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2021

Introduction to Video Technology, ENT 1190, Course Outline

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CUNY New York City College of Technology

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[ENT 1190 Introduction to Video Technology](#)

This course will take a comprehensive look at how to produce a video from start to finish. We'll also explore some key concepts in understanding different styles of filmmaking. We'll meet together online each week for lectures, discussions, and film screenings.

My background includes being an editor of television programs and other digital media for over 30 years. I'm visually oriented and also have a strong sense of narrative, and that has been visible in a lot of my editing work. I'm experienced in teaching both the creative and technical aspects of production, editing, and post-production. Academically, I have an MFA in Filmmaking from the Yale University School of Art and a Bachelor of Science degree in Broadcasting and Film from the Boston University College of Communication.

I've been teaching as an Adjunct in the Entertainment Technology Department at City Tech for the last five years and hope you will enjoy participating in the class as much as I enjoy teaching it.

Contact

Professor Steve Olswang
solswang@citytech.cuny.edu

Office Hours: Online, by Appointment.

During the semester, I will answer your emails ASAP, and try to get back to you no later than a few hours after you email me.

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How to Use This Site

The **syllabus** gives an overview of what you should expect to learn from this course.

The **course readings/screenings** are readings and videos that you need to read or watch to prepare for the class session each week. These should be done before that session meets. Two of the texts we read selections from are available as downloads so you can read them offline. Download from these links the entire text for [Moving Pictures](#) and [Exploring Movie Construction and Production](#). The other texts and videos are available online through the links I've supplied for each week.

The **assignments** are work you do on your own or in a group where you write about and or do video assignments related to what we've gone over in class. If it's a written assignment, you will submit it through Blackboard. If it's a video assignment, you will upload it to a folder on Google Drive that I send out for that particular assignment.

Syllabus

Download [Syllabus](#)

ENT 1190 Introduction to Video Technology, Online / Hybrid

Friday 10:00 AM – 12:30 PM, Fall 2021

Instructor: Steve Olswang

Prerequisites

ENT 1100 and (ENT 1103)

Course Description

An introduction to the basic components and practices of preproduction and production methodologies for content creation in commercial video and film production. Through lectures, reading assignments, screenings and practice, students will learn the basics of all stages of production and working together, creating effective production aesthetics in pre-production, production and post-production, script-writing and story-boarding, cinematography aesthetics (lighting and camera), and design and graphics functions in editing.

Our Class will be conducted online on **_Zoom_** , unless otherwise changed during the semester. (It is possible we might have some small group in person meetings to go over certain aspects of video production, but these will be more like a workshop and not an actual class session.) We will meet once a week together on Friday at 10 AM every week, for what is called a "synchronous" meeting. This is where we all talk together online about some specific aspects of that week's class work.

Course Objectives and Learning Outcomes

Students will complete this course with a set of assignments for their professional portfolio. These assignments will demonstrate proficiency in pre-production, production, and post-production of content for film and video. The assignments include related storyboards and shooting scripts, as well as the actual videos. Specific objectives include:

- Understanding the basic components of the pre-production and production process.
- Understanding how to edit and finish a video project.
- Create and coordinate an effective production team with appropriate responsibilities for each member of the team.
- Use appropriate terminology when discussing visual literacy and the moving image.
- Critically evaluate productions made by others.
- Gain experience by working in the various roles in the production process, including producer, director, cinematographer and editor.
- Understand how to work online successfully

Technical Requirements

All of the course work will be assigned and completed through Blackboard. If you are not familiar with Blackboard, you should sign up for [online instructional sessions](). You can also email them at itec@citytech.cuny.edu

You will need to be able to log on with a functioning computer and internet connection. If you do not have access to either of these, please email the department at EntertainmentTechnology@citytech.cuny.edu., and also let me know, for a possible loaner computer and/or help in providing you with an account for online access. If you need general computer help, you can email StudentHelpDesk@citytech.cuny.edu .

Other apps besides Blackboard that you will need to be familiar with or learn about during the semester to do the course work include Dropbox, Microsoft Word, Google Drive, and Adobe Premiere.

You will need to log on every Friday and join the online session preferably with your camera and microphone turned on. If you do not have a camera and/or mic on your computer, please contact me for instructions on how you can use your phone in conjunction with a computer to connect to a Zoom meeting. Also, the ENT department can loan you a webcam for the semester if necessary.

Academic Requirements

Working in film and video is usually a collaborative effort. While the current pandemic makes it difficult to do that in person, the class is set up so that we will all have the opportunity to productively experience collaborating together online.

To complete the class successfully, you will need to:

- Complete your own video assignments at home and submit them online to a class folder.
- Learn how to plan out a video shoot and be able to communicate to other people what you want to do.
- Work together remotely with selected classmates on producing and finishing various video projects that I assign.
- Learn how to shoot videos with your phone or another of type of camera.
- Learn how to edit videos on your own computer.
- Do weekly readings on your own time from both the text and other sources I will distribute and be prepared to participate in online discussions of them every Friday.
- Watch weekly assigned videos on your own time and also a few videos during our Friday online session. I will provide the links for these videos on Blackboard.
- Participate in weekly discussion boards on Blackboard, which will also include topics from the readings and screenings.
- Hand in through Blackboard written assignments during the semester.
- Take quizzes and exams online through Blackboard during our Friday class session.

Grading/Evaluation

Projects / Assignments 50%

Quizzes 10%

Online Discussion 10%

Midterm Exam 15%

Final Exam 15%

Late Submission Policy

Delays of up to a week will result in 10 point reductions on any assignment. No submissions will be accepted more than a week after the due date.

Lateness/Attendance Policy

- Not participating in the class, both during our online sessions and doing the work offline will impact your grade. As a team-based production course, we are dependent on everyone's presence and full participation.
- Attendance is based upon you logging onto our online sessions and turning on your camera and microphone.
- For any planned absences or late arrivals/early departures from the online session, let me know with advanced notice.
- The classes will be recorded and available for viewing on Blackboard if you cannot attend an online session.
- If you miss a quiz or exam and you do not provide me with a legitimate reason, you will receive zero credit and will not be allowed to do a makeup assignment..

Academic Integrity

The faculty and administration of New York City College of Technology support an environment free from cheating and plagiarism. Each student is responsible for being aware of what constitutes cheating and plagiarism and for avoiding both. The complete text of the CUNY Academic Integrity Policy and the City Tech procedure for implementing that policy can be found in this document: http://www.citytech.cuny.edu/academics/docs/academic_integrity_policy.pdf. If a faculty member suspects a violation of academic integrity and, upon investigation, confirms that violation, or if the student admits the violation, the faculty member MUST report the violation.

Course Accommodations for Students with Disabilities

In order to receive disability---related academic accommodations students must first be registered with the Center for Student Accessibility. Students who have a documented disability or suspect they may have a disability are invited to contact the Center accessibility@citytech.cuny.edu or 781-260-5143. If you have already registered with the Center, please email me the course accommodation form and I will be happy to discuss any specific accommodations you might need.

Course Readings/Screenings

Read or watch before the class date

August 27-The Shot

1. Read, Conclusion, What So Exciting About Movies, in **Exploring Movie Construction and Production**

2. Read, [How to Watch a Movie](#), Intro and Cinematic Language section, in **Moving Pictures**
3. Watch, [Introduction to Film Grammar](#), Pixar in a Box, **Khan Academy**

September 10-Shots in Sequence

1. Read, [What is Cinematography](#) in **Exploring Movie Construction and Production**
2. Watch, [How Was Video Invented](#) on YouTube**, Veritasium**
3. Read, [The Frame, A Window onto a World](#), Chapter 1, sections 1-1 through 1-4 in **Films, Filmmakers, and Filmmaking**

September 17-Intro to Cameras and Shot Composition

1. Read and Watch, [Tech](#) in **Production 101,** *Recording, Contrast Ratio, Graphics, Camera Mount and Camera Tech*
2. Read and Watch, [Framing-I'm Ready For My Closeup](#) Chapter 2 in **Films, Filmmakers, and Filmmaking**
3. Watch, [Visual Storytelling](#) on **Film Riot** on YouTube, with Philip Bloom

September 24-Documentary Style

1. Read [What is a Documentary](#), Chapter 2, pages 10-18, **Making Documentary Films and Videos** by Barry Hampe,
2. Read and Watch[, What is documentary? The Genre Defined](#) , on **VideoMaker**
3. Read [Michael Moore's 13 Rules for Making Documentary Films](#) in **IndieWire**

October 1-Editing

1. Read and Watch [What is Film Editing](#) by Studio Binder
2. Read [What is Editing](#) in **Exploring Movie Construction and Production**

October 8-Adobe Premiere, Other Editing Software

1. Watch [Learn Premiere Pro in 30 Minutes](#) by **Olufemii** on YouTube

October 15-The Science of Sound and How to Record It

1. Read and Watch, [Sound](#) in **Production 101,** *What is Sound, Microphones, Sound Control, and Sound Technique*
2. Watch, [The Science and Engineering of Sound](#) on **Filmmaker IQ** on YouTube

October 22-Desktop Cinema-New Techniques in Filmmaking

1. Read [With 'Searching,' 'Unfriended' and beyond, Timur Bekmambetov seeks a new cinematic language that mirrors our digital lives](#) in the **Los Angeles Times**
2. Read [Searching Is the Latest Movie to Be Told Entirely on a Computer Screen](#) in **Hyperallergic**
3. Read [Profile: 10 Best Computer Screen Movies, Ranked According To IMDb](#) in **ScreenRant**

October 29-Shooting Your Project

1. Watch [How film works and its place in Modern Filmmaking](#) on **What is?** on YouTube
2. Watch [Images, Pixels and RGB](#) from **Code.org** on YouTube
3. Watch [The History and Science of Lenses](#) on **Filmmaker IQ** on YouTube

November 5-Lighting

1. Watch [8 Steps to Cinematic Lighting](#) on **Tomorrows Filmmakers** on YouTube
2. Watch [5 Lighting Concepts Every Cinematographer Needs To Know](#) on **In Depth Cine** on YouTube
3. Watch [The History and Science of Color Temperature](#) from **Filmmaker IQ** on YouTube

November 12-Advanced Visual Techniques

1. Read [Mise-en-Scene](#) in **Moving Pictures**
2. Watch [Visual Storytelling: How to Create an Unforgettable Film Tone](#) from **Studio Binder** on Vimeo

November 19-Mockumentaries

1. Read [Definition of a Mockumentary](#) by Craig Haight, Click on section called **Resources for Teaching and Research**
2. Read and Watch, [Everything You Need to Know about Mockumentaries in Five Minutes](#) on **No Film School**
3. Read and Watch [11 Tips for Making a Mockumentary](#) on **Premium Beat**

December 3-How to Bring Style to Your Projects

1. Read [What is Directing](#) in **Exploring Movie Construction and Production**
2. Read [A Director's Style](#) in **Script to Screen**
3. Watch [What Do All of the Greatest Filmmakers Have in Common? | Visual Style 101](#) on **Indy Mogul** on YouTube

December 10-Thinking About Color

1. Watch [Cinematic Color in Storytelling](#) on **Tomorrow's Filmmakers** on YouTube

2. Watch [Introduction to Color in Digital Filmmaking](#) on **Filmmaker IQ**
3. Watch [10 Best Uses of Color of All Time](#) on **Cinefix** on YouTube

December 17-Final Exam

Assignments

Due by the class date

August 27

Welcome to the first day of class

September 10

- **Watch** – [A Trip to the Moon](#) by George Melies and [The Great Train Robbery](#) by Edwin Porter. **Write** a paper that's a minimum of two pages on the artistic and technical difference between these two early films. This is a paper about your observations of what they did, not a research paper. Submit the paper through Blackboard under "Submit Written Assignments" in the left hand menu.
- **Shoot** – Five individual video shots with your phone, or other camera if you have one, that tell a visual story. Label the clips from #1 to #5, put them in a folder with your name on it and upload them to Google Drive.

September 17

- **Shoot** – Working in assigned teams, create and shoot a video where each team member contributes three shots to tell a story. No editing required. Each assignment should have at least three shots total of a person or persons doing something on camera. The team should number each shot in the order you want them screened.

September 24

- **Storyboard Exercise** – Watch a video or film of your choice, and choose a scene of interest. Storyboard a minimum of 15 shots from the scene and label each type of shot (CU, ECU, etc.). Download the storyboard template here or create your own. Title the video/film source.

  [Sample Storyboard #1](#)

  [Sample Storyboard #2](#)

  [Sample Storyboard #3](#)

[Blank Storyboard](#)

October 1

- **Watch a Documentary** – Choose a documentary that is at least 10 minutes long to watch and note the techniques and conventions used in its making. What do you notice about the camera operation, editing, narrative construction, and overall style? Write a minimum of three pages, typed, double spaced, on what you observed. Submit via Blackboard.
- **Documentary Assignment** – Each group will come up with an idea for a documentary shoot and present it in class. The presentation should also include what role each crew member will be responsible for on the assignment. There should be at least three shots of a person speaking, each at a different focal length, and have props so that at least three B roll shots or cutaways can be recorded. It should be shot in a documentary style.

October 8

- **Shoot Documentary Assignment** – Start shooting and/or recording if you are having it shot remotely. Put your Group's names on the files and upload as sample of what you've shot to Google Drive. One person from each group will speak on camera about what you have shot and what's still left to do
- **Adobe Premiere** – Download [these files from Adobe](#) before class. I will be demonstrating editing using the files during our class.

October 15

- **Edit Group Documentary** assignment and upload finished version to this folder.
- **Edit the Hoverboard files** from Adobe into a finished sequence on either Adobe Premiere or Shotcut. Export the files and upload them to this folder by 11 PM on Thursday before class.

October 22

- **Editing Breakdown Assignment** – Pick a scene or two from a Hollywood film you know and like. Analyze the editing in those scenes. Write a minimum of three pages focusing on the editing and include the following. Was the editing clean or choppy? Was the flow consistent? What unique effects were used? How were the transitions between scenes? What kinds of edits were used between shots and how the style of edits affected the entire scene. Upload it through Blackboard.

October 29

- **Desktop Movie** – Create, shoot, and edit a movie at home using the Desktop Cinema format, stock footage, live shooting inside your home or some combination of all three, between one and two minutes long. It can be a topic of your choosing–how you're bored at home, what you hope to do in the future, something that's very important to you right now, etc. Upload it to Google Drive

November 5

- **Boring Room Challenge** – Assigned groups will come up with their own version and start shooting. Final video should be between one and two minutes long. Use one to three locations. You don't have to use real people if you don't want to-you could use props, objects, toy figures, etc. Some of the raw footage will be screened in class, and then the edited versions will be due the following week. If you need further inspiration, you can look at some of the videos posted in the comments section under [Brandon Li's video](#).

November 12

- **Lighting Assignment** – Using your phones or other cameras, do three practical lighting set ups on an object at home and a fourth separate setup outside. Inside, do three point lighting, a setup using only hard light, and a setup using only soft light. Outside, get a shot that shows how the white balance of being outside can affect the look of your shot. Put your name on the files and upload it to the folder on Google Drive
- **Boring Room Challenge –** Editing should be finished and Project uploaded to Google Drive

November 19

- **Mood Piece** – Each student will shoot and edit their own project. Through various camera techniques, you will shoot material for which you establish a single mood – some examples are anxiety, anger, joy, panic, or frustration for instance – through your selection of subject matter, camera angles and lighting techniques.

This is not a storytelling assignment–you are not developing characters and a narrative, but rather creating images that convey a mood. Specifically, you need to bring at least 8 different shots where you've used the camera work-in terms of framing, composition, depth of field, lighting– to establish your selected mood. Three of the shots must be shot indoors using practical lights. Edit the shots together and you can use music and/or sound effects in your edit, but it's not required. In fact, a good test to see if you've succeeded in the assignment is to see if it plays well silently.

You cannot use faces in any of your shots. Upload it to Google Drive.

December 3

- **Mockumentary Project** – Show footage in progress from this group project.

December 10

- **Mockumentary Project** -Upload finished projects to Google Drive

December 17

- **Final Exam**