Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA-TELEVISION

CTV 650
SPECIAL EFFECTS FOR FILM AND TELEVISION
SPRING 2011
LOCATION: SCR B/TV STUDIO

Time: TUESDAYS 1:30-4:30 pm

Instructor: Peggy Southerland
Phone: 757-352-4698
Fax: 757-352-4275
E-mail: peggys@regent.edu
Office Hours: TBD
Office Location: COM 252

I have read this syllabus and understand the requirements of this class

Signature: __________________________________________________________

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.
COURSE DESCRIPTION

This course is designed to give students an overview of the history of special effects in film and television as well as hands-on projects that demonstrate the techniques needed to work with green screen, miniatures, CGI, lighting techniques, cloud tanks/liquids, glass mattes, editing tricks, shooting tricks and color correction. Motion capture, motion control and stunts and wire tricks will also be discussed.

RATIONALE/COURSE OVERVIEW

It is my sincere wish that each of you emerge from this course with the understanding that we need to hone the skills of our profession before we can practice the art. When we produce the art, we honor our God by using the talents He gave each of us. I’d like to help you develop those God gifted talents.

My primary mission is to prepare the next generation of directors and producers working in this field. Using the latest in software and techniques, I will combine directing, producing, imaging, editing and sound to help you find tomorrow’s solutions to our ever-changing media based world. My goal for each of you is that you learn to create with your heart while listening to a higher voice and your mind open to innovation.

PREREQUISITES

None

Department of Cinema Television Goals:

1. Christian Worldview: Biblically-based exploration of the impact of cinema-TV on the audience and/or creators.
2. Academics: To maintain a creative educational experience where students learn through scholarship and the creation of artistic projects that examine and reflect our ever-changing industry.
3. Christian Community: To foster an environment in and out of the classroom that promotes the principles of a Christian community.
4. Global Competence: To critically examine through scholarship and creative projects the aesthetics and techniques of artists and artifacts (in film, video, internet, etc.) from various cultures.
5. Stewardship: To teach the biblical and professional principles of faithful stewardship through scholarship and practice.

Learning Outcomes for Each Major:

CINEMA-TELEVISION DEPARTMENTAL PROGRAM OUTCOMES

MFA in Cinema-Television:

- Christian Worldview Students will demonstrate the ability to integrate & apply the Christian faith & biblical principles to the study & practices of mediated communication.
- Professional Artistry Students will articulate their personal artistic “voice” and mastery of the production process as evidenced by excellence in their creative works.
- Techniques (within majors):
**Producing:** Students will demonstrate mastery of cinema and television producing, which includes the development of leadership and stewardship skills within a spiritual, social, cultural, and global framework.

**Directing:** Students will demonstrate mastery of cinema and television directing, in storytelling, pre-visualization, production design, casting & performance, cinematography, audio, post-production, and the application of Christian leadership skills to the directing process.

**Script & Screenwriting:** The student will demonstrate mastery of script & screenwriting for television, cinema, & stage-plays, in idea, story, & character development, narrative strategies, format & scene construction, pitching & marketing, and the application of Christian leadership to the script & screenwriting process.

---

**MA in Communication:**

- **Christian World-View** Students will demonstrate the ability to integrate & apply the Christian faith & biblical principles to the study & practices of mediated communication.

- **Academics** Students will demonstrate knowledge of relevant communication theories related to the study of film & television.

- **Artistic Practice (within concentrations)** Students will demonstrate proficiency and excellence in the rigorous exploration and application within their chosen artistic concentration:
  - **Producing:** In the logistics of a film/TV production, including story and production development, pre-production, scheduling & budgeting, legal issues & business development, post-production, distribution, and the application of Christian leadership to the producing process.
  - **Directing:** In storytelling, pre-visualization, production design, casting & performance, cinematography, audio, post-production, and the application of Christian leadership skills to the directing process.
  - **Editing:** In post-production – including non-linear, story structure, workflow, acquisition, sound design, compositing, media formats & technology, graphics, mastering, production process, and the application of Christian leadership in the post-production process.
  - **Critical Studies:** In the historical-critical analysis of film and television. This will include mastery of classical, contemporary, and international research methods, critical writing, understanding and application of relevant theory and histories (national and international) – all combined with an understanding of the Christian world-view.
  - **Script & Screenwriting:** In idea, story, & character development, narrative strategies, format & scene construction, pitching & marketing, and the application of Christian leadership to the script & screenwriting process.

---

**Course Outcomes**
This course is designed to give students some of the more advanced nuances they will need to practice the art of communicating through film, video and the emerging digital venues. The Student who completes with a passing grade should be able to:

1. The Student who completes with a passing grade should be able plan & execute special effects for film & Television using the following techniques:
   
a. Green Screen
b. Glass Mattes
c. Cloud Tanks & other fluid techniques
d. Miniatures/Models
e. Mattes/layers
f. Color Correction Techniques for special effects
g. Shooting Techniques for special effects

2. The Student who completes with a passing grade should have an understanding of the history of special effects and how it impacts the techniques we use today

COURSE MATERIALS

Required Texts: ONLY THIS BOOK IS REQUIRED!

*Special Effects: The History and Technique*
by Richard Rickitt
Publisher: Billboard Books; (April 3, 2007)
ISBN 10: 823084086

Suggested Readings:

*Special Effects: An Oral History--Interviews with 37 Masters Spanning 100 Years*
by Pascal Pinteau (Author), Laurel Hirsch (Translator)
Publisher: Harry N. Abrams (January 1, 2005)
ISBN-10: 0810955911

*The Invisible Art*
by Mark Cotta Vaz (Author), Craig Barron (Author): Publisher: Chronicle Books (November 2002)
ISBN-10: 0811831361

Adobe Photoshop for VFX Artists
by Lopsie Schwartz (Author)
Publisher: Course Technology PTR; 1 edition (Dec. 30, 2004)
ISBN-10: 1592004873

Matchmoving: The Invisible Art of Camera Tracking
by Tim Dobbert
Publisher: Sybex; Pap/Cdr edition (February 11, 2005)
ISBN-10: 0782144039

The Art and Science of Digital Compositing
by Ron Brinkmann
Publisher: Morgan Kaufmann; 1st edition (May 1, 1999)
ISBN-10: 0121339602

There are additional readings posted on Blackboard in the Course Materials section for each week. Material from these readings will be included on quizzes and tests.

COURSE REQUIREMENTS AND ASSIGNMENTS
Assignments turned in late will result in a 5 point drop for each day it is late. Each assignment is worth 100 points. They are weighted as described below.
A. Textbook readings – See individual assignments below for each week. NOTE: Many of the things we talk about and/or experiment with in class are directly from the assigned readings. Please come to class prepared to talk about the readings. Test questions are taken from the text whether or not they are mentioned in class.

B. There are additional readings posted on Blackboard in the Course Materials section for each week. Material from these readings will be included on quizzes and tests.

C. Weekly labs: Participation and preparedness for labs & experiments is worth 1 % of your total grade per week (15% total). This means being on time with all required materials.

D. Script Outline due week 2. This, along with the final script (due week 3), is worth 3% of your final grade. The outline should include a summary of the talents that are contained in your group.
   Grading will breakdown as follows: Half of the grade will be awarded with the outline and half with the final script.
   Viability of script 30%
   Originality 20%
   Use of skills of your group 30%
   Timeliness 20%

E. Picture of Model: This is worth 2% of your final grade. (Due week 2)
   Appropriateness of model to script 50%
   Description of workflow for completion 10%
   Design 20%
   Timeliness 20%

F. Production Schedule: This is worth 5% of your final grade. (Due week 3)
   Completeness 80%
   Timeliness 20%

G. Scheduling List & Confirmation of Schedule: This is worth 2% of your final grade. (Due week 4)
   Equipment List 15%
   Location List 15%
   Confirmation of Equipment reservations 20%
   Confirmation of Location reservations 20%
   Confirmation of Casting 10%
   Timeliness 20%

H. Model Shot Breakdown: This is worth 1% of your final grade. (Due week 5)
   Description of how it will be used in your project 10%
   Accurate description of shots 50%
   Accurate estimation of time needed for set up 10%
   Description of gear needed 10%
I. Miniature Models: This is worth 5% of your final grade. (Due week 6)
You are responsible for making sure the model is finished and ready to be shot by
the beginning of class. Undergrads should be building it, but final responsibility
belongs to the grad student in charge of each group.
  Progress images of models each week 50%
  How close is the final to the original plan 30%
  Timeliness 20%

J. Mid Term: Test questions are taken from the text whether or not they are
mentioned in class. Be sure to read all assigned readings. This is worth 10% of
your final grade.

K. Shot List/Storyboard: This is worth 4% of your final grade.
  Accurate description of shots 40%
  Clarity of Storyboards 20%
  Accurate estimation of time needed for shoot 10%
  Description of gear needed 10%
  Timeliness 20%

L. Sound Plot: This is worth 3% of your final grade.
  Description of sound effects needed 20%
  Description of music needed 20%
  Description of ADR needed 20%
  Description of voice track 20%
  Timeliness 20%

M. Final Project: This is worth 50% of your final grade.
  Execution of script 10%
  Use of model 10%
  Editing 10%
  3 additional special effects 30%
  Use of skills of your group 10%
  Written evaluation of each undergrad in your group 10%
  Timeliness 20%

University policy requires that all students submit a formal student evaluation of teaching form at
the end of the academic term. This mandatory requirement must be completed before students
will be able to access their final course grade.

**Evaluation and Grading**

Weight (Each assignment and test has 100 points assigned to it, they are weighted as
detailed below.) Each assignment starts as a C. You can work up to an A or down to an F. The choice is yours.

Weekly labs: 15%
Script Outline/script: 3%
Picture of Model: 2%
Production Schedule: 5%
Scheduling List & Confirmation of Schedule: 2%
Model Shot Breakdown: 1%
Miniature Models: 5%
Mid Term: 10%
Shot List/Storyboard: 4%
Sound Plot: 3%
Final Project: 50%

If you have more than 2 absences you will lose 5 points from your final grade for each additional absence.
If you are late to class more than 3 times you will lose 2 points from your final grade for each additional instance.
Assignments turned in late will result in a 5 point drop for each day it is late.

A. Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>96–100</td>
</tr>
<tr>
<td>A-</td>
<td>93-95</td>
</tr>
<tr>
<td>B+</td>
<td>90-92</td>
</tr>
<tr>
<td>B</td>
<td>85-89</td>
</tr>
<tr>
<td>B-</td>
<td>81-84</td>
</tr>
<tr>
<td>C+</td>
<td>78-80</td>
</tr>
<tr>
<td>C</td>
<td>75-77</td>
</tr>
<tr>
<td>C-</td>
<td></td>
</tr>
<tr>
<td>D+</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td></td>
</tr>
<tr>
<td>D-</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td></td>
</tr>
</tbody>
</table>

COURSE SCHEDULE (WEEK-BY-WEEK)

WEEK 1 - Overview
Intro to class procedures, explanation of class expectations, review of syllabus, description of special effects as they apply to this class, assigned readings. Discuss miniatures & models. We
will view clips from *Godzilla, Gamera, Clash of the Titans, Star Wars, Titanic, Fifth Element, League of Extraordinary Gentlemen*. Discuss model requirements, aspect ratio, screen sizes. Hardware instruction, cameras, lights, tape machines, green screen usage, detailed tour of facilities will begin the second half of class. Class will be broken into groups for models & the end of semester project. Graduate Students will be placed in charge of each group. They are responsible for script, production schedule, and will assume the position of director/producer for a 3-5 minute project that is due on the last day of class. This project will include at least 4 of the special effect techniques discussed and demonstrated during the semester and the model due on week 6. CGI & model must be incorporated.

Location: Screening Room B

Assignment for week 2: Read Chapters 1 & 3 in *Special Effects: The History & Technique*. Meet with your group and plan your project. I want a script outline and a picture of the model to be used on week 6.

**Week 2 – Early Special Effects**
Discuss readings. Show plan of model in class and explain script concept. Be prepared to defend. We will begin our discussion of early special effects. There will be a screening and explanation of films that use green/blue screen from the earliest we can find to *The Perfect Storm & Sky Captain and the World of Tomorrow*. Clips will be shown from *Anchors Away, Spy Kids 3D, The Great Train Robbery, League of Extraordinary Gentlemen and The Wizard of Oz*. Green screen set up. Lighting and working with keys and cameras. Come in work clothes.

Location: Screening Room B & Green screen area (Studio control room hot, studio camera, portable camera & lights, Monitor)

Assignment for week 3: Work on Model. Read chapter 2 in *Special Effects: The History & Technique*.

Graduate Students: Have final script & production schedule ready for next week.

**WEEK 3 – Green Screen 1**
Discuss readings. Show progress of model via digital pictures. Discuss planning of special effects, making breakdowns and editing of special effects. There will be a screening and detailed explanation of clip from *True Lies*. Clips from *Mary Poppins, Roger Rabbit and Dead Men Don’t Wear Plaid*. There will be a demo of editing using Adobe Premiere & After effects. Make a breakdown and shoot on green screen with provided elements.

Location: Screening Room B & Green Screen area (Camera, Monitor & Lights)

Assignment for week 4– Read Chapter 5 in *Special Effects: The History & Technique*. Work on Model.

Graduate Students: Have any additional shoots and equipment list for each ready. Schedule all needs thru Rick Hall and/or equipment office.

**WEEK 4 – Matte Effects**
Discuss readings. Show progress of model via digital pictures. Discuss glass and other mattes. There will be screening and explanations of clips from *Intolerance, Star Wars, Indiana Jones,*
Location: Screening Room B & Outdoors, (Cameras, monitor and Lights for outside)
Assignment for week 5 – Work on Model. Read Chapter 4 in Special Effects: How to Create a Hollywood Film Look on a Home Budget
Bring in objects for your project that need to be shot on green scene.
Grad Students – shot breakdown for miniature green screen shoot for your project.

Week 5 – Multi-Layer Effects & Green Screen 2
Show progress of model via digital pictures. Discuss multi-layered effects. Clips will be shown from Star Wars, The Ten Commandments, Swan Princess, Titanic, Harry Potter, and Lord of the Rings. Set up and shoot student provided elements.
Location: Screening Room B & Green Screen area, (Cameras, monitor and Lights)
Assignment for week 6: Finish models and have breakdown for shoot ready.
Grad students: Have model shot breakdown ready for Week 6

Week 6 – Model Shoot
Setup and shoot models
Location: Green Screen area, (Cameras, monitor and Lights)

Assignment for week 8: Finish edits from Week 5

Week 7 – Lighting Effects
Show composites. Discuss lighting techniques. Clips will be shown from Time Bandits, The Haunted Mansion (‘Pepper Ghost’). Discuss final projects. Setup and shoot Pepper ghost effect.
Location: Screening Room B & Green Screen area, (Cameras, monitor and Lights)
Assignment for week 8: Study for Mid term.

Week 8 – Midterm
Midterm exam. This will cover all terms covered up to this point.
Location: Screening Room B
Assignment for week 9: Read handout. Work on plan for final project. Figure out how to incorporate cloud tank effect and week 5 elements into final project.
Grad Students: Have full shot list/Storyboard ready for presentation.

Week 9 – Clouds and Liquids
Discuss readings. Discuss final project plans. We will discuss cloud tanks/ liquids. Clips will be shown from The Perfect Storm, Ten Commandments, Independence Day, Lord of the Rings, Flash Gordon, and Close Encounters of the Third Kind. Setup and shoot cloud tank and Waterfall.
Location: Screening Room B & Green Screen area, (Cameras, monitor and Lights)
Assignment for week 10: Find a composited space clip from a movie – it can’t be among the ones listed below. Each group will bring in a model spaceship to shoot. Work on final project.
Week 10 – Star Fields and Sci-fi
Show progress on final project. Show student found clips. We will discuss the various special effects typically found in Sci-Fi/Space shows. Clips will be shown from *The Last Starfighter, Star Wars, The Beast from 20,000 Fathoms, Night of the Comet, Close Encounters Of the Third Kind*. Setup and shoot star field, model planes and starships.
Screening Room B & Green Screen area, (Cameras, monitor, and Lights)
Assignment for week 11: Read chapter 4 in *Special Effects: The History & Technique*.

Week 11: CGI & Motion Capture
Discuss reading. Show progress on projects. Discuss the preparation needed to incorporate CGI into a film. Demonstrate rotoscoping, 3D model building, camera tracking. Discuss motion capture. Clips will be shown from *Titanic, Star Wars, 2001; A Space Odyssey, Battlestar Galactica*. Show clip for sound class.

Assignment for week 12: Work on final project. Read chapter 8 in *Special Effects: The History & Technique*. Find object to make sound effects for Week 12.

Week 12 – Sound & Color Correction
Show progress on projects. Discuss sound effects. Discuss how sound works, discuss how to alter sound. Clips will be shown from *For the Birds, Star Wars* (Ben Burtt), *Pepe LePew* and others. We will do a Foley for an old film in lab. We will discuss Color Correction. Clip will be shown from *O Brother, Where Art Thou, Pleasantville, Robin Hood*.

Assignment for week 13: Work on final project. Finish sound project. Work on sound plot for final project. Class will need to be available on Friday afternoon in order to help set-up cameras for effect.

Week 13 – Shooting for Special Effects
Show progress on projects. Present sound plot for final project. We will discuss shooting for special effects. Clips will be shown from *Matrix, Royal Wedding, Rope, and The Indian in The Cupboard*. Lab for Shooting for Special Effects. (Matrix “bullet time” effect)

Assignment for Week 14: Work on final project. Sound should be finished. Gather Materials for Week 14 (TBD).

Week 14 – Make-up
Show progress on final projects. Discuss problems and get class critiques.

Week 15
Presentation of final projects

UNIVERSITY ACADEMIC HONOR CODE

Students are on their honor to complete assignments with honesty and integrity. Academic dishonesty involves intentionally or unintentionally stealing the intellectual property of others. Students are expected to be familiar with the university’s policy on academic integrity found in
both the University Student Handbook and School of Undergraduate Studies Catalog (http://www.regent.edu/general/catalog/) and to follow it. As an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.

Students should be aware that submitted papers may be checked using Safeassign (Blackboard’s plagiarism detection feature. This feature will determine the percentage of the submitted paper that matches other sources and will generate a report. Scores below 15% include quotes and few common phrases or blocks of text that match other documents, these papers indicate no evidence of the possibility of plagiarism. Scores between 15% and 40% include extensive quoted or paraphrased material or may include plagiarism and will require further review. Scores over 40% indicate a high probability the text in the paper was copied from other sources and should be reviewed for plagiarism. The professor or instructor will contact the student if plagiarism is a concern.

DEPARTMENT RESOURCES

Production Forms, including Production Manual
http://www.regent.edu/acad/schcom/production/forms.htm

Equipment Reservation Form
http://www.regent.edu/acad/schcom/equipment/equipment_reservation_form.htm

UNIVERSITY POLICIES AND RESOURCES

Please review the following links for important information on University policies:

- Academic Calendar/Registrar Information
- Bookstore
- Honor/Plagiarism Policy
- Regent Library
- Student Services (includes links to student handbook, disability services, University calendar, University Writing Center, etc.)
- Technical Support – University Helpdesk
- Grading Policies (incompletes, extensions, IPs, etc.)
- Student Course Evaluations

DISABILITY STATEMENT:

The student is responsible for contacting director of student life at 757.352.4867 to request accommodations, provide necessary documentation, and make arrangements with each instructor.

The following website is designed to help our disabled students learn of their rights and responsibilities with regards to disability services. The site also has resources for faculty to become better informed of their responsibilities towards the disabled students in their classes.
http://www.regent.edu/disabilities
Becoming Christian leaders includes learning how to evaluate others by providing honest evaluations that include positive affirmation and constructive feedback, as appropriate. In addition, such evaluation leads to the continual improvement of courses and student learning. Consequently, university policy requires that all students submit a formal student evaluation of teaching form at the end of the academic term. This mandatory requirement must be completed before students will be able to access their final course grade. This form is only available in an online format. Prior to the end of the course, students will receive an e-mail indicating that the form is available. Instructions on accessing the evaluation will be included. Since these evaluations are only available for a limited time, students should complete the evaluation as soon as they receive the e-mail notification that the evaluation form is available. Instructors will not have access to course evaluations until after grades have been submitted and will only have access to anonymous summary data. Students are also encouraged at any point during the term to offer comments that may be helpful to the improvement or refinement of the course. Students can access the online evaluation system at: http://eval.regent.edu/regentsurvey/students.cfm. If you have questions about the online evaluation please contact evaluation@regent.edu.

Last Updated: 11/19/2010

At times, due to unforeseen circumstances, course content may be subject to change. Please check with your professor to insure you have the most recently updated Syllabus for this course.

Regent University
1000 Regent University Drive, Virginia Beach, VA, 23464
Phone (888) 718-1222
© 2010 Regent University, All Rights Reserved.