

Students' Perceptions of Using Video Essays as Assessment Tools

Anna Wing Bo TSO

The Hang Seng University of Hong Kong
annatso@hsu.edu.hk

Abstract: As visual literacy becomes increasingly important in the digital learning environment, Academics and university students alike must learn how to read the multimodal texts, extract meaning from them, and see how they work in order to become fully literate. Using video essays for tools for assessment, especially in a cross-disciplinary field like film studies, will be one of the future directions in engaged learning. With reference to current studies on the usage of video essays as assessment tools, this paper investigates the learning experiences of 40 university students who took a general education (GE) module titled Film Art. All 40 students were to create a video essay towards the end of the GE module. About 50% of the class had experiences creating video essays when taking other modules, and half of them had none. In this small-scale study, surveys and interviews were conducted to examine students' perceptions of video essay assignments. The author will also share her concerns and understandings about copyright issues most teachers and students may encounter when creating video essays.

Keywords: assessment, video essays, visual literacy, students' perception

1. Introduction: Video Essays as Creative Assessment

Digital technology has transformed the education landscape. The rise of the internet and digital tools has led to a revolution in education, making it more accessible, personalized, and engaging than ever before. Alongside opening up new opportunities for teaching, learning, curriculum, and pedagogy, one of the most significant impacts of digital technology on education is the use of video essays as assessment tools, which increases and diversifies representational possibilities (Eisner, 2008, p. 5). According to Leng (2021), the video essay was first officially recognized as an academic practice in 2014 in the U.S.A., when *[in]Translation*, a famous peer-reviewed academic journal of videographic film and media studies started accepting scholarly video essays as a new form of criticism alongside traditional written scholarship. Since 2014, the video essay has attracted more and more attention from scholars. In 2016, Van-den-Berg and Kiss celebrated the idea of using video essays as videographic criticism for academic research in their book *Film Studies in Motion: From Audiovisual Essay to Academic Research Video*. In the same year, Keathley and Mittell also published their book, *The Videographic Essay: Criticism in Sound and Image*, which embraces the video essay as an academic practice. Following the two books published in 2016, a significant numbers of articles including Grant (2016; 2017) and Morton (2017) also promote the use of academic essays as a form of creative assessment, which was supported by many Schools and Departments of Communication, Film and Media Studies in the tertiary education sector. In light of this, the British Universities and Colleges Film and Video Council published the *Introductory Guide to Video Essays* online in 2020. Today, the notion of using the video essay as an assessment method has also spread to the Arts and Humanities disciplines. For example, undergraduates of Film Studies at the University of British Columbia in Canada are now required to create video essays as homework.

Like a traditional written essay, a video essay usually contains an introduction, arguments, supporting evidence, and a conclusion. Yet, because the video essay is narrated through the eye of a camera, it is expected to show intellectual content and audiovisual aesthetics which cannot be told or shown fully in a written essay. Most video essays incorporate the voice over of the person who has written and created the essay. As the voice over speaks, a sequence of visual elements such as “shots, camera angles, colours, editing, spaces, character movements, etc.” (Corral Rey, 2022, p. 656) is simultaneously shown in the video essay. As authentic and creative assessment, the video essay genre is particularly effective in handling visual poetics in the framework of such cultural vehicles as film, fine art, drama and theatre, dance and music. Now that the video essay has the power “to reveal something otherwise hidden in written text” (McWhirter, 2015, p. 373), many film scholars assert that the video essay is the most common, if not the best form of multimedia film criticism (Keathley, 2011).

2. Purpose of the Study

While the video essay genre has earned its academic status and become increasingly popular in the field of communication and creative humanities (Türkgeldi, 2021, p. 812), McWhirter (2015) has pointed out the inconvenient truth:

Recent empirical data suggests that many professional film critics have never worked with the video essay, have seen few examples of it, and/or are confused by what exactly it constitutes (p. 369).

Indeed, concerns have been raised about using the video essay approach as formal assessment. Research has shown that some teachers are worried that they may not be equipped with the necessary knowledge to go beyond plain descriptive writing and carry out pedagogical activities that require the mastery of digital literacy skills (Huerta, Vidagañ, & Munilla, 2014), such as creating and editing video essays. What is at issue is: how are video essays perceived in academia? Are they considered a remedy for overcoming limitations of the written text, or are they viewed as a headache that increases hardship for both teachers and students?

With the aim of finding out local undergraduate students’ perceptions of having video essays as formal assessment, in mid-April 2023, I conducted a survey and a focus group interview to collect the opinions of undergraduates who were taking a general education (GE) module titled *Film Art*. In the Film Art module, students were required to create an individual video essay assignment towards the end of the GE module. It is envisaged that at the time of the survey and the interview, students would share with the researcher their experiences and feelings of creating their own video essay for assessment.

3. Research Questions

In this survey study, there are two research questions:

1. To what extent do Hong Kong university students embrace the notion of using video essays as an assessment tool?
2. What major concerns and difficulties do university students have when creating video essays as assignments?

4. Research Methodology

In order to gain a better understanding of how undergraduate students perceive the use of video essays as assessment tools, the study invited all students taking ENG1400: Film Art, a General Education (GE) module to participate in the survey. Forty students, including twenty-three male students (57.5%) and seventeen female students (42.5%) from the School of Business, the School of Communication, and the School of Humanities and Social Science, took part in the study. In week 1, it was explained to all Film Art students that the module has no examinations, but each one of them was expected to hand in one 1,200-word essay in week 7, work on a in-class quiz in week 12, and create a 5-minute video essay by week 14, i.e. the last week of the semester. The following assignment brief was given to the class in week 4:

Major Assignment – Video Essay (30% of the module assessment)

Instructions to Students:

Create a 5-minute video essay. In the video clip, you need to compare the plots of two different films categorized under the same genre. Describe what is similar about the plots as well as what is different about them. Use your comparison and contrast skills to draw some generalizations about the genre. Upload your video essay on YouTube and submit the YouTube link via Moodle.

Together with four standard video essay samples and a recorded video essay creating workshop, a clear marking rubric of video essays on Film Art was shared with all students on Moodle in week 4 as well. Providing students with the marking rubric before they start working on their video essay assignments is important. According to educational studies, “procedural fairness” (Wallace, 2018, p.1053) is enhanced through rubrics, which “can function as a valuable communicative tool between educators and learners” (Anderson & Fujishima, 2021, p. 16). Copeland’s study confirms that announcing the evaluation method and giving “detailed instructions on how the scores are reflected” before students begin the task (2021, p. 32) help maintain fairness in the assessment.

Table 1. The marking rubric of video essays

	Form and Argument (20%)	Production values (20%)	Understanding of film language (60%)
Outstanding	The video essay has a sophisticated argument and personal interpretation of the subject. It has a clear thesis and conclusions.	The video essay is skillfully assembled, purposefully using a range of appropriate techniques, including text, voice-over, visuals, editing, multiple frames, music and sound.	Blends sophisticated analysis of plot, character, action, and dialogue with nuanced consideration of film’s visual language and structural elements.
	It provides compelling evidence from the source material to support the argument.	The quality of material is high: clips are clear and audio reflects the original source. Where original effects are added, including text, voice-over, graphics etc. their inclusion enhances the meaning and effect. They are well-produced, and skillfully combined with source material to clarify or enhance its meaning and impact.	The creator’s understanding of film language is demonstrated in the production of the video essay itself. The essay uses as well as describes film language, creating sophisticated effects and meanings through a discerning selection of film techniques. It demonstrates sophisticated command of visual and verbal communication.
	It consistently highlights how the evidence relates to and develops the argument.	Timing and pace of the essay are excellent. Music, sound and video are skillfully matched so that their intellectual and emotional impact are enhanced.	The video essay makes insightful comparisons and connections across and between movies. Analysis identifies and communicates the style and impact of these movies, demonstrating a sophisticated understanding of this source material.
	It rarely or never uses source material only to illustrate.		Analysis of film language displays conceptual and technical sophistication, identifying this where present in the source movies, or demonstrating it in critique or analysis of how source material creates ideological or emotional effects.
	The essay demonstrates a willingness to experiment formally, successfully exploring the possibilities of the form in terms of visuals, audio, and editing.		
Good	The video essay exhibits a	The video essay is competently	Increasingly includes analysis of film’s

	clear topic, argument and/or personal interpretation of the subject.	assembled, using a number of appropriate techniques, including text, voice-over, visuals, editing, multiple frames, music and sound.	visual language as evidence to support argument and interpretation. The creator's understanding of film language is demonstrated through analysis of specific techniques. Terminology is used correctly. The essay begins to use as well as describes film language, creating some effects and meanings through a range of film techniques. It demonstrates command of both visual and verbal communication.
	It provides evidence from the source material to support this.	The quality of material is sound: clips are clear and audio reflects the original source. Where original effects are added, including text, voice-over, graphics etc. their inclusion communicates clearly. They are well-produced, and effectively combined with source material.	Makes purposeful comparisons and connections across and between movies. Analysis identifies and communicates the style and impact of these movies, demonstrating sound understanding of this source material.
	Use of source material as illustration is effective and limited.	Timing and pace of the essay are good. Music, sound and video are matched so that they work together effectively.	Analysis of film language displays good conceptual and technical understanding, identifying this where present in the source movies, or demonstrating it in critique or analysis of how source material creates ideological or emotional effects.
	It highlights how the evidence relates to or develops the argument.		
Pass	The video essay exhibits a topic, argument and/or personal interpretation of the subject.	The video essay is competently assembled, using two or more appropriate techniques, including text, voice-over, visuals, editing, multiple frames, music and sound.	Draws on analysis of plot, character, action, and dialogue to provide evidence. The creator's understanding of film language is demonstrated through identification of techniques. The essay describes film effects and meanings in relation to a range of film elements. It demonstrates some command of both visual and verbal communication.
	It sometimes provides evidence from the source material to support this.	The quality of material is acceptable: clips are clear and audio reflects the original source. Where original effects are added, including text, voice-over, graphics etc. their inclusion communicates ideas and analysis.	Where film language is the focus of analysis, the film makes some comparisons and connections across and between movies. Analysis identifies and communicates the style and impact of these movies, demonstrating some understanding of this source material.
	It primarily uses the source material to illustrate points.	Timing and pace of the essay are sound. Music, sound and video are matched so that they do not detract from each other.	Analysis of film language begins to display conceptual and technical understanding, identifying this in general terms in the source movies, or demonstrating it in critique or analysis of how source material creates ideological or emotional effects.
Fail	The video has no clear topic, argument and/or personal interpretation.	The video essay is not competently assembled. It does not use appropriate techniques.	The video essay shows little or no understanding of film language, either in its analysis of source movies or in its own use of techniques. It demonstrates little or no command of visual and verbal communication.
	There is no connection between material provided as evidence/illustration and the overall topic.	The quality of the material is unacceptable. Original clips are of low quality, audio is degraded, with incomprehensible dialogue and garbled voice-over. Original effects do not communicate effectively.	The video essay makes no comparisons and identifies no connections across and between movies. Analysis is absent or fails to identify style and impact of the movies.
		Timing and pace of the essay are unsound. Music, sound and video are not matched and the result fails to communicate ideas or analysis.	The video essay displays little or no conceptual and technical understanding.

Having fully informed of the module requirements, students of ENG1400 were then given clear explanations of the research objective and rationale of the study. They were at liberty to join the study of undergraduate students' perception of video essays as a key assessment component. It turned out that forty out of forty students (100%) taking the GE module agreed to participate in the study.

Thus, in week 12 of Semester 2, about two weeks before they handed in the video essays at the end of the Semester, a questionnaire was distributed to the forty participants which collected their demographic information, views and perceptions of creating video essays as module assignments. The questionnaire was in English, and the survey was conducted during the 15-minute break time of the Film Art lecture. Among the forty students of the Film Art module, twenty-eight of them (70%) were year 4 students, ten (25%) were year 3 students, one (2.5%) was in year 2, and one (2.5%) was in year 1. Following the survey, three students were also selected to join a focus interview. Their personal comments on the experiences of creating video essays were recorded in detail.

5. Research Findings and Discussion

5.1 Demographic Findings

The demographic information collected from the survey indicates that the Film Art class was mostly made up of Chinese students studying in Hong Kong, among which three of them (7.5%) were Mainlanders, five (12.5%) were South Asians, and thirty-two (80%) were local Hong Kong undergraduates whose mother tongue is Cantonese. All of them were able to speak and write English at university level.

5.2 Quantitative Findings and Discussion

In part two of the questionnaire, the participants were asked whether they had previous experiences in creating video essays. It is found that about 50% of the class had experiences creating video essays when taking other modules, and half of them had none. Interestingly, when being asked whether it is the case that they enjoy watching a video essay more than reading a written essay, 35% and 62.5% of the students strong agreed and agreed with the statement respectively. Only one student (2.5%) stated that he/she was “fine with both”, and no students disagreed or strong disagreed with the statement. Such responses may imply that most students prefer visual learning. The main reason for their preference has been pinpointed in previous research studies - students understand and remember information better when they see it (Raiyn, 2016, p.115).

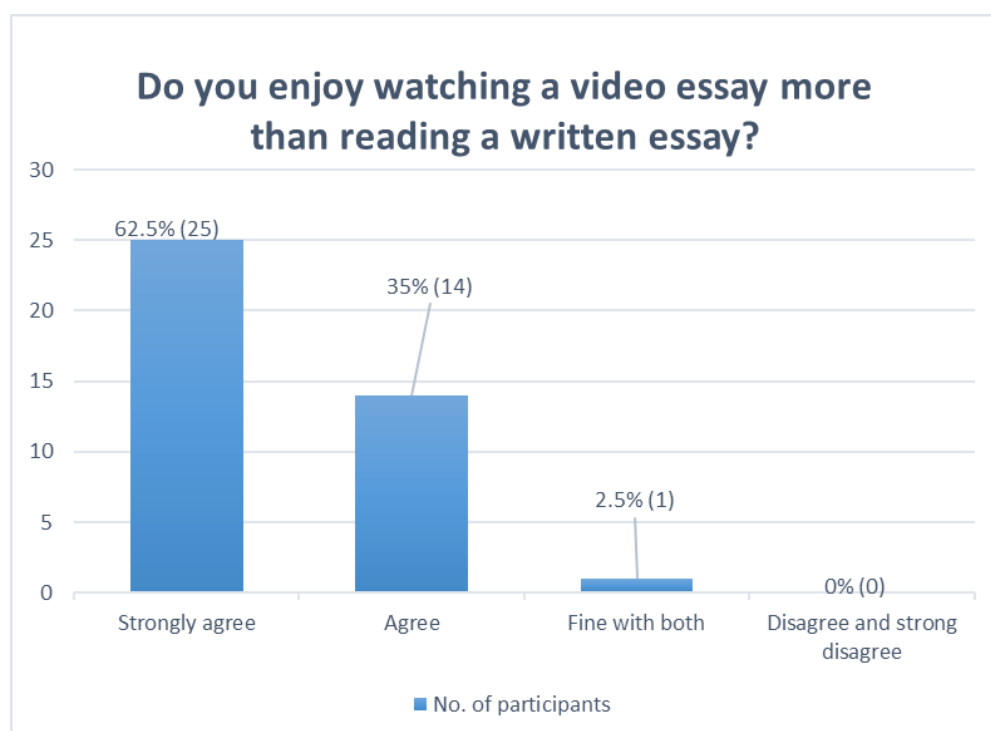


Figure 1. Participants' responses when being asked if they enjoy watching a video essay more than reading a written essay

While students prefer watching video essays to reading written essays, it does not necessarily mean that students are comfortable with creating video essays as assignments. As can be seen, the apps that students used to create their video essays are mostly user-friendly video editor and maker which can be downloaded freely:

Video essay creating apps	PPT	iMovie	Window Movie Maker	Capcut	Others (e.g. InShot)
Percentage (No. of participants)	47.5% (19)	40% (16)	5% (2)	5% (2)	2.5% (1)

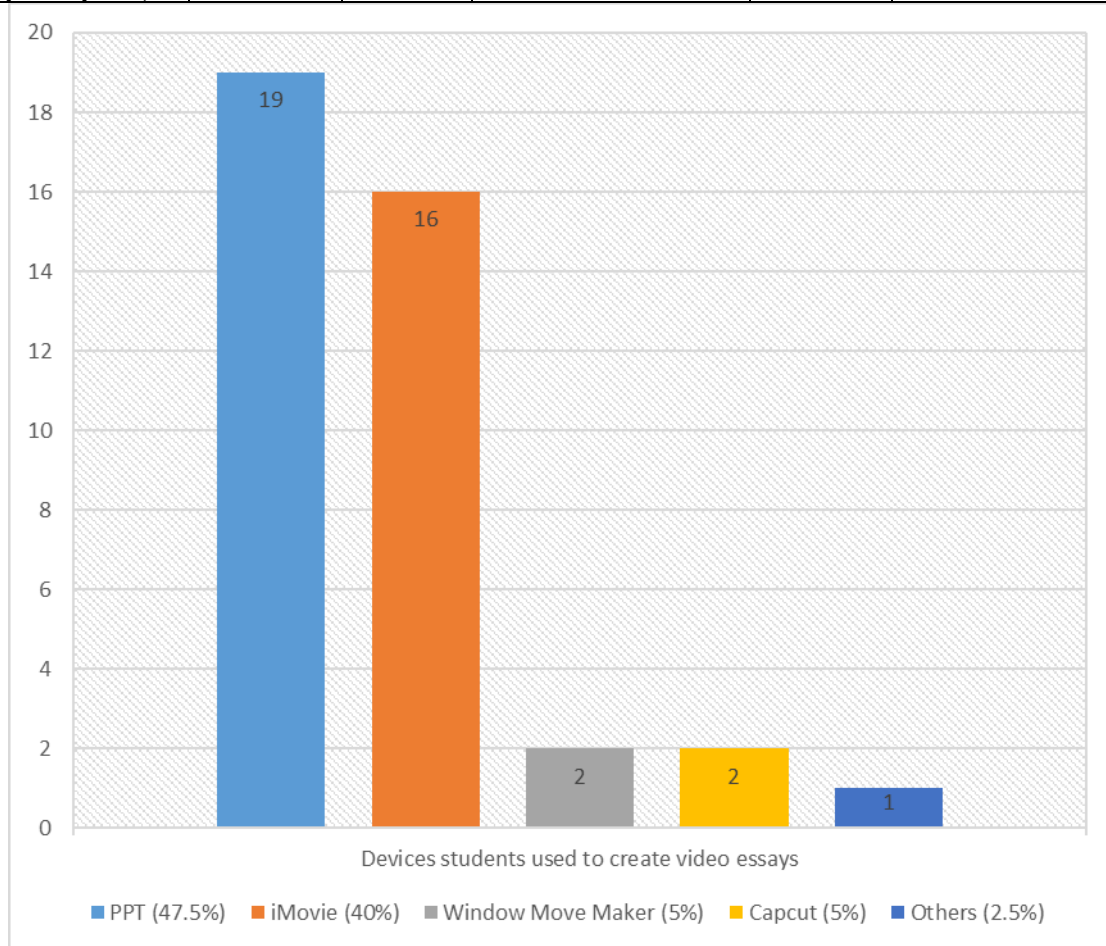


Figure 2. Devices students used to create video essays

The heavy reliance on PowerPoint may as well reflect that students were more at ease with using an old software that they were familiar with. Capcut, iMovie, and other video creating apps such as InShot may be easy to use. Students could have used more user-friendly functions that allow users to create more special effects in their videos. Yet, as reflected in Figure 2, students were not entirely comfortable with using new video creating and editing apps. It appears that they would rather choose conservative devices that they think they could handle well.

In part three of the questionnaire, participants were asked to express their views and perceptions about creating video essays as module assignments. It is revealed that the majority of the Film Art students did realize that the use of video essays as module assignments is getting more and more trendy and common at university. As can be seen in Figure 3 below, up to 80% of the students strongly agreed and agreed that in future, more employers will require employees to master the soft skills of creating and presenting data and ideas visually and digitally. Having that said, creating video essays was still a challenge to many students. 72.5% of the participants admitted that compared to writing a traditional written essay, creating a video essay was more time-consuming.

Table 2. Survey on Hong Kong undergraduates' views and perception about using video essays for assessment

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1. I prefer creating a video essay to writing a written essay.	10% (4)	17.5% (7)	45% (18)	25% (10)	2.5% (1)
2. I need more time to create a video essay than to write a written essay.	42.5% (17)	30% (12)	25% (10)	2.5% (1)	0% (0)
3. I find creating a video essay more enjoyable than writing a written essay.	12.5% (5)	40% (16)	35% (14)	12.5% (5)	0% (0)
4. I believe that creating video essays will be the trend for tomorrow as more and more jobs require the skills of creating and presenting data and ideas visually and digitally.	20% (8)	60% (24)	17.5% (7)	2.5% (1)	0% (0)
5. More assessments should be converted to video essay assignments.	2.5% (1)	37.5% (15)	42.5% (17)	15% (6)	2.5% (1)

Similarly, while over half of the participants said they found creating a video essay more enjoyable than writing an essay, most students held a neutral attitude about using video essays as an assessment tool. For example, only about 30% of the participants prefer creating a video essay to writing a written essay if they have the right to choose. Likewise, only 40% of them strongly agreed and agreed that more assessments should be converted to the video essay format. By and large, the findings may mean that students were not confident that their video essays could earn higher scores than their written essays.

5.3 Qualitative Findings and Discussion

The data from the focus group interview is in line with that collected from the questionnaire. Participants made even more solid and specific comments to address their concerns:

Table 3. Comments from the three Film Art students in the focus group interview

Comment 1	"I have a hard time keeping the video essay under five minutes. There is so much I want to talk about, but my voice over cannot go too fast. It needs to be well-paced. It is not easy to cover all the main points while taking care of the audio and visual elements in the video clip."
Comment 2	"I am not entirely sure whether it is legal to excerpt video clips from a film and have them inserted into my own video essay. I know works in the public domain are no longer protected by copyright and can be used freely, but I find it difficult to determine whether a work is in the public domain. It seems that copyright terms vary depending on the jurisdiction and the type of work."
Comment 3	"The video essay allows me to express my ideas in creative ways. Now I became more aware of the importance of setting the voice over volume, soundtrack volume, as well as the use of subtitles and pauses, many of which were aspects they I overlooked before I started creating my own video essay."
Comment 4	"It's great to know the rubric for marking the video essays. I need to know the criteria for assessment, which help me understand what is expected of us. The sample vide essays also give me good ideas about the level of achievement expected for each assessment criterion."

One student participant who obtained an A grade from her Film Art written essay expressed that she was worried that she might not be able to keep the video essay to just five minutes. Although she could rely on her voice over script, she wanted her voice over to match with the edited film clips she prepared for the video essay. It had not been easy for her to set the right speed for her voice over.

Another participant confessed that she was not familiar with the concept of fair use. She understood that she should use only materials that are in the public domain or available under open licenses. She also knew that she needs to provide proper attribution so as to avoid plagiarism. However, there were

still times when she could not tell whether a certain work is in the public domain. She was not certain whether she needs to seek permission from the copyright holder. Her other concern was that the copyrighted materials could be expensive. To play safe, she might just as well refrain from using materials that cause copyright issues.

Last but not least, the third student participant happily shared what he has learned during the process of creating a video essay. He pointed out that it was during the production process that he realized how multimodal aspects such as voice over volumes, running images and subtitles should be used and adjusted to optimize the effects of the video essay. The video making experience is useful not just for the Film Art module, but also for future use. He was also thankful to the lecturer for giving clear instructions and marking rubric for the video essay assignment.

6. Conclusion and Recommendations

Although the sample size of this small-scale study was only forty, it did bring to light the latest first-hand data of how local undergraduate students' perceive the use of video essays as assessment tools. From the survey findings and focus group interview feedback, it is observed that the notion of creating video essays as assignments was quite new. Despite the growing popularity of video essays in tertiary education, half of the Film Art class had never created a video essay for their studies before taking the GE module. On being asked to create a video essay, 47.5% of the students in the class turned to PowerPoint, a familiar app that was not primarily designed to create and edit video clips.

To improve students' digital literacy and engage them in multimodal learning, teaching staff, regardless of which discipline, is recommended to incorporate video essays as part of the module assessment. As a matter of fact, alongside the Film Art module, other modules designed to give students a digital edge, including Corpus Linguistics, Digital Literacies in English, Film and Literature have also adopted the video essay as an assessment method. Apparently, video essays are more demanding than written essays. Besides taking care of the structure, organization and language of the traditional essay, students will also need to master their editing skills, storytelling abilities, and visual communication principles to create a compelling piece of work. Those who can create an effective video essay are keen multimodal learners who can also use multiple modes of communication to convey ideas, "which can include virtual texts such as film clips, audio clips, image projections, as well as interactive devices such as games, apps, and social networks" (Tso & Lau, 2018, p. 179). As a form of authentic assessment, video essays can help students with different learning styles to better understand and retain information.

One issue when creating video essays as assignments though, is that students may encounter complicated copyright matters. Students might want to include copyrighted materials such as images, video clips, music, or other intellectual property in their video essays. Using these materials without permission from the copyright holder or without a valid fair use claim can lead to copyright infringement. Below are some tender reminders to protect oneself against copyright infringement claims:

- a. Copyright arises automatically at the time the work is created. The work can be created by any person (individual or corporate) anywhere in the world. No registration is needed. In Hong Kong, the duration of copyright protection of any artistic and/or literary work lasts for the life of the author plus an additional 50 years. As for the work of joint authorship, the duration of protection lasts for the life of the last author plus an additional 50 years. Sonnets written by Shakespeare, for example, are considered works in the public domain. They can be used freely by anyone because they are no longer protected by copyright.
- b. As a general rule, permission of the copyright owner has to be sought should one wants to reproduce, adapt and/or distribute any part of the work. The copyright owner retains all rights by copyright law. For the use of their work, a payment of remuneration should be made to the copyright owner. In Hong Kong, Reprographic Rights Licensing Society Limited (HKRRLS) grants licenses for various publications including books, periodicals, etc. Meanwhile, the Hong Kong

Copyright Licensing Association (HKCLA) grants licenses to works in a number of local newspapers and magazines.

- c. Fair use is a doctrine in copyright law that allows limited use of copyrighted materials for purposes such as criticism, comment, news reporting, teaching, scholarship, or research. However, there is no general fair use in Hong Kong. There are limited specific exemptions under Hong Kong laws. Fortunately, according to the Copyright Ordinance of Hong Kong Law, Cap. 528 (2019), fair dealing exceptions include research and private study, criticism, review and news reporting, incidental inclusion of copyright material, education, libraries and archives, and others such as back-up copy of computer programmes. In other words, as long as the dealing is (i) in a specific course of study; (ii) for the purpose of giving or receiving instructions, and (iii) provided by an educational establishment, i.e. the university as defined by the Copyright Ordinance, it is unlikely that the teacher or the student will breach any copyright. Nevertheless, the video essay assignments must not be shared beyond exempted premises such as the university website or Moodle.
- d. Last but not least, even if students are allowed to use copyrighted materials under fair dealing, they should still provide proper citations and give credits to the original creators. Failure to do so may constitute plagiarism, which can have serious academic consequences.

Limited by the scale and duration of the research, this study has not been possible to reflect the perception of video essays from the teachers' perspective. It is envisaged that teachers may encounter difficulties in marking essays. Further research on the effective use of video essays as assessment is needed. Notwithstanding, this small-scale study proves that video essays do bring pedagogical benefits as teachers can teach students how to use copyrighted works legally and ethically (Sendra, 2020, p. 74). Video essays, as authentic and creative assessment, can be a unique way to assess students' various understanding and visual communication techniques. Unlike traditional written essays, video essays allow students to demonstrate their knowledge and creativity by using audiovisual elements.

References

- Anderson, L. M., & Fujishima, C. S. (2021). Revising rubrics: Encouraging listener participation in online EFL presentations. *Collection of Language and Literature Studies, 21*(3), 15-30.
<https://doi.org/10.24510/00000505>
- Copeland, C. (2021). Student perception of the fairness of video presentation grading in the online EFL classroom. *Journal of English Teaching through Movies and Media, 22*(4), 27-38.
<https://doi.org/10.16875/stem.2021.22.4.27>
- Copyright Ordinance of Hong Kong Law, Cap. 528* (2019).
- Corral Rey, M. N. (2022). Video essay as a cinema review and didactic instrument. Case study: Kogonada. En D. Álvarez-Rodríguez, O. Fontal Merillas, J. Mañero Contreras, & R. Marfil-Carmona (Eds.), *Investigación y Experiencias en Educación Artística, Creatividad y Patrimonio Cultural* (pp. 649-668). Madrid: Dykinson.
- Eisner, E. (2008). Art and knowledge. J. G. Knowles & A. L. Cole (Eds.), *Handbook of The Arts in Qualitative Research* (pp. 3-12). California: Sage Publications.
- Grant, C. (2016). Beyond tautology? Audio-visual film criticism. *Film criticism, 40*(1),
<https://doi.org/10.3998/fc.13761232.0040.113>
- Grant, C. (2017). Star studies in transition: Notes on experimental videographic approaches to film performance. *Cinema journal, 56*(4), 148-158. <https://doi.org/10.1353/cj.2017.0047>
- Huerta, R., Vidagañ, M., & Munilla, G. (2014). Teachers' perceptions on the use of contemporary art as a pedagogical tool. *Revista Electrónica de Investigación, Docencia y Creatividad, 3*, 29-45.
<https://bit.ly/3aVY3Q3>
- Keathley, C. (2011). La camera-stylo: Notes on video criticism and cinephilia. A. Clayton & A. Klevan (Eds.), *The Language and Style of Film Criticism* (pp. 176-191). London: Routledge.
- Keathley, C. & Mittell, J. (Eds.) (2016). *The videographic essay: Criticism in sound & image*. Montreal: Caboose.
- Leng, T. (2021). *Video on Film: Video Essay, Videographic Criticism, and Digital Academic Publishing* [Master's thesis, The City University of New York]. The City University of New York Research Repository.
https://academicworks.cuny.edu/gc_etds/4155/

- Mewirther, A. (2015). Film criticism, film scholarship and the video essay. *Screen*, 56(3), 369-377. <https://doi.org/10.1093/screen/hjv044>
- Morton, D. (2017). Beyond the essayistic: Defining the varied modal origins of videographic criticism. *Cinema journal*, 56(4), 130-36. <https://doi.org/10.1353/cj.2017.0050>
- Raiyn, J. (2016). The role of visual learning in improving students' high-order thinking skills. *Journal of Education and Practice*, 7(24), 115-121. Retrieved June 27, 2023 from <https://files.eric.ed.gov/fulltext/EJ1112894.pdf>
- Sendra, E. (2020). Video essays: Curating and transforming film education through artistic research. *International Journal of Film and Media Art*, 5(2), 65-81. <https://doi.org/10.24140/ijfma.v5.n2.04>
- Sendra, E. & Meletti, B. (2020). Introductory Guide to Video Essays. *Learning on Screen*. Retrieved 10 October, 2023 from <https://learningonscreen.ac.uk/guidance/introductory-guide-to-video-essays/>
- Wallace, M. P. (2018). Fairness and justice in L2 classroom assessment: Perceptions from test takers. *Journal of Asia TEFL*, 15(4), 1051-1064. <https://doi.org/10.18823/asiatefl.2018.15.4.11.1051>
- Tso, A. W. B., & Lau, J. M. Y. (2018). Visitors' perception of a multimodal exhibition: a case study at the Hong Kong heritage museum. In A. W. B. Tso (Ed.), *Digital humanities and new ways of teaching* (pp. 177 - 193). Singapore: Springer.
- Türkeldi, S. K. (2021). Thinking of video essays as a performative research with a new concept: Transimage. *SineFilozofi Dergisi*, 6(1), 812-825. <https://doi.org/10.31122/sinefilozofi.823234>
- Van-den-Berg, T. & Kiss, M. (2016). *Film studies in motion. From audiovisual essay to academic research video*. Sclar. <http://scalar.usc.edu/works/film-studies-in-motion/index>

About the Author

Anna Tso is Department Head and Associate Professor of English at The Hang Seng University of Hong Kong. Previously, she was the Director of the Research Institute for Digital Culture and Humanities and Associate Professor at the Hong Kong Metropolitan University (formerly The Open University of Hong Kong). As President of the Hong Kong Association for Educational Communications and Technology (HKAECT), she is Lead Editor of the books *The Post-pandemic Landscape of Education and Beyond* (2023) and *Digital Communication and Learning: Changes and Challenges* (2022). Her research interests lie in the intersection of applied linguistics, children's literature, and digital literacy.

Journal of Communication and Education © 2023

ISSN 2311-5157

www.hkaect.org/jce/

Please cite as: Tso, A. W. B. (2023). Students' Perceptions of Using Video Essays as Assessment Tools. *Journal of Communication and Education*, 6(1), 57-66.