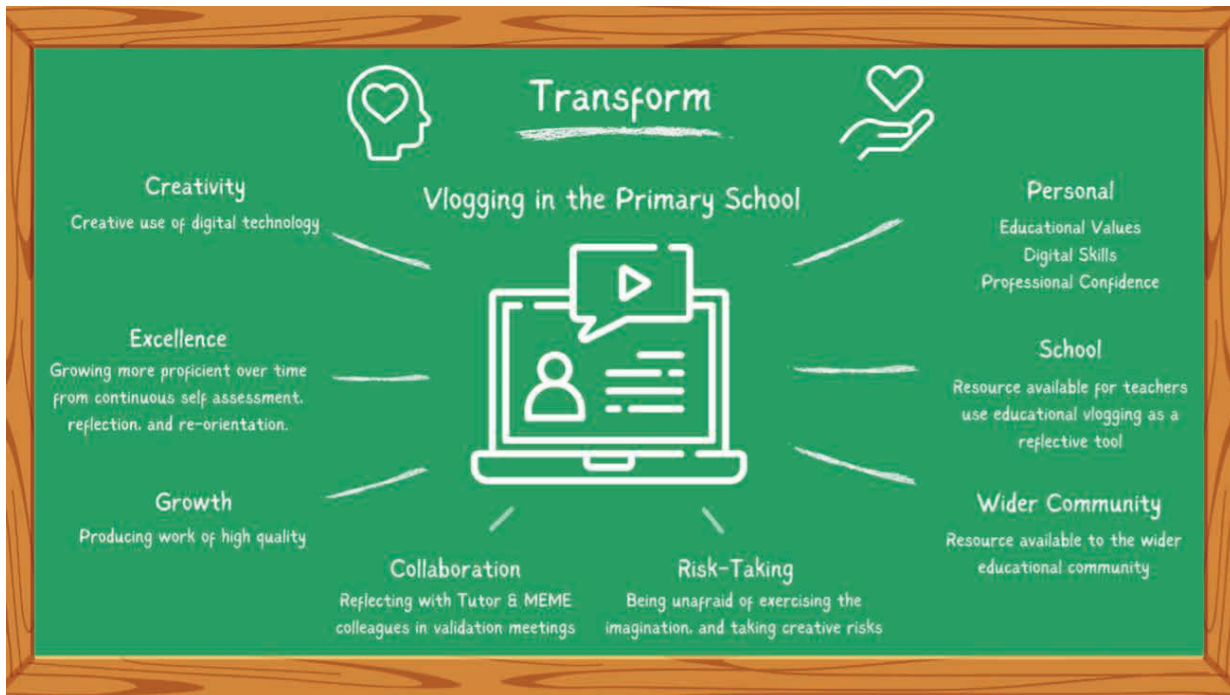


Figure 15: The Transform Stage

vated my value of growth and having a growth mindset (Dweck, 2016).

The e-learning course was developed and adapted through a cyclical process of creativity and reflective practice. Refining the resource led to the realisation that I strive for excellence when engaging creativity and thus identified excellence as an educational value. In pursuit of excellence, I employed FCPX to facilitate more complex editing conventions during the create stage. Therefore, the educational values of creativity, growth, and excellence permeate the research and the e-learning course.

6.3 Risk-Taking, Collaborative Reflection, Confidence

Being unafraid to take creative risks was central to the EEA and the development of the e-learning course. Initially, I was reluctant to push the boat out in terms of creativity, for fear of making mistakes or producing an inadequate educational resource. Collaborative reflection through validation meetings created a safe environment to refine the resource. These meetings facilitated a transformation with regard to professional confidence and the development of the belief that by taking risks, trusting my intuitions, and channelling my passions and values, I can be an agent of change, contribute to epistemology, and make meaningful contributions to both my school and the wider educational community.

6.4 Impact on Workplace and Wider Context

Vlogging in the Primary School offers teachers in the research school the opportunity to use educational vlogging as a tool to enhance students' reflective capacity. To date, teachers have responded positively to the course and express interest in and optimism towards implementing vlogging in the future. One teacher has assumed the coordination of a more student-led school news broadcasting project.

In the wider context, the e-learning course has been impactful. I presented the research and e-learning course as part of a symposium entitled, 'Where Pedagogy meets Media' which was led by Dr. Crotty at the Media and Learning Conference, KU Leuven in June 2023. This allowed me to connect with researchers from NTNU in Norway who shared an enthusiasm for educational vlogging. A collaborative vlog exchange project, *Vlogging Beyond Classrooms*, is currently being planned between three primary schools, in Ireland, Norway and Belgium. The project's main objective will be to inspire schools to adopt a vlogging practice to expand students' repertoire of communicating knowledge and understanding, revealing new competencies to teachers. DCU and NTNU will collaborate to develop an e-resource for conducting the vlog exchange. It is hoped that insights gleaned from the project will inform the creation and dissemination of teacher vlog courses internationally.

7 Reflections

In my 13 years teaching experience, the educational landscape has grown increasingly more digitalised. I see the need for teachers to continually develop their digital skill-set to allow their students to navigate this rapidly evolving digital society. This research has underscored my intuition that educational vlogging has tremendous potential as a reflective tool. Before this endeavour, I hadn't considered that teachers, as practitioners, could make epistemological contributions as valuable as those made by academics. Through the research, I have sought, through action, reflection, and collaboration, to explicate the tacit knowledge I had accumulated in the area of educational vlogging. This explication was revelatory and informed the creation of *Vlogging in the Primary School*. https://rise.articulate.com/share/DgU1vYTPy3ecgNrvMViaaJrSx-6qq_l-q

This research enquiry tells the story of how I, as a practitioner-researcher, realised my educational values and brought them to the fore of my practice, how I collaborated with others to create a solid educational vlogging curriculum, and how I managed to “marry the head and the heart” (Crotty, 2012, p. 187) in my professional practice. Dewey (1933) suggested that we do not learn from experience, but from reflecting on experience. I believe that educational vlogging, and the creation of this e-learning course, can help facilitate the validation of his claim.

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