

Multimodal Expansions of Dialogue: Gallery Walks in an Intergroup Dialogic Classroom

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Abstract: Gallery walks, a pedagogical tool used in intergroup dialogic classrooms, a) expand dialogue into multimodal expression, b) encourage involvement of students with assigned readings, and c) facilitate connection of course concepts to students' lived experience via inclusive, accessible, and embodied processing of course materials. As co-facilitators of an undergraduate course, "Intergroup Dialogue: Race and Ethnicity at the Intersections," we utilize gallery walks as a dialogic activity during which small groups of students move through stations to find posters presenting excerpts from course texts. Students write annotations about the text on the posters and also write comments about previous groups' responses. Gallery walks produce layered, student-generated commentary on course content by giving students a permissive environment in which to contribute, question, challenge, and explore what they study. Gallery walks contribute significantly to student learning by presenting instructors with ongoing opportunity for reflective practice guided by student thinking.

It's a Wednesday night about halfway through the semester when we (Etije and Amanda) first introduce students to the gallery walk activity. After we provide instructions, the students break into groups of two or three and each group goes to an assigned poster taped to the walls around our classroom. Each poster presents an excerpted quote from the week's readings surrounded by a larger blank piece of paper that leaves ample room for marginalia. Our students begin talking with each other, pointing to lines in the quotes, discussing meanings and takeaways. Voices soon fill the classroom as we, the co-facilitators of the class, rotate among the groups and observe the conversations. Students pull out markers and underline particular words, annotating the blank space around the quote. After five minutes, a timer goes off and students move clockwise to the next of the six posters they will respond to. Some require our urging to move on as they finish writing their thoughts on the poster they must now leave. We notice one student, who is usually reserved in large group discussions, in deep conversation with her group. Another round begins, but this time, students annotate the excerpt as well as the previous group's thoughts. Two students draw a cicada under an excerpt from Audre Lorde's "The Master's Tools" essay, connecting a mindfulness exercise from earlier in the term to Lorde's writing. Another small group responds to an earlier group's comment on Ruha Benjamin's *Radical Imagination*, building on their conceptualization of imagination as a practice for justice. With each round of commentary, as each group rotates through each excerpt, an entanglement of engagement becomes more and more visible on each poster. At the end of the exercise, we all revisit the posters placed around the room, seeing how the formerly blank space around the text has become filled with takeaways, questions, pushbacks, examples, and even drawings.

We utilize gallery walks in our undergraduate class "Intergroup Dialogue: Race and Ethnicity at the Intersections." As the title of the course suggests, ours is an Intergroup Dialogue (IGD) course, a course committed to facilitate dialogue using multimodal means. As a social justice model of education, IGD invites students to engage deeply with course content on challenging and difficult issues and to dialogue with one another about their own perspectives (Zuñiga, et al, 2007). Gallery walks, then, are not just a curricular tool for students to learn about course content. Gallery walks engage students in *doing* dialogic work. Gallery walks expand

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dialogue into multimodal expression, encourage and enrich dialogue between students and texts, and open multiple inclusive, accessible, and embodied entries to processing assigned readings by connecting course concepts together and to the world. IGD and its expression in gallery walk activities provide a conceptual framework and model of practice for educators interested in intensifying dialogic instruction in their classes.

IGD: Raising Consciousness, Bridging Differences, Strengthening Capacity

Rooted in the work of Zúñiga and colleagues, the Intergroup Dialogue (IGD) framework is a dialogic practice that promotes continuous engagement across cultural and social divides, fosters learning about social diversity and inequalities, and cultivates a sense of social responsibility. In IGD environments, students who come from diverse backgrounds come together to “build mutual respect, address issues of conflict, and generate action plans” (Zúñiga, et al, 2007, p. 2). IGD has three core goals: consciousness raising, building relationships across differences and conflicts, and strengthening individual and collective capacities to promote social justice. Consciousness raising was originally conceived as a process that creates space for individuals of oppressed groups to understand the histories and inequities that contribute to their oppression (Freire, 1970). However, IGD strives for every participant to achieve critical consciousness, inviting members of privileged groups to understand how they and others have been shaped by systems of dominance (Nagda & Zúñiga, 2003). IGD makes room for every student to wrestle with their own social identities and the role history has played for them in producing and sustaining patterns of privilege and oppression. IGD’s second goal, dismantling conflict due to difference, provides participants with opportunity, through dialogic encounters with one another, to build and sustain relationships across differences, whether those differences are race, gender, sexual orientation, socio-economic status, religious affiliation, or other social identities. IGD moves students from acknowledging differences and shifts students toward understanding how privilege and marginalization shape the experience of others, enabling participants to sustain deep and meaningful conversations and commit to continued connection beyond the IGD setting. IGD’s third goal, promotion of social justice, invites participants to cultivate a sense of personal and collective accountability in service of equity and systemic justice. Strengthening individual and group capacities, IGD equips participants with the tools and resources to collaborate across differences, design workable solutions for social inequities, and advocate for systemwide change.

Structured across four developmental stages, IGD moves participants through a progressive arc of dialogue, identity exploration, and collective action (Zúñiga et al., 2007). Stage 1, Group Beginnings, provides opportunity to develop shared meaning of dialogue by creating community guidelines, engaging in ice breakers, and distinguishing between debate and dialogue. Stage 2, Exploring Social Identity, pushes participants to examine individual and group identities by sharing personal experiences, discussing commonalities and differences, and exploring concepts of power and privilege (Adams, Bell, & Griffin, 2007). Stage 3, Exploring Hot Topics, engages participants in meaningful conversations on social conflict and structural inequity through consideration of contentious topics related to systemic oppression, discrimination, and social identities. In Stage 4, Coalition and Alliance Building, participants form alliances and take collaborative action in pursuit of social change (Zúñiga, Lopez, & Ford, 2014).

Since its origins, IGD has evolved considerably as an educational practice, expanding across a range of institutions and taking on varied forms of facilitation and implementation. Initially introduced at the University of Michigan as a peer facilitated model, IGD has expanded to other

educational institutions and professional settings, which has led to diversification of the facilitation model (Zúñiga, Lopez & Ford, 2014; Cann, Brown & Madden, 2022). Some campuses retained the undergraduate peer facilitation; others used graduate students, or student affairs staff as faculty. Wide adoption reflects the range of organizational homes IGD has found across higher education. IGD has also extended into broader institutional and community organizations, including partnerships with K-12 schools, libraries, and community organizations, expanding its reach as a tool for democratic and civic engagement. At Syracuse University, IGD's community connected approach has included partnerships with local high school teachers and students, bringing together urban and suburban school communities for dialogue institutes facilitated by school personnel and university graduate students. The school-community partnership program is administered through the Cultural Foundations of Education Department with support from Academic Affairs. Rather than employing undergraduate peer facilitators, Syracuse's IGD courses are led by a team of two trained facilitators, co-facilitating undergraduate courses as part of their own scholarly and pedagogical development (Lopez & Zúñiga, 2010). Our institutional variation reflects the adaptability of IGD, demonstrating its capacity to evolve across contexts while remaining committed to students and communities it seeks to serve.

Situating Gallery Walks as IGD Practice

In essence, gallery walks entail displaying information visually around a learning space, usually in some sort of poster format, and students physically move around the room to engage material. Material can be questions, student work, or content from the course itself. From the basic poster format educators vary expectations and engagements for students: Movements can be timed, such as 5 minutes at each station; students can move individually or with partners or in groups; students can attach sticky notes or write directly on posters; students can engage silently or with dialogue; or students can write responses in their own notes (Sibbett, 2010). Che-arón and Matcha (2023) describe gallery walks as a practice of active learning in which students physically move around a space and dynamically engage course materials and peers, rather than sit for more traditional stationary group-talk or large group discussion. Wegmann (2020) further describes the use of gallery walks via online platforms in which students move synchronously or asynchronously and “walk” through slide decks or breakout rooms to similarly engage content and discussions as they would in a face-to-face setting. In their work exploring gallery walk use in teacher education, Ramsaroop and Petersen (2020) discuss how gallery walks as a pedagogical activity enrich class conversations, course learning, and student participation as well as foster creativity in more informal learning activities. Further, Ramsaroop and Petersen argue that gallery walks can not only be a way for students to engage learning but also a meta-practice to reflect on how they might also engage others in learning or discussion. IGD scholars and practitioners describe the use of gallery walks in intergroup dialogue space as a practice potent for consciousness-raising as students critically engage course content via self-reflection and dialogue with classmates (Hicks & Kaplowitz, 2024; Zúñiga et al., 2007). In addition, gallery walks in intergroup dialogue classes actively support key concepts and course themes through experiential learning (Maxwell, et al., 2011; Thompson, et al., 2023). Madden (2022, p. 103) describes the usefulness of gallery walks in intergroup dialogue classrooms as offering “a springboard for sustained critical dialogue that can promote perspective-taking.”

In our own classrooms, we recognize the value of gallery walks as a pedagogical tool to foster and sustain dialogue as part of the IGD framework. IGD facilitation explores multimodal engagement practices in which learners and facilitators attend to both verbal and nonverbal

methods of dialogue, including interpretation of and self-reflection on body language during activities and assessment of how set-ups of classroom spaces are experienced (Ford, 2018; Maxwell, et al., 2011). In using gallery walks in our IGD classroom, we look to expand our own multimodal practices. We incorporated gallery walks engaging students with course readings as a deliberate pedagogical response to the limitations of verbal-centered dialogue, inviting participants, prior to whole group discussion, to engage with course readings through written expression, movement, and peer interaction. As facilitators of the class, we selected excerpts from assigned readings for the week and posted them on chart paper around the classroom. We worked to choose excerpts that encapsulated core concepts, that correlated well with other readings for the week, or that provided tensions for students to dialogue through. Students were divided into groups of two to four, depending on the class size and number of poster stations. At each station, students were given three to five minutes to annotate the excerpt, draw connections, and identify and emphasize key themes and important topics. Students were encouraged to make connections to other course readings and life experiences to help them better understand the context and achieve the goals of IGD. Upon returning to their original station, students transitioned to the last segment of the gallery walk: an invitation to return freely and independently, moving beyond their initial groups, to any station they wished to revisit or respond to further. After a few semesters of implementing gallery walks we introduced an extension. Students were asked to submit excerpts they wished to explore and digest further with their classmates through the gallery walk. Student curation of gallery walks transferred autonomy and responsibility from facilitators to students, centering student voice in the selection and direction of the dialogic engagement. Our motivation for centering student voice emerged from patterns of limited engagement with course readings that surfaced during class discussions. As co-facilitators, we observed the conversations did not always reach the depth necessary to work meaningfully towards the second goal of IGD, building relationships across difference and conflict (Zúñiga et al., 2007; Adams, Bell, & Griffin, 2007). Students seemed hesitant to share in large group discussions or unsure about how to vocalize their tensions, questions, and takeaways in response to readings. Figure 1 provides an example of student annotations from the gallery walk activity, illustrating the range of written responses, connections, and themes that emerged across poster stations.

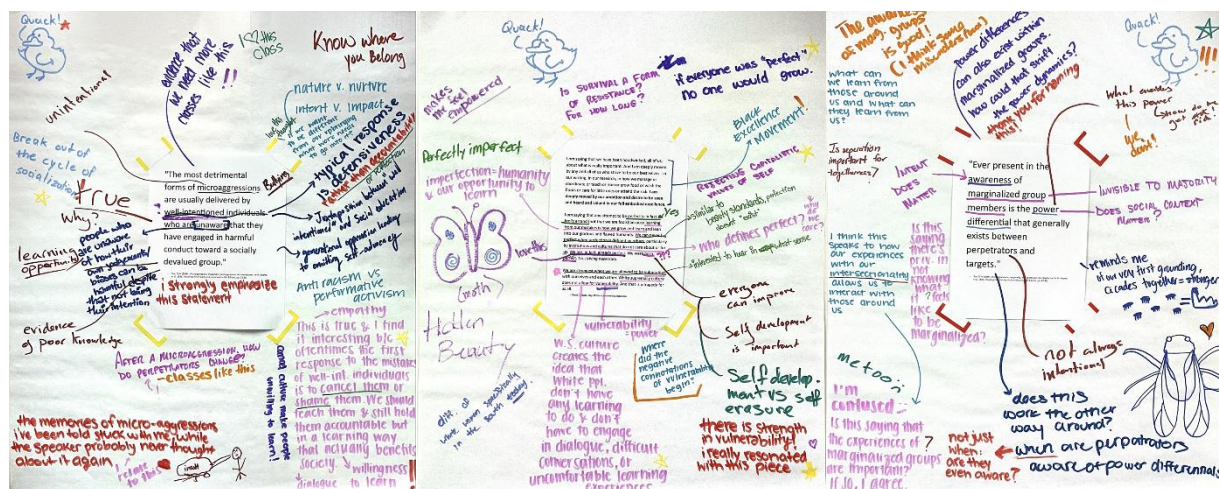


Figure 1: Student Annotations on Excerpted Course Readings across IGD Gallery Walk Poster Stations
(Photographs by Etije Walker and Amanda Kingston. IGD Facilitation, Syracuse University.)

Exercising Opportunity for Facilitator Reflection

The reflections that follow are drawn from our experiences as co-facilitators across multiple semesters of IGD implementation. We enter our reflection as practitioners who were simultaneously architects of and participants in the dialogic space of gallery walks, offering observations that are collaborative and shaped by the distinct social identities and perspectives each of us brought to the work. In Fall 2024, we co-facilitated our first Intergroup Dialogue course together. Prior to the semester in which we first collaborated as co-facilitators, we had taken coursework together as part of our doctoral program and served as teaching assistants for two separate Social Foundations courses. Our facilitation continued to be shaped by our syllabus, agendas that fit the needs and pace of our students, our ongoing planning, and weekly debriefing meetings with the program director. Throughout our first semester co-facilitating IGD, we often focused reading dialogue activities through think-pair-share, small group, or large group discussions with gallery walks utilized every two or three weeks. We initially leaned into gallery walks as we recognized that a few of our students were more reserved (even when engaged) and we wanted to create space for both an on-ramp for their contributions as well as self-reflective practices for the entire class. In our initial phase of gallery walks, we used them with post-it notes to varying degrees of success. In the Spring 2025 semester, we began utilizing gallery walks with groups collectively annotating excerpts from assigned texts with some excerpts chosen by students.

Our engagement with IGD facilitation was also shaped by our previous/current roles as K-12 educators in which we were able to engage dynamic and embodied ways of doing education (hooks, 1994) — though this is not true for all K-12 educators. Prior to my (Etije's) graduate career, I worked for three years as a K-12 educator, teaching primarily mathematics. Since 2024, I have taught undergraduate and graduate level courses in IGD and teacher education programs. My work as an educator and IGD facilitator is deeply influenced by my identity as a Black, able-bodied, middle-class woman. I entered IGD with a Master's degree in Teaching, bringing practical experience in developing and utilizing tools to enhance classroom engagement with course materials. In prior classroom experiences, gallery walks served as a vehicle to solving math problems and supporting students in error analysis. Prior to my (Amanda's) graduate career, I worked for eight years as a K-12 educator and administrator, teaching primarily humanities courses, and since 2020 have taught undergraduate students in teacher education and women and gender studies courses. My engagement as an educator and an IGD facilitator is shaped by my social positionality as a White, able-bodied, middle-class woman and first-generation college student. In addition, I arrived at IGD with a Master's degree where my research focused primarily on peace pedagogies and education, with interest in ecological and ecofeminist peace practices such as eco-mindfulness. Throughout my career, and particularly as a K-12 educator, I have utilized gallery walks as a way to get students moving, learning in more embodied ways as a pathway for building larger classroom conversations and synthesizing curriculum. Together, we brought our distinct yet complementary experiences into a shared dialogic facilitation practice that consistently prioritized embodied, multimodal engagement (hooks, 1994). As co-facilitators, the challenging part of this exercise at times could be to ensure large group discussion went beyond the excerpts we focused on so that students were engaging the full text (Zúñiga, Lopez, & Ford, 2014). At times some student groups could be less engaged than others, rushing to respond to their takeaways on the paper and then standing in silence. In those moments, we had to step in as facilitators to ask them about their annotations, their thought-process, and what more they might add to or engage with in the activity. We also found

student annotations useful impressions to reflect on in our weekly debrief meetings with the Intergroup Dialogue Program director. By having tangible materials that demonstrated student thinking — and entangled thinking, at that — we were able to dig into nuances of student takeaways on course content so as in future weeks to address misconceptions or build on connections.

Etije's Reflections: As I return to the use of gallery walks in our IGD course, I realize I always valued the days when we deviated from the standard mode of dialogic engagement that generally kept students seated, exchanging thoughts across the table. Gallery walks were always a way for us to engage all students, including those who were less vocal, and often rendered invisible by the students who at times dominated traditional dialogic spaces. Through their written words, quieter students were able to engage not only with the course readings, but with the thinking of their peers, leaving traces of their perspective across poster stations that others could respond to, build upon, and affirm or deny. In this way, written annotation functioned as a form of dialogue in its own right, one that did not require students to compete for airtime or perform confidently in the moment — typical of more traditional higher education classroom spaces — and instead invited them to contribute on their own terms and at their own pace. What brought me the most joy as a facilitator was witnessing students engage with one another in ways that were simultaneously academic and social, moving through the space with curiosity, stopping to laugh together over a shared reaction to a reading, or pausing to point something out to a peer whom they may have not spoken to otherwise. In those moments, the gallery walk was not simply a reading activity — it was a site of relationship building that honored the full humanity of every student.

Amanda's Reflections: As I reflect back on our use of gallery walks in IGD, I always looked forward to those days I felt most like a facilitator: We brought materials, provided guidelines, but the students made the classroom come alive with their learning. We often observed that students wanted to keep dialogues happening at stations before moving on to the next, that they were excited to revisit what others had written after them, and that they made clear connections between the separate readings each week both in their verbal conversations and in their written annotations. Further, the use of gallery walks helped catapult us back to a large group discussion that was often highly engaged as students had fresh in mind not only course material but their own and others' thinking about course material. For example, one semester during a gallery walk, students engaged excerpts from Lorde's (1984) "The Master's Tools" essay along with excerpts from Harro's (2018) *Cycle of Liberation*. Use of Lorde and Harro allowed for a robust engagement on the overlaps, tensions, and questions students found after engaging the texts alongside each other. Oftentimes in undergraduate courses, students do not have the opportunity to engage their peers on class readings prior to discussion time. By providing materials for consideration we reflected that students seemed to hold gallery walks as a safe place to share initial thoughts, reactions, and takeaways. We often reflected how much a gallery walk offered to our quieter class community members who did not feel as comfortable speaking in a large group — not only did this give them an entry into sharing their thoughts and ideas, but it also created space for those thoughts and ideas to be assessed by their classmates (Zúñiga et al., 2007). Further, gallery walks allowed groups to make meaning *together* as a dialogic practice. Mutual meaning making took on the form of students asking one another why a particular line felt powerful, what questions they were left with, and how each person found meaning within particular texts. In our reflections, we see gallery walks not only as pedagogical practice

supporting dialogue on course content but also as dialogue that fosters ongoing relationship-building within the classroom space.

IGD's Upward Spiral of Student Learning, Dialogic Practice, and Teacher Reflection

Looking at our reflections on our use of gallery walks in an IGD classroom, we argue that gallery walks as a multimodal engagement greatly enrich teaching and learning opportunities. To make our case, we focus on three aspects of significance of IGD for the field of social justice education. First, IGD is significant for student learning. Often in social justice educational models — such as intergroup dialogue — students receive thick or “chewy” course texts that can be dense with interconnected concepts. Students may have a difficult time understanding and engaging. As a result, class discussions can suffer as students do not feel confident, comfortable, or knowledgeable in sharing right away. The use of gallery walks allows students to engage with one another in partners or small groups to share their ideas as well as to record their thoughts on the gallery walk posters. Further, by utilizing an annotation-style gallery walk, students have space to engage with other students’ thoughts and respond in affirmations, questions, or extensions. Thus, students can experience multiple entry ways to class texts allowing them to be curious and engaged with peers about course content. Second, IGD is significant for dialogic practice. As we have emphasized, gallery walks are not just for students to learn and engage course content but serve as a multimodal approach to *doing* dialogue. Students experience multi-dimensional dialogue learning many ways to listen and to be heard: 1) self-reflecting on their own takeaways from excerpts, 2) conversing with partners or groups, 3) reading peer annotations and adding their own, 4) sharing scaffolded contributions to a large group synthesis of the gallery walk. As one student shared, “I feel like I am inside other people’s brains,” a key element of dialogic practice. Lastly, we find as co-facilitators and educators that gallery walks contribute significantly to best teaching-reflective practices. Gallery walks position us to hear and converse with students in real-time about their engagement with course texts and peer dialogue. With study of written annotations after class meetings end, we can continue to reflect as individuals and as a teaching team on student thought and engagement with texts and with one another. We see gallery walks, as we have conceived of and practiced them, as optimally designed to provide an embodied and entangled view of student thinking which reveals how students, working together, interpret and reinterpret texts in real time.

Incorporation of gallery walks into our IGD course has prompted us to consider how multimodal practices might be expanded beyond a single course or class context. Looking forward, we are committed to continuing use of gallery walks in IGD facilitation while also exploring how IGD practice might be adapted for other courses and education settings, especially those where non-verbal communication is not yet centered as legitimate dialogic engagement. Etije intends bringing gallery walks into teacher education courses and K-12 mathematics courses, spaces that do not traditionally invite students to engage with content and peers through written, embodied, or visual modes of expression. Amanda imagines a continued commitment to embodied and multimodal forms of dialogue in higher education classrooms in teacher education and women and gender studies courses. For dialogue facilitators broadly, experiences documented here serve as a call to action. We invite facilitators to examine their own dialogic spaces and ask how they might continue expanding multimodal engagements in classrooms. Multimodal practices such as gallery walks continue expansions of dialogue by creating entry points for students who process materials differently, communicate differently, and participate differently than traditional modes of instruction presume. However, when facilitators create

room for non-verbal dialogue, they are not accommodating the margins: They are fundamentally reimagining what dialogue can look like and who it can include (Cann, Brown & Madden, 2022; Zúñiga et al., 2007).

For higher education specifically, we argue there is much to be learned from K-12 pedagogical practices. Gallery walks, thinking routines, embodied learning strategies, and other tools that are commonplace in K-12 classrooms — though not always effectively employed — are often absent from undergraduate and graduate spaces, where lecture-based instruction and verbal discussion remain the dominant modes of learning (Borrero & Sanchez, 2017; hooks, 1994). IGD's absence from college classes is not incidental, it reflects broader assumptions in higher education about what rigorous academic engagement looks like and who is expected to perform it (Culver, et al.; 2021; Yosso, 2005). We call on higher education faculty and dialogue facilitators to borrow intentionally from K-12 pedagogy, adapting and expanding IGD practices in ways that honor the intellectual and communicative diversity of their students. The gallery walk, in its fundamental form, is an invitation to move, to write, to think alongside others without the pressure of immediate verbal performance. What we have documented here is how we have chosen to expand on intergroup dialogue pedagogy and how we might think through different activities as providing pathways for engaging multimodal practices. The work of expanding dialogue must include expanding the models through which dialogue happens. Students who filled those poster stations with questions, reactions, and connections were not stepping outside of dialogue: They were deepening it, on their own terms, in their own voice, and in ways that honored both the content they were studying and the community they were building together. From the joy of witnessing what gallery walks can accomplish, we depart to continue to imagine and work to instantiate what intergroup dialogue can become. Join us!

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