

2215: Theory & Foundations in Aesthetics & Editing

Type: Online Course

Model: Asynchronous *or* very self-paced

Purpose: To use film aesthetics as a foundation for practical skill in non-linear editing. There is a campus desire for skill-based courses, but skills without context are not helpful. Developing an editing course around film aesthetics as a discipline serves our campus mission.

Resources:

- 1) A series of short online videos, predominantly live-action, that provide the principles and foundations for understanding and partaking in editing
- 2) Open-source film appreciation text (potentially an in-house text/workbook)
- 2a) Film clips [loaded to Critical Commons]
- 3) Summative assessments (quizzes/tests embedded in videos, practice editing exercises)
- 4) Project-based assessments
 - a) story mapping via text & image
 - b) editing for quality via audio tools
 - c) developing a sequence to support existing objective
 - d) developing a sequence that has clear objective but not defined MID
 - e) developing a sequence to further a mission and change objectiveFINAL
- 5) Training videos & materials on software (Audacity, Avid, FinalCut, Adobe Premiere)

Videos:

- 1) This course is going to be a meta-analysis of what a good online course can be. The videos will have to be engaging and authentic, adaptable in various contexts and of the highest production quality.
- 2) Concept videos will focus on a topic in the abstract. Relational videos will engage the topic in the concrete. The idea is to incorporate [Engestrom's activity theory](#), where movement from concrete to abstract back to concrete back to abstract is seamless.
- 3) Both concept and relational videos will focus on ways in which the audio text will be visualized to provide greater engagement.
- 4) Separate videos will remain short in length, but will be designed for fluid continuation. Moreover, *ideally* the concept videos will be stackable so they could be rearranged with abstract concepts

Text:

- 1) The text will almost exist as a printed copy of what the videos do...only in rare circumstances will it vary from the specifics of the video. As it is text, however, it will incorporate different features to tell the same story.
- 2) The text *should* be developed so it could be a stand-alone workbook for someone to potentially learn directly from, so it will need to slide from theory into practice.
- 3) Reverse-engineer the text...develop it for the web but encode it so it could easily be printed and bound.

Summative: 1) For concept recall, many of the videos could incorporate quick quizzes to

highlight key terms and concepts before moving on. These videos would be embedded, popping up upon completing a certain part of the video.

2) Other summative assessment would focus on craft and skill, applying knowledge into various problems and scientific capacities.

Projects: 1) If the course is heavily self-paced or fully asynchronous, there is not an opportunity to engage group work. This is a detriment.
2) However, this does not mean learning cannot engage some of the tenets of social theory. This comes to fruition in two ways: if there is an apparatus for students moving through the cohort together to provide feedback on projects, and in the development of editing projects that serve as learning resources.

Training: The working plan is to offer four distinct tracks for training: Audacity, FinalCut Pro, Avid and Adobe Premiere. This would give the learner opportunity to engage the predominant software of our time, as well as open the course up for broader usage (CCCU consortium, etc.). The difficult aspect of this is integrating abstracted training into a video series that is already experimental in considering topics and their relationship to one another. However, having instructional training in software will be integral to the uniqueness of this offering.