

This is a transcript of a video from Ann N. Amicucci's webtext, "Effective Video Instruction in Online Courses: Suggestions Grounded in Universal Design for Learning," published in the PraxisWiki section of *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*, 28.2, available at [https://praxis.technorhetoric.net/tiki-index.php?page=PraxisWiki%3A\\_%3Avideo-instruction](https://praxis.technorhetoric.net/tiki-index.php?page=PraxisWiki%3A_%3Avideo-instruction)

## **Ensuring Clarity in Visual Content in Instructional Videos: Transcript**

Ann N. Amicucci

[*Text on screen: Ensuring Clarity in Visual Content in Instructional Videos*]

[*Text on screen: What not to do*]

[*The screen shows a middle-aged white woman with brown hair and glasses wearing a silver necklace and a black and white shirt with a busy pattern of circles on it. She is facing the camera but not looking at the camera. Behind her is a desk with several items on it: two piles of books, two lamps, and a woven ornament hanging from one of the lamps. A magazine article folded in thirds is taped to the wall behind the desk.*]

Okay, so let's get started.

[*speaker is looking around the room and making frequent hand gestures*]

Today I want to teach you how ethos works in dialogue in nonfiction essays.

[*speaker is playing with her necklace*]

And so, to start with, I'm going to do a review of ethos and then we'll look at some examples of dialogue in the nonfiction essays we've been reading, and then we'll analyze how they work. So let me pull up our first example.

[*speaker look down and her arms moves around as if she is looking for something on a computer*]

[*The screen shows the same woman, now sitting facing the camera with an empty desk behind her. She wears a purple sweatshirt.*]

That video was missing visual or audio punctuation at its beginning to let audience members know "this is the start of a video." Instead, there were a few extra seconds of content left on, of me settling in and getting ready to record.

Plus, there was way too much visually going on in the video. There was clutter behind me, you might have been trying to figure out what the paper on the wall said instead of paying attention to the content of what I was talking about. You probably noticed me playing with my jewelry, and even the pattern on my shirt was distracting.

Plus, I was looking all around the room, and I was making a lot of hand gestures that didn't contribute to what I was talking about. Now keep in mind that different instructors will present

different visually on screen. If your typical method of communication doesn't involve eye contact or involves a lot of hand movement, that's completely fine. By presenting your everyday self on camera, your audience members will get a sense of who you are as a person.

[*Text on screen:* What to do for visual clarity]

[*The screen shows the woman facing the camera, wearing the silver necklace and a yellow sweater. A lamp and a small, framed photo of a man sit on the desk behind her.*]

Let's analyze how ethos works in dialogue in nonfiction essays. So the one thing I want you to remember about ethos is that crafting a sense of character is about habits. How does the writer show us who they are through the habits they enact? We'll look first at Cathy Park Hong's essay, where she uses dialogue to show us how she's wrestling with whether to include her friend's story in her memoir.

[*The screen shows the woman again sitting facing the camera with the empty desk behind her and wearing the purple sweatshirt.*]

In the revised video, I significantly reduced the visual content on screen. I wore simpler clothes, I removed the clutter behind me, and I demonstrated through my facial and hand gestures that I wanted to make a connection with my audience.

You might have also noticed that I simplified my verbal explanation. For example, instead of starting the video by saying what it would cover, I just dove right in.