Visual Hierarchy Employed in Learning Videos:
Gender Preferences

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Abstract
This research aimed to discover how male and female students used visual hierarchy in their learning videos. There were 7 female students and 6 male students from the English Department, Education, and Teacher Training Faculty engaged in this study. This study used a visual content analysis design and is qualitative in nature. The instruments used were 13 videos produced by the respondents containing teaching material for speaking class. The data collection was carried out through identifying, classifying, verifying, and generating meanings of the visual elements by peering into the visual elements embedded into the video such as style or shape, color, line, space, and scale to create and convey meaning intended. The data were later analyzed using interactive analysis by classifying out the irrelevant data, then displaying the data, to be later verifying them theoretically. The results reveal that, for female students, the style used was generally bright-colored animated visuals with varied textures such as furry animals or glossy cute ladies. The space is rather crowded and the object composition is mostly occupied on the right or left with standard scaling. Lines were used with varied width and weights. For male students, more natural style was engaged, muted colors without the implementation of lines and textures. The spacing is also plain, the object composition is centered, and the scaling is small, no lines were employed. It implies that female students engaged various visual elements in video editing compared to male students.

Keywords: Visual, Hierarchy Analysis, Learning Video, Gender Preferences, Design in ELT

1. Introduction

At this point of time, the teaching and learning process ought to incorporate some fascinating new ideas. The teaching and learning process is no longer centered on a single instructor who exclusively employs the lecturing approach, which led to the students becoming disinterested while they were in class. If there is ready-to-access media like teaching aids, learning media, and other resources, the teaching and learning process will function in a way that is both effective and efficient. In order for students to develop their potential to its fullest, there is a requirement for the provision of educational approaches and media that are dynamic, accommodating, and dialogic. This is due to the fact that there is a possibility for students to have a higher level of interest if they are helped by a variety of media as well as facilities and infrastructure that are designed to support the engagement of learning process that is currently being carried out (Rosali, 2020). Because of their inherent limits, students are frequently less capable of capturing and responding to things that are either abstract or that have never been stored in their memories.

To bridge the gap between the act of externalizing such teaching and learning and the process of internalizing it, there is a need for educational media that clarifies and makes it simpler for students to catch the educational messages that are given. Therefore, the more the number of different supporting media and infrastructure the students are exposed to, the greater the likelihood that educational ideals will be acquired and processed by those pupils (Rosali, 2020).
Result obtained from Hadi (2017) studying about learning through video—a form of learning media that combines both auditory and visual sources. The video's primary purpose as a teaching tool is to provide as an introduction to the material being covered by the instructor for the class. Videos are one of the types of media that may help students enhance their understanding of a subject because of the ease with which they can be repeated or replayed and the method in which information can be presented in a neatly organized manner. For most students, it is clear that after hearing the explanation through the depiction of both auditory and visual components, the comprehension is achieved. In order for students to fully grasp the meaning of anything they are learning, the instructor or teacher must not only be able to draw pictures or show moving visuals, but also provide sounds or musics that are engaging and help students feel welcome.

The findings of a study that Batubara and Ariani (2016) conducted indicated a number of benefits associated to the utilization of video media. Users are able to repeat certain parts to see a more focused picture; it is very helpful in teaching material in the realm of behavior or psychomotor; it is faster and more effective in conveying messages than text media; and it is able to show clearly the simulation or procedure of a step. The advantages of using it in learning media include being able to explain the real state of a process, phenomenon, or event; and being able to enrich explanations when integrated with other media such as text or images.

A factual proposition is later offered. The most appropriate and accurate medium for educational purposes is video media. Sound, text, moving images, and graphics are all examples of aspects that may be found within video media. Participants were able to increase their abilities in the cognitive domain of students’ brain activity, affective or attitude, psychomotor or skills, and interpersonal skills when they used video media. Interpersonal skills may also be improved by using video media. From the findings of the research, it is possible to draw the conclusion that students were able to meet the standards set by the instructor while they were in class. Learning videos, on the other hand, which are supposed to make it simpler for students to comprehend the material being taught are not always in agreement with the requirements and preferences of the students. In some systems, instructional films are solely utilized as additional material for the content that is handed out, and they are not created properly to deliver the material in a manner that is comprehensive (Yudianto, 2017).

It is worth knowing that video is a form of electronic media that is capable of combining audio and visual technologies to provide a presentation that is both dynamic and appealing (Sadikin & Afreni, 2020). The attention function, the emotive function, the cognitive function, and the compensating function are the four functions that may be served by video as an educational medium. The attention function refers to the capability of video media to draw audience attention and guide audience concentration on video content. The affective function, also known as the capacity of visual media to influence the feelings and perspectives of its audience, is referred to as the affective function. The development of cognitive function can speed up the accomplishment of learning goals, such as the ability to comprehend and recall information or messages hidden in images or symbols.

In the meanwhile, the compensating role consists of providing context to an audience that has limited abilities in organizing and retaining the information that has been gained. These abilities have been identified as being deficient. Because video is able to mix pictures with audio, it may thus assist audiences, particularly students who are weak and sluggish to catch a message, become easier to accept and understand the innovations that are offered. This is because video is able to integrate visuals with audio (Hasanah & Surya, 2017; Yudianto, 2017). Thence, the selection of video as a medium for the dissemination of innovation, in addition to being able to combine visuals with audio,
can also be packaged in various forms. For instance, face-to-face communication can be combined with group communication using text, audio, and music. This is just one example of how this can be done. According to Sudjana and Rivai (1992), the benefits of using video media are as follows: first, it can help to foster motivation; second, the meaning of the message will become clearer, making it possible for students to understand it and allowing for greater opportunities for mastery and achievement of delivery goals; and third, the use of video media can help to reduce costs necessary to duplicate learning hand-outs.

To be more in-depth within video and visual design, according to Landa (2014), visual design principles are interrelated to one another. Knowledge of ideas, typography, pictures, and design elements are all required components of this combo skill set. The purpose of the design concept is to bring together all of the information and messages that are going to be communicated in a work. The principles of visual hierarchy are employed to catch and direct the reader's attention to certain locations within a design. The application of the hierarchy has to be supported by information that may serve as a guide for its application and target focus. The visual designer is responsible for deciding where various visual components should be placed according to the visual hierarchy so that they may be effectively comprehended. The design must make use of a variety of different components, which are referred to as design elements (Landa, 2014). It is hoped that the message included in the design will be able to be delivered accurately. Some design aspects, namely:

**Format**

Format is a region that establishes the parameters that a designer must adhere to when creating a work. The breadth that formats give extends to areas like as paper, billboards, and the displays of mobile phones. Because there is a predetermined size and shape for the format that needs to be adhered to, it is necessary for designers to be able to create work that fits within the constraints that are already in place. Despite the fact that it has numerous restrictions, designers still need to pay attention to layout and composition in order to ensure that information is presented in an effective manner (Landa, 2014). In addition to format, balance is also necessary to exist in a work of art when there is an even distribution of the viewer's attention across the piece. It is impossible for the design to achieve harmony without first achieving balance. There are two different kinds of balance, symmetrical and asymmetrical balance to be specific. If the same weight is distributed throughout an object in such a way that it creates a reflection effect, then we say that the object is symmetrical. When there is an equal distribution of weights with counterweights and no reflection effect, an asymmetrical balance has been achieved. In order for a design composition to be considered balanced, each individual design element must be positioned in just the right way.

**Line**

A point that extends in any direction, whether it is straight, curved, or angular, is what Landa (2014) refers to as line. Lines, which are fundamental to design, play an essential part in the process of putting together particular compositions. Lines, in addition to being a fundamental component for the creation of forms, may also be utilized to establish direction and communicate expression

**Forms**

According to Landa (2014), a form is a set of lines that are two-dimensional, which means that they do not have any depth. Color and texture may also be used to produce different kinds of shapes. Length and breadth are two dimensions that may be used to evaluate shapes. There are three fundamental forms, which are the square, the triangle, and the circle. The evolution of the three fundamental forms that already exist is another form.
**Color**

Landa (2014) further describes that the reflection of light results in the formation of color. The term for the color called *hue*. The brightness or darkness of a color is determined by its value, which is the light level of a particular hue. The degree to which a color is saturated is referred to as its brightness level. Red, yellow, and blue are together referred to as the fundamental colors. Because these three colors cannot be generated by combining them with any other colors, they are later referred to as primary colors. However, by combining them, secondary and tertiary colors may be created.

**Texture**

Texture is a form of surface design that may be experienced through the sense of touch. Printing processes like as embossing, de-bossing, stamping, engraving, and letterpress can be utilized to generate a variety of different textures. Creating visual textures may also be accomplished via the use of a variety of other methods, such as sketching, painting, and photography (Landa, 2014).

**Space/Composition**

In visual hierarchy, composition refers to the way in which items are arranged within a frame, as defined by Ensenberger (2011). When we arrange particular objects in a certain way, we are working toward the goal of creating an image that is both aesthetically beautiful and capable of communicating a message. Nevertheless, this combination does not have any binding properties and cannot be healed. There are many other approaches to composition in visual design; they are, the *Rule of Thirds* is the approach that is utilized the most frequently.

To implement this composition, place items in the top third of the frame, where the intersecting lines will generate shadow dots. This composition stands in stark opposition to the composition that focuses on the item being centered in the frame. According to psychological research, the human eye and brain have a natural inclination to concentrate their attention first on things that are situated at the intersection of two lines. Then there is the *Rule of Space*, which is a composition that is frequently employed on moving things, the goal of which is to give room for the item to move. This composition is referred to as the rule of space, in order to avoid the appearance of being constrained and the production of things with truncated shapes. The last compositional technique is called the *Rule of Odds*, and it is used in visual design to create odd-numbered compositions. In this instance, it was decided to purposefully group the items with an odd number. In the field of psychology, the human brain and eyes will automatically search for an item that is imbalanced. Therefore, unusual things will appear to the human eye to be the most noticeable.

**Scales**

To put it another way, visual artwork with a greater surface area will undoubtedly attract more attention than those with a smaller one. Because of this, the headlines that appear on particular websites or in particular newspapers are typically the most prominent. Large elements should contain the most significant message, not merely so that they may draw attention to themselves. The size of the image is another important detail that needs our attention. In addition to this, this should be considered as necessary if we are going to present several components of the design. The audience can benefit from the determination of the scale as well by learning which of the two is more dominating.

Many studies focus on humans in order to better understand how people behave, think, and so on. Men and women do not appear to behave in the same way regarding the visual understandings and interpretations. This study aims at finding out differences consisting in male and female video learning for speaking class materials. Hence, the research question formulated is “What are differences found in earning videos for speaking class materials designed by male and female students?”. 

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2. Method

This research is characterized as qualitative research since its findings are presented in the form of organized descriptive forms, with no mathematical calculations or statistical analyses. According to Moleong (2013), qualitative research methods are utilized to explain and clarify facts about the individual or activity under consideration. The objective of qualitative research is to gain an in-depth understanding of something or someone, as opposed to focusing on circumstances and logical outcomes and relying on preconceived notions about the object of study (Corbin & Strauss, 2008).

The data source for this study was video instructional materials created by the participants themselves. There are thirteen films with seven male and six female pupils. Following documentation procedures, data gathering strategies are implemented (Bowen, 2009). The steps are listed below. The first step is to select videos, which should then be seen many times. The researcher then picks visual data pertinent to the study's objectives. Then, after selecting the data pertinent to the research objectives, the researcher chose several instances from each category for the data display. The researchers then classified and extracted the data based on the objectives of this research.

As indicated by Miles, Huberman, and Saldana (2014), the data were evaluated using Interactive Analysis. This model contains three stages, which are as follows. First, data condensation is the process of choosing, concentrating, simplifying, abstracting, and changing data from field notes or transcripts. Second, at this stage, the data were shown in a precise and clear tabular format. And finally, data verification entails categorizing all data in accordance to the research topic.

3. Results and Discussion

The results are as shown in table 1 below.

<table>
<thead>
<tr>
<th>Frame</th>
<th>Male-designed</th>
<th>Female-designed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shape</td>
<td>Rectangular shaped in the subtitle part</td>
<td>Squares with distinctive purposes</td>
</tr>
<tr>
<td>Color</td>
<td>Black and white as seen in the subtitle part</td>
<td>Balanced hue gradation between background and text</td>
</tr>
<tr>
<td>Line</td>
<td>Straight</td>
<td>Straight, symmetrical</td>
</tr>
<tr>
<td>Space</td>
<td>Minimized</td>
<td>Dense with added accessory—three paper clips</td>
</tr>
<tr>
<td>Scale</td>
<td>Bottom-scaled as seen in the subtitle part</td>
<td>Gestalt spacing for 'for hair colour', and Bottom-scaled for 'she has brown hair'</td>
</tr>
</tbody>
</table>

Table 1. The comparison between male and female designed video frame

Regarding the form and style, males are more likely to choose an image that depicts the real person who created the video. Clip art depictions of women, such as cherubs and generic silhouettes, are among the woman's favorites (Wagner et al., 2002). In addition to this, it was discovered that a number of male academics incorporate their families in their online representations; nonetheless, men's video, websites, or other digital artwork tend to concentrate more on presenting a self-image to the spectator than women's pages do.
the other hand, women's profiles typically include more photos of their relatives than they do of themselves, and in many instances, they do not even include a single photograph of themselves at all.

When it comes to color perception, many theorists are of the opinion that men and women perceive colors differently. In spite of the fact that the findings are inconclusive, a significant number of studies have demonstrated that men and women have distinct preferences for color combinations. A series of experiments on color in the early 1940s was conducted by Eysenck, and a study of those studies reveals the following findings on the link between gender and color (Wagner et al., 2002)—men see shorter wavelengths. Subsequently, men are far more noticeable than women when it comes to flash, quick movements. In an even older study, it was discovered that males liked the color blue to the color red, while women preferred the color red to the color blue. There was not a substantial difference between men and women when it came to expressing their preferences for light colors as opposed to dark hues. In terms of line, women use more contemporary graphics, trendier graphics, more creative graphics, and more comical in graphics, but in terms of computer-related graphics, women and men do not utilize them differently.

In spite of the fact that there exist disparities, this should not be used as a way to differentiate between male and female students when developing instructional materials. No matter a student's gender, instructors and lecturers have a responsibility to continue providing equal opportunity to gain new skills and improve existing ones. The purpose of this study was to investigate whether or not there was a correlation between a person's gender and their ability. The findings of this study, however, cannot be extrapolated to a larger population because the sample size was so low. It is anticipated that this may further exacerbate gender issues that already exist in the educational system, especially concerning the pertaining to gender in the educational system. Despite the fact that the findings of various studies indicate that gender does not significantly impact academic performance.

4. Conclusion

In conclusion, despite the fact that there is just a marginal gap between the sexes, studies have shown that women are indeed more sensitive than males when it comes to recognizing the majority of visual features. For instance, in order for males to notice color distinctions in the same manner that women do, they require shorter wavelengths of light than women do. Additionally, when there were quickly flashing bars, it was shown that men were better at identifying the movement. This demonstrates beyond a reasonable doubt that males are more attuned to the nuances of quick movements than women are. This study also highlights that in designing learning videos, female students utilized a wider range of visual components compared to male students.

References


