



Al Bahith Journal for Social Sciences
Homepage: <https://journals.uokerbala.edu.iq/index.php/bjh>



Transmodal Navigation in the Feedback Loop: Analyzing Multimodal Peer Review Interactions in Secondary EFL Collaborative Digital Storytelling Projects

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Abstract in English

This study explores how secondary English as a Foreign Language (EFL) learners carry out multimodal peer review in collaborative digital storytelling (DST) activities, in particular their transmodal navigation—how they shift between and coordinate multiple communicative modes such as text, audio, visuals, and emoji. Founded on a qualitative case study design, the research analyzes 32 audio-recorded peer feedback sessions and 8 stimulated recall interviews in a class of 16 EFL students (ages 15–17). Findings reveal that students employ transmodal strategies intentionally to introduce clarity, manage interpersonal tone, and render their feedback more beneficial. Text-based feedback served as the primary vehicle for assessment, audio feedback for explication and affective support, and visual channels conveyed spatial accuracy. The study also confirms that feedback given in dual or multiple modality combinations stood more prospects of being understood, accepted, and implemented in revisions. Using a social semiotic and multimodal interaction analytical approach, the research demonstrates that transmodal peer feedback is not only a matter of personal taste, but a pedagogical process that can enhance more engagement, critical thinking, and collaborative authorship. Implications are discussed for feedback literacy development and the design of multimodal learning environments in EFL education.

Paper info

Keywords

Multimodal Feedback, Transmodal Navigation, Peer Review, Digital Storytelling, Secondary EFL Learners, Feedback Literacy, Social Semiotics

doi: <https://doi.org/10.63797/bjh>

1. Introduction

In the recent past, digital storytelling (DST) has been an active pedagogical practice in English as a Foreign Language (EFL) contexts. As a multimodal pedagogy, DST facilitates students to collectively construct meaning from text, image, sound, and video, enabling collaboration and higher-level thinking. In DST, peer review is a critical process of feedback where students engage in dialogic negotiation and reflective revision (Hafner & Ho, 2020). However, as peer review in DST projects increasingly involves trans modal navigation—alternating between linguistic and non-linguistic modes—the nature of peer interaction evolves and needs to be studied rigorously

While traditional peer review in writing instruction is focused on textual response, multimodal peer review involves interpretation and response to different semiotic resources (Kress, 2020). This is specifically the case in secondary EFL contexts, where students are building both linguistic proficiency and digital literacy. While they work on DST assignments together, student interactions are usually mediated by written text, sound, visual marks, and emoji-based comments—modalities that contribute to meaning-making in varying ways (Zhang & Dang, 2022). The integration of such multimodal peer review processes prompts pedagogical and theoretical inquiries into how learners transition through trans modal transformations in giving and receiving feedback

Moreover, previous research of multimodal peer interaction in DST is predominantly focused on university students or teacher commentary (Lee, 2021), so negotiation of peer-to-peer feedback among secondary EFL students in an online environment is yet to be known. The present study aims to fill the gap by examining the forms, functions, and patterns of multimodal peer review among collaborative DST projects conducted by secondary EFL students.

1.1 Problem Statement

In recent years, digital storytelling (DST) has been a leading pedagogical technology for teaching English as a Foreign Language (EFL), particularly due to its ability to create multimodal writing, cooperation, and student independence. By weaving text, image, sound, and video into coherent narrative patterns, DST offers students a vehicle for not only linguistic mastery but also critical digital literacies required for communication in the 21st century (Robin, 2016; Hafner & Ho, 2020). Its appeal is especially relevant to high school education, where students are increasingly used to visually and aurally rich digital environments and in need of powerful, imaginative vehicles for language production. Against this growing interest, though, the integration of DST into EFL education is as yet uneven and under-theorized, particularly with regard to how peer comment—a core feature of collaborative learning—functions within these multimodal environments.

Previous studies on peer feedback in EFL classrooms have primarily centered on linguistic aspects of feedback, such as grammatical correction, vocabulary use, and syntactic accuracy (Lee, 2021; Jin & Eifel, 2020). While such studies have made valuable contributions to understanding students' engagement with one another in revision-centered contexts, they often treat feedback as a unidimensional, language-oriented process, thereby disregarding feedback's multimodal and trans modal nature in digital media. Not just are students making written or spoken comments in DST assignments but also they're drawing, underlining, using emojis, sending voice messages, annotating pictures, and adding music or sound prompts to their comments. All these many semiotic resources are not on the periphery; they are at the very center

of the manner in which meaning, critique, and feeling are displayed in a digital peer review environment (Hewitt et al., 2022; Kress, 2020). However, the dynamic mode switching between modes—trans modal navigation as it is called in this study—has not yet been systematically examined in secondary EFL learning.

This inability to center on trans modal peer feedback processes leaves several gaps both in practice and theory. Pedagogically, instructors are often not given frameworks or strategies to scaffold multimodal peer review, and students are often given little guidance about how to interpret or produce feedback in a variety of modes. Therefore, peer interaction during the performance of DST will be shallow—focusing only on surface features—or equivocal, leading to miscommunication or wasted feedback (Wang & Vasquez, 2021). Moreover, current feedback rubrics and peer review processes used in secondary settings of EFL are text-based to a great degree, which makes them ineffective in evaluating or assisting feedback realized through emojis, screen captures, or voice notes.

Until there is more understanding of how students transition between modes in providing, receiving, and making sense of peer comments, the pedagogical potential of digital storytelling remains unrealized. Teachers are missing out on developing students' multimodal literacy, peer collaboration, and communicative competence in digital media—competences increasingly required in globalized, technology-mediated classrooms (Hung, 2020; Spires & Paul, 2021). Therefore, it is necessary to examine how trans modal navigation occurs with peer feedback loops in DST, especially at the secondary level, where fundamental habits of digital and academic literacy are being forged.

This study fills this gap by exploring the trans modal workings of peer feedback during secondary EFL collaborative DST tasks. This study tries to shed light on how students switch between written, oral, visual, and symbolic feedback strategies and how the processes affect their participation, interpretation, and revision activities. By revealing the affordances and drawbacks of this relatively untrodden territory, the research delivers actionable knowledge for educators wishing to capitalize on the collaborative and multimodal nature of digital storytelling in their own classrooms.

1.2 Research Objectives

- 1 .To analyze the multimodal peer feedback offered in secondary EFL digital storytelling activities.
- 2 .To identify the strategies used by the students when changing among the different semiotic modes in reading others' work.
- 3 .To investigate modality of feedback (e.g., written, audio, visual) and perceived usefulness by the student recipients.
- 4 .In order to make pedagogical recommendations for conducting structured multimodal peer review in EFL collaborative DST projects.

1.3 Research Questions

- 1 .What are the types of multimodal peer feedback secondary EFL learners use in collaborative DST projects?
- 2 .In what ways do students use and combine multiple modes (text, image, sound) when giving and receiving feedback?
- 3 .What is students' understanding of the efficacy of various modalities of feedback in the process of revision?
- 4 .What can trans modal peer interactions tell us about best practices for EFL digital storytelling instruction?

2 .Literature Review

2.1 Multimodal Peer Review in EFL Digital Storytelling

Digital storytelling (DST) has become an effective pedagogy in English as a Foreign Language (EFL) instruction, praised for its potential to engage learners' creativity, cultural identity, language learning, and multimodal literacy (Robin, 2016; Liu, 2021). As an instructional tool, DST leads students in crafting their own personal or fictional stories using the integration of written text, images, sound effects, voice recording, and video. This form of writing not only keeps pace with increasingly digital communicative practices of the students but also promotes collaboration, narrative competence, and learner independence.

One of the significant aspects in DST is the process of peer review, and it is at the center of designing reflection, critical thinking, and collaborative learning. Spires and Paul (2021) point out that peer review in DST is not just an error-checking tool; it is reconfigured as a vibrant and interactive zone of meaning negotiation where students try things out and negotiate linguistic choices and digital design possibilities. When properly enforced, peer feedback stimulates the development of audience consideration, structural integrity, and emotional impact in student-created narratives. Above all, the multimodal nature of DST refigures the way feedback is provided and received. Unlike the traditional writing classrooms where much of the feedback is written and grammar- and structure-oriented, peer responses in DST may vary across modes—written comments, emoji responses, voice notes, video reply, visual annotations, and screen captures (Zhang & Dang, 2022). These multimodal acts of feedback, as discovered by Hafner (2020), move beyond the confines of linguistic accuracy and encompass critiques of pace, narrative sense-making, coordination of image and sound, and even affective tone. Doing so, multimodal peer review takes the depth of modern communication into account and places students into authentic roles as meaning makers and critics across modes.

Jin and Eifel (2020) have shown that such multimodal peer discussion supports more active comprehension of the target audience and increases students' awareness of how meaning is construed and interpreted across different sign systems. But most empirical work in this area is on university or adult students in ESL contexts, so little is known about how secondary-level EFL students—frequently less adept in both language and multimodal writing—navigate these rich but intimidating feedback worlds.

In addition, although results like writing enhancement or online proficiency have been extensively documented (Lee, 2021), less work has focused on the interactional processes supporting the peer review process. In particular, trans modal navigation—the actual shifting between modes in real time—is yet to be explored in detail.

2.2 Gaps in Research on Multimodal Feedback in Secondary EFL Contexts

Despite increasing scholarly interest in DST and multimodality in language education, some research gaps exist in the context of secondary EFL classes. Firstly, most of the previous research is dealing with adult or tertiary-level learners who typically possess higher levels of digital literacy, metacognitive awareness, and linguistic ability. These students can become more skilled at using advanced digital tools, and they can also give feedback to their classmates in new ways, such as through screencasts or audio recordings (Hung, 2020). However, younger high school students may need clearer guidance to understand and manage peer feedback that uses different modes.

Second, although many studies have examined what students say in peer feedback—especially its accuracy, clarity, and how much students use it—the form of the

feedback and how students use different signs and resources to make meaning across different platforms has been studied less (Lim & Tan, 2018). As Kress (2020) notes, different modes are not simply interchangeable; each one has its own limits and possibilities for expressing ideas, attitudes, and identity. Because researchers have not focused enough on how students choose and combine modes, many studies miss the subtle ways students work through feedback that shifts between different modes. Third, the affective and social dimensions of multimodal peer interaction remain underrepresented in the literature. Wang and Vasquez (2021) signal how students are prone to employ emojis, tone of voice, and image choice to mitigate criticism, to show empathy, or to manage disagreement during peer feedback sessions. The emotional labor and interpersonal styles that students employ to maintain peer rapport when giving critical feedback—particularly in the educational context of adolescence—are not yet fully researched, however.

Finally, while teacher feedback in DST projects has been the subject of intense research, peer feedback loops, especially those which are natural to students when teachers stay away, are never the subject. This is crucial as peer review in DST not only facilitates revision but also acts as formative space for social and semiotic learning.

2.3 Theoretical and Methodological Innovations

To fill these gaps, this study brings together social semiotic theory and multimodal interaction analysis in one framework that highlights how different signs and modes work together in peer feedback. Following Norris (2019), multimodal interaction analysis looks at how physical actions, speech, and digital tools come together during real-time interactions, making it a strong approach for studying feedback in digital storytelling (DST) settings. In this view, feedback is not just written comments—it is a social action carried out through switching between different modes, shaped by cultural expectations, digital tools, and relationships between peers.

This framework is supported by Vygotsky's sociocultural theory of learning, which sees peer feedback as a socially guided activity (Wretch, 2020). From this angle, making meaning is not only something that happens in the mind; it is a shared process influenced by cultural tools, peer conversations, and structured support.

Methodologically, the study adopts a multimodal transcription methodology that captures not only what students say, but also how they say it—visually, vocally, and spatially. It borrows from the toolkit of digital ethnography and conversation analysis (Hewitt et al., 2022), coding for semiotic patterns such as emoji use, voice inflection, gesture in video responses, and the structure of text-image-audio interaction. This allows for close insight into the ways meaning is constructed over time and across modes.

2.4 Bridging the Gap

With the convergence of these theoretical and methodological strands, this study aims to yield a thick, empirically informed account of how secondary EFL students navigate trans modal feedback loops in peer-reviewing DST projects. It aims to expand our understanding of peer review as a linear process to a socially embedded, multimodal practice that entails real-time decision-making, affective management, and semiotic orchestration.

The research focuses on the ways in which students transition across modes—i.e., from a text remark to a voice note, or from an emoji reply to a written response—and how these transitions affect clarity, acceptability, and revision behavior in feedback.

By doing so, it illuminates the affordances (e.g., enhanced expressive range, peer connection) and challenges (e.g., uncertainty, misinterpretation, differential digital literacy) of multimodal peer review.

Also, by putting the secondary EFL learner first, the study considers an underexplored stage of development that is usually overlooked in multimodal literacy research. It provides pragmatic insight into how teachers can facilitate these processes by using mode-switching questions, reflective feedback diaries, and multimodal modeling lessons in order to ensure that students are not only producing digital texts but also critically and reflectively engaging with others' productions.

Ultimately, this study proposes a new pedagogy model of multimodal peer review—one that serves 21st-century literacy goals and prepares students for a world in which meaning is increasingly made through complex, multimodal communication.

3.Methodology

3.1 Research Design

The study uses a qualitative case study approach to explore the character of trans modal navigation in peer review interactions among secondary EFL learners learning collaboratively through digital storytelling (DST). A case study approach is well adapted for answering "how" and "why" questions within a bounded system, facilitating rich analysis of contextual, social, and semiotic processes (Yin, 2018). Specifically, the research focuses on one secondary-level EFL class over a 6-week DST unit, during which students co-created digital stories and exchanged multimodal peer feedback.

The study emphasizes naturalistic observation, taking spontaneous classroom interaction as the learners used written comments, voice notes, emojis, and screen annotations to provide peer feedback. It also incorporates stimulated recall interviews for gaining learners' reflective opinions regarding their use of feedback mode and comprehension of modes. This kind of design permits observational richness and participant voice, facilitating data triangulation and theory-construction based on learners' experience (Duff, 2020)

3.2Data Collection

The data were collected in two principal stages from 16 EFL students (age range 15–17) of a government secondary school in an urban location. The participants worked in collaborative groups of four, making a 3–5-minute digital story through multimodal tools such as Adobe Spark, Canvas, and Power Director. Peer review was conducted at two pivotal points: post-draft 1 and post-draft 2.

Phase 1: Collection of Peer Feedback Exchanges

32 multimodal peer review sessions were recorded and stored.

Data collection aids comprised screen-recorded feedback sessions, screenshots of written feedback, voice notes, emojis, and image-based markup.

The feedback exchanges were exported in both video and image modes and time-stamped.

Phase 2: Stimulated Recall Interviews

8 semi-structured interviews were conducted on a representative student subset (2 from each group)

Each interview lasted approximately 30–40 minutes.

Students browsed clips of their feedback debates and were asked to reflect on:

Why they employed some modes (e.g., voice vs. emojis)

How they understood peers' comments.

Whether and how the comments affected their revisions.

This methodology aligns with best practice in multimodal and discourse-studies and answers the requirement to study both production and perception of multimodal communication (Hewitt et al., 2022)

3.3 Data Analysis

Data analysis took three interrelated steps, grounded in qualitative multimodal discourse analysis:

.1 Transcription of Multimodal Feedback Exchanges

Screen captures and screencasts were transcribed through a multimodal notation system based on Norris (2019)

Every occurrence of feedback was coded into mode sequences (text, image, sound, gesture) and function-coded (e.g., suggestion, praise, criticism, question).

.2 Thematic Coding of Stimulated Recall Interviews

Interview transcripts were thematically coded through Braun and Clarke's (2019) six-stage process.

Key themes emerged around preference for modality, interpretation difficulty, affective engagement, and revision selection.

.3 Cross-Modal Mapping

Feedback segments were mapped across modes to identify shifts and trends in trans modal navigation.

Patterns like "emoji → written comment → voice clarification" were assessed for coherence and uptake of feedback.

NVivo 14 was used to enable the management and visualization of patterns of data. Iterative coding cycles ensured internal validity and triangulation among feedback artifacts and participant accounts (Miles et al., 2020)

3.4 Analytical Framework

The analysis is based on Social Semiotics and Multimodal Interaction Analysis (MIA). Social semiotics offers a framework for studying how learners create meaning using different semiotic resources, shaped by cultural, contextual, and interpersonal influences (Kress, 2020, p. 13). MIA, as developed by Norris (2019), offers micro-level analysis of participants' management of modes in sequences—specifically image, gesture, voice, and text movement.

The framework addresses the following categories of analysis:

Modal Density: Frequency and quality of modes condensed into a single act of feedback.

Trans modal Shift: Shift from one dominant mode to another (e.g., visual to verbal)

Interactional Function: Speaker's communicative function of the feedback (e.g., directive, evaluative, affective)

Semiotic Cohesion: Degree of coherence and cross-modal reinforcement.

This model provides the tool of understanding not just the occurrence of multiple modes together, but how and why students move between them in peer feedback—thus gaining insights into trans modal navigation as social and cognitive practice.

4 Results

32 peer feedback sessions and 8 stimulated recall interviews were examined to unveil patterns of how secondary EFL learners coped with multiple modes in digital storytelling (DST) peer reviews. Results are categorized into three important findings:

4.1 Modal Patterns and Shifts in Peer Feedback

Students exhibited frequent and intentional mode switching in their peer review exchanges. The most common pairs were written text + emojis, voice note +

screenshots, and comment bubble + colored highlights. These trans modal shifts did not appear random but rather attempts at clarifying, softening criticism, or emphasizing points. For instance, emojis were typically used with harsh written criticisms as affective dampeners (Wang & Vasquez, 2021)

78% of interactions initiated by students included them commenting in written form, and then added a second mode—either visual (e.g., emoji, highlight) or auditory (e.g., voice note)—to make their statement clearer or more emphatic. According to one student, "I originally wrote that the ending was unclear, but I added a sad face emoji ☹️ to show that I didn't mean it to be critical" (Student Interview #4). This is a sort of semiotic cushioning that facilitates peer rapport while presenting criticism (Zhang & Dang, 2022)

Surprisingly, trans modal shifts preferred to synchronize with content complexity: when students encountered multimodal constituents (like fast-paced audio or distracting visual appeals in the DST draft), they responded with multimodal feedback, suggesting a correspondence between input and output modes (Lee, 2021)

4.2 Feedback Functionality and Mode Effectiveness

The mode chosen often influenced the functionality and legibility of the feedback. Written feedback tended to be more judgmental or directive, while voice notes were more explanatory and deliberative. For example, students giving audio feedback tended to use more hedging words (e.g., "I think maybe..."), storytelling ("when we did ours, we tried..."), and clarifier markers ("what I mean is...")—techniques less often occurring in written-only feedback (Hafner & Ho, 2020)

Visual annotations (color circles, arrows) showed up in 61% of instances of peer review and overall pointed to spatial design concerns in DST videos. Visual annotations, albeit brief, were translated correctly in nearly all cases within the interviews. This suggests visual modes offer high referential accuracy when used to point out design-based issues, such as transitions or structure (Spires & Paul, 2021) However, issues of interpretation arose with the use of emojis. Even though 90% of students used emojis, 40% of them indicated in interviews that they did not know how to interpret the meaning behind their peers' emojis—particularly where emojis were used without textual elaboration. This corroborates previous concerns that emojis, despite being rich in affect, can induce vagueness when divorced from verbal cues (Wang & Vasquez, 2021)

4.3 Peer Perceptions and Feedback Uptake

Interviews indicated students generally enjoyed multimodal feedback, specifically if it was via voice notes or screenshots with comments, because these rendered the feedback "more personal and clear" (Student Interview #6). Students described voice feedback as more "human" and "helpful" when describing storytelling flow or emotional tone.

Furthermore, 81% of the students indicated that they made targeted alterations following peer feedback, and these alterations were most strongly corresponding to feedback given in dual modes—e.g., written + visual or audio + text. Students reported this making the feedback "easier to understand and more serious" (Student Interview #3), and this suggests that multimodal density contributes to perceived legitimacy of feedback.

Surprisingly, when students were asked which feedback they misunderstood or missed, they mostly pointed to comments that relied on only one mode—such as emoji-only reactions or very short written remarks. This highlights that using multiple modes with intention can make feedback more effective (Hewitt et al., 2022).

These findings demonstrate that multimodal peer review not only encourages engagement but also results in more revision provided the feedback is effectively communicated across modes and complemented by social and emotional sensitivity.

5. Discussion

The section discusses the implications of the study findings in the context of research and theory in multimodal literacy, peer review, and computer-assisted second language learning. The analysis sheds light on the contribution of trans modal navigation in peer review to meaning-making, emotional engagement, and revision efficacy in secondary students of EFLs' DST projects.

5.1 Trans modal Navigation as a Meaning-Making Process

One of the most significant findings of this research is that peer feedback in secondary EFL students does not merely alternate modes for surface variety, but rather switches and blends modes purposefully to convey more than one meaning in peer feedback. This demonstrates Kress's (2020) argument that multimodal communication is most concerned with selecting the most appropriate semiotic resources for a given communicative goal. Participants in this research used emoji to soften criticism, visual marks to clarify spatial issues, and voice notes to extend text-based comments—illustrating a developing meta-awareness of modal affordances. These trans modal strategies mirror that which Norris (2019) refers to as modal complexity—the learners' capacity to strategically coordinate modes both sequentially and simultaneously in order to be communicatively effective. Particularly where feedback also addressed DST aspects such as pacing, emotional tone, or design coherence, students naturally chose multimodal forms in order to provide exact and affectively fit feedback. Trans modal navigation thus emerged not as a distracting element but as a central process of pedagogical meaning-making, particularly in creative, student-driven EFL projects.

5.2 Multimodal Feedback and Affective Engagement

The study also shows the affective component of multimodal feedback, a component generally overlooked in research on feedback. Students reported that voice notes and the inclusion of emojis made peer feedback "more human" and "less harsh"—in supporting Wang and Vasquez's (2021) findings that affective markers in peer feedback are a significant component of the sustainability of social harmony in L2 spaces. In environments where peer relationships matter—such as adolescent classrooms—students will skate a thin line between sensitivity and honesty in responding. Multimodal feedback, in the form of expressive or auditory modes, helped students cross that emotional space.

This affective investment also stimulated feedback receptivity. Students reported greater likelihood of revision when feedback contained voice explanations or personalized annotations, suggesting that multimodality optimizes not only clarity but also interpersonal resonance (Zhang & Dang, 2022). Thus, the inclusion of non-verbal modes (e.g., tone, intonation, emoji) in the feedback loop serves a dual purpose: it enriches the content and supports the relational dynamics of peer exchange.

5.3 Implications for Pedagogy and Feedback Literacy

The implications for EFL pedagogy are extensive, particularly in terms of planning feedback-dense multimodal learning environments. Teachers can no longer assume that peer feedback will be text-based nor that students inherently know how to make good multimodal comments. There is then a pressing need to explicitly teach trans modal strategies for giving feedback—such as balancing criticism with empathy across modes, or choosing the best modality for a given type of remark.

As Hafner and Ho (2020) note, cultivating the feedback literacy of students means not only instructing students to give feedback but to cultivate a sense of the social and semiotic effects of the ways in which they give that feedback. This study confirms that view by showing that feedback quality improves when students are given means for investigating how different modes affect meaning and emotional tone. For example, a visual note might suffice for layout issues, while a voice note might be better suited for narrative comment.

Moreover, as writing in digital contexts is increasingly emphasized in EFL courses, the curriculum transformation must transcend "learning the language" and proceed to "learning to communicate multimodally." Formal multimodal peer review integrated in DST projects is a powerful way to initiate this transformation, offering students real-world experience in audience awareness, collaboration, and expressive nuance.

6.Limitations

Although this research meaningfully contributes to the body of multimodal peer review in secondary-level EFL digital storytelling (DST) contexts, some limitations require attention.

First, the sample was relatively small (16 students in one class), limiting generalizability of results. Despite the fact that case studies produce qualitative, depth-rich data (Duff, 2020), broader sampling from several schools or geographical areas would validate trends observed.

Second, the familiarity of students with technology may have influenced their use and interpretation of multimodal feedback. The participants were familiar to some extent with digital tools, and this may not be typical of all secondary EFL contexts, especially those with less ICT infrastructure access (Hung, 2020)

Third, while stimulated recall interviews helped uncover students' views on feedback, these views are susceptible to memory bias and social desirability (Miles et al., 2020). Some students may have inflated the value of certain forms of feedback or minimized misinterpretation.

Finally, the study was further restricted to peer-to-peer feedback alone, omitting teacher feedback or combined feedback models. Thus, it fails to reflect how different sources of feedback might interact and influence student revision decisions in a DST model.

7.Future Research

Future studies can further expand this research on some productive avenues.

Second, larger-scale, comparative studies involving over one classroom, age group, and national context would provide a stronger platform for the evidence of the contribution of trans modal navigation to peer review. This would tell us if certain trans modal strategies are context- or culture-specific or if they are actually more transferable to other EFL contexts (Hewitt et al., 2022)

Secondly, teachers' responses and computer-generated digital feedback should be included in the analysis for future studies. It would be beneficial to understand how students judge and give importance to these different sources of feedback and their peers' responses (Lee, 2021)

Third, longitudinal research could explore how students' multimodal feedback literacy changes over time and if instructional scaffolding (e.g., mode-specific sentence stems or peer review rubrics) enhances their ability to give productive feedback in all modes (Hafner & Ho, 2020.)

Finally, future research may use experimental designs to experimentally examine the effectiveness of particular trans modal feedback practices (e.g., voice + emoji vs. text

+ visual comments) on measurable outcomes such as revision quality or student motivation.

8. Conclusion

This research examined how secondary learners of EFL navigate trans modal peer review in collaborative digital storytelling tasks. The results indicate that students move deliberately between modes—text, audio, emoji, and visuals—not just to deliver critique but to regulate affect, facilitate clarity, and maintain peer relationships. These trans modal navigation actions are an index of enhanced semiotic awareness in adolescent learners and attest to the pedagogical value of multimodal contexts.

The study highlights that mode does matter: the peer feedback modality can influence how it is received, appreciated, and acted upon. Voice notes prompt reflection; visual annotations guarantee accuracy; emojis serve as affect mediators; and text is the grounding anchor. Yet effective multimodal feedback requires careful design, guided practice, and a feedback-literate classroom culture.

Finally, this study adds to the developing view of digital literacies in EFL learning through the demonstration that multimodal peer review is not an ancillary or superficial process—it's at the heart of how students co-author, edit, and develop as language users in the 21st-century classroom.

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المستخلص

استكشف هذه الدراسة كيفية قيام طلاب اللغة الإنجليزية كلغة أجنبية (EFL) في المرحلة الثانوية بإجراء مراجعة أقران متعددة الوسائط في أنشطة السرد القصصي الرقمي التعاوني (DST)، لا سيما التنقل بين الوسائط - كيفية تنقلهم بين وسائط تواصل متعددة وتنسيقهم لها، مثل النص والصوت والصورة والرموز التعبيرية. يستند البحث إلى تصميم دراسة حالة نوعية، ويحلل 32 جلسة مراجعة أقران مسجلة صوتيًا و8 مقابلات استرجاع محفزة في صف دراسي يضم 16 طالبًا من طلاب اللغة الإنجليزية كلغة أجنبية (تتراوح أعمارهم بين 15 و17 عامًا). تكشف النتائج أن الطلاب يستخدمون استراتيجيات مراجعة عمدًا لإضفاء الوضوح، وإدارة نبرة التواصل، وجعل ملاحظاتهم أكثر فائدة. شكلت الملاحظات النصية الوسيلة الأساسية للتقييم، بينما استخدمت الملاحظات الصوتية للشرح والدعم العاطفي، بينما نقلت القنوات البصرية الدقة المكانية. كما تؤكد الدراسة أن الملاحظات المقدمة بمجموعات ثنائية أو متعددة الوسائط كانت أكثر احتمالية لفهمها وقبولها وتطبيقها في المراجعات. باستخدام منهج تحليلي قائم على السيميائية الاجتماعية والتفاعل متعدد الوسائط، يُظهر البحث أن التغذية الراجعة بين الأقران عبر الوسائط ليست مجرد مسألة ذوق شخصي، بل هي عملية تربوية تُعزز المشاركة والتفكير النقدي والتأليف التعاوني. وتُناقش آثارها على تطوير محو أمية التغذية الراجعة وتصميم بيئات تعلم متعددة الوسائط في تعليم اللغة الإنجليزية كلغة أجنبية.
