Creating Video- Screencast Transcription

This particular piece of video construction and editing is an exemplar for students using video as a way to display their learning. Obviously, the beer content would be replaced with something more suitable for the grade level. The technical process was pretty straight-forward, but incorporated many elements; in the second part of the video, which I shot first, I used a make-shift lavaliere, and shot video simultaneously to get better audio. It almost worked, but was so sensitive that it picked up the rustle of my clothing, and so I needed to run it through various noise reduction filters and EQ adjustments through Audacity. I had to balance the different colours of light by turning off all lights and using shades to bounce light into the frame so both sides of my face were illuminated, and cover the varnished table-top so it did not reflect a sheen. I elected a static shot, and used the ambient microphone to pick up the sound-effects naturally, such as the bottles opening.

In the forced carbonation section, I took a still from the initial video, and moved that into an upwards pan (moving shot) that apparently pushed through the draft taps into the fridge. I shot the two pushes independently, and then used the cross-dissolve transition to make it look seamless.

For editing, I used iMovie, and ran the audio separately while adding a Creative Commons (CC) sourced backing track that I swelled up and down to match with the storyline progression. I also included a CC sound effect of beer pouring in there to replace the sound that was split from the video, and a couple of stills to keep the video dynamic.

I tried to create naturally sections in the storyline, with an eye to chunking, which "can lead to better understanding and retention" (Guo et al., 2014, as cited in Woolfit, 2015, p. 24). Process-wise, this reflects a number of video design principles, such as using the *perspective principle*, a combination of perspective camera shots, starting with first-person, and finishing with third-person. The bulk of the 'learning' here happened in the first-person perspective. I used the third person perspective in conjunction with *gaze guidance*, where I used props to help relate to real-world examples. By performing part of the video, I hoped to engage the viewer in a facet of *social agency theory*, which can "foster a sense of social partnership" (Mayer et al., 2020, p. 842), like a conversation between two people. Finally, the inclusion of optional captioning that is turned off leaves space for the invocation of the *subtitle principle*, where "People learn better

from a video documentary in their second language when the words are printed (or printed and spoken) rather than spoken" (p. 847).

Mayer, R. E., Fiorella, L., & Stull, A. (2020). Five Ways to Increase the Effectiveness of Instructional Video. Educational Technology Research and Development, 68(3), 837–852. https://link.springer.com/article/10.1007/s11423-020-09749-6

Woolfit, Z. (2015). The effective use of video in higher education (Rep.), 10-38. Retrieved October 2, 2018, from https://www.inholland.nl/media/10230/the-effective-use-of-video-in-higher-education-woolfitt-october-2015.pdf

Creating an Educational Inforgraphic- Screencast Transcription

This infographic was created in easel.ly, and used a template that was…inflexible to work with. I used much of the feedback from my peers to re-evaluate the graphic, moving some pieces that interfered with the reading, re-phrasing certain text to make more sense, and positioning and enlarging font size for readability. I upgraded my graphic by making my own silhouette, which adds to the interest factor of the overall poster by fully embracing the basketball theme. When initially generating my first infographic, I used the Dunlap and Lowenthal (2016) schema that I applied to create user engagement, consisting of the situational qualities of **immediacy**, **malleability**, **compellingness**, **resonance**, and **coherence**. In tailoring the hook to the target audience, a sense of immediacy is created as most of the learners receiving this are in that 9 to 12-year age range. By "asking learners questions that encourage reflection" (Dunlap & Lowenthal, p. 47) or by giving statements that are immediately relatable, the viewers start interacting on first glance. This *malleability* relates viewers to the information, as in "I have that", "I had that", or "I will have that".

Compellingness is a thread that runs throughout the generated infographic, as the basketball graphic "evokes learners' interest, attention….and sharing… the unexpected… to make a message memorable and sticky" (Dunlap & Lowenthal, p. 48), as was referencing waterslides, snot, and poop. This dovetails with *resonance*, which is in essence the connection made between viewer and product (Dunlap & Lowenthal), which were determining factors in the information points selected for the poster.

Structurally, the principles imparted by Balliett (2011) were employed systematically. The initial colour palette was adjusted as the effort was made to "avoid white as a background" (Balliett, n.p). An effort was made to generate a 'hook' that was both centred, and dominated the reading path; trying to balance the dark and light on either half of the page. The lighter colours were selected, as recommended, as the background (this was by default, but nonetheless the template was employed because of their default position). Finally, the story process of 'idea to data to conclusion' (Balliett) was considered, as the information contained on the infographic deliberately mimics the passage of food through the digestive system, from mouth, to stomach,

to colon and waste products. The last fact was hidden at the bottom to both tickle the learner's sense of humour, and so as not to detract from the overall content because of the nature of the information.

https://www.easel.ly/browserEasel/12877931