1. **Title of the module**
   Compositing for Visual Effects – Pro – PRSN5001

2. **School or partner institution which will be responsible for management of the module**
   Pearson College London / Escape Studios

3. **The Level of the module (e.g. Level 4, Level 5, Level 6 or Level 7): Level 5**

4. **The number of credits and the ECTS value which the module represents:** 30 credits (15 ECTS)

5. **Which term(s) the module is to be taught in (or other teaching pattern)** Autumn

6. **Prerequisite and co-requisite modules**
   None

7. **The programmes of study to which module contributes**
   MArt/BA Art of Visual Effects

8. **The intended subject specific learning outcomes**
   On successfully completing the module students will be able to

   1. The creative process involved in combining multiple elements into one VFX shot
   2. The established theories, principles and tools involved in compositing for use in a visual effects production
   3. The role of the different elements of the VFX production pipeline, and where compositing fits in that
   4. Evaluating established compositing solutions to respond to a given VFX brief
   5. Developing a response to a given brief that meets the creative and technical requirements
   6. Using established industry compositing tools and techniques to combine multiple elements for VFX.
   7. Acting on feedback to improve their practice and to provide constructive feedback on the creative and technical work of peers
   8. Communicating and presenting ideas in a technical and creative context

9. **The intended generic learning outcomes**
   On successfully completing the module students will be able to
   1. Design, plan and deliver a project that meets a defined set of objectives within given time and resource constraints
   2. Developing their skills and knowledge through engagement with their peers and wider professional community

10. **A synopsis of the curriculum**

Complementing the *3D for Visual Effects - Pro* module, this module aims to deepen knowledge and application of advanced compositing skills. Often referred to as "the invisible art", compositing is the creative process of combining different elements from multiple sources, to create a final lifelike illusion. The students will be using industry-standard software to create these illusions, with tutorials, studio time, and practical sessions equipping them with the skills they need to become high-end compositors.

In short, the purpose of this module is to develop students' ability to combine multiple image elements to a professional standard using established industry software and techniques. The aims are:

- To develop students' understanding of and expertise in compositing techniques for use in a professional VFX environment.
- To introduce students to the requirements of compositing for visual realism in the VFX process.
- To give students an understanding of VFX industry pipelines including creative development, compositing and technical processes

Keywords: Compositing, VFX, TV, film

Outline syllabus:
- The theory and practice of professional VFX compositing pipelines
- Compositing CG renders
- Camera tracking
- 3D projections and environments
- Advanced 2D toolset

11. **Indicative Reading List**

Recommended
- *Digital Compositing for Film and Video*, 3rd edition, Wright, Steve (2010)
- *The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics*, 2nd edition, (The Morgan Kaufmann Series in Computer Graphics), Brinkmann, Ron (2008)
- *Nuke 101: Professional Compositing and Visual Effects*, 1st edition, Ganbar, Ron (2011), Peachpit Press.
- *Nuke 101: Professional Compositing and Visual Effects*, 2nd edition, Ganbar, Ron (2014), Peachpit Press
- *Digital Compositing with Nuke*, Lanier, Lee (2012). Focal Press.

Electronic
- http://www.nukepedia.com/
- Association for Computing Machinery - http://dl.acm.org/

12. **Learning and Teaching Methods**

Learning and teaching takes place through four key modes of delivery. These provide a blend of technical skills training, exploration of theory and praxis, application in the studio, and self-directed

study and development time. The balance differs depending on the type of module. As this is a Craft module, the balance is skewed in favour of Skills Sessions.

Skills Sessions	c. 100 hrs
Tutorials	c. 20 hrs
Studio Time	c. 100 hrs
Self-Directed	c. 80 hrs
Total	**300 hours**

13. **Assessment methods**

   13.1 Main assessment methods

Formative assessment will be provided throughout the module, both in terms of feedback on work in progress during Skills Sessions and Tutorials.

Summative assessment will be based on a Portfolio and Retrospective, and assessed using one or more of the Assessment Types (see Programme Specification).

Compositing exercise (Formative 0%)

This assignment will require the student to combine elements into images in response to given briefs. Present for formative feedback at a Studio Crit.

Composited shot preproduction (Formative 0%)

This assignment will require the student to create initial work for their response to the compositing brief. Present for formative feedback at a Studio Crit.

Assignment 1: Individual composited shot (75%)

The assessment will test Learning Outcomes: K1, K2, K3, I1, I2, S1, S2, S3

In this assignment, the student should respond to a given brief for a composited shot incorporating multiple elements into a real image. Alongside the image development, build a portfolio of progress through the project. This portfolio should be in the form of an online blog and as well as containing written elements it should also contain images and video to help describe the development of the project. The aim is to provide detailed insight into the tools and techniques the student is learning as well as the creative and technical decisions they make. It is expected that they provide some critical analysis of their own work and draw some conclusions from it.

The portfolio will be assessed through a Portfolio Review.

Assignment 2: Individual Retrospective (25%)

The assessment will test Learning Outcomes: T1, T2

Students will be required to use the learning outcomes as starting points for an enquiry into their work over the course of the module. How does their work relate to established theory and practice? How well did they do? What might they do differently next time? They will need to write

their analysis, give themselves a grade based on the grading criteria, and present this for moderation and assessment.

13.2 Reassessment methods

14. **Map of module learning outcomes (sections 8 & 9) to Learning and Teaching Methods (section12) and methods of Assessment (section 13)**

Module learning outcome	8.1	8.2	8.3	8.4	8.5	8.6	8.7	8.8	9.1	9.2
Learning/ teaching method										
Skills Sessions	X	X	X	X	X	X	X	X	X	X
Tutorials	X	X	X	X	X	X	X	X	X	X
Studio Time	X	X	X	X	X	X	X	X	X	X
Self-Directed	X	X	X	X	X	X	X	X	X	X
Assessment method										
Composited shot	X	X	X	X	X	X	X	X		
Retrospective									X	X

15. **Inclusive module design**

The Collaborative Partner recognises and has embedded the expectations of current disability equality legislation, and supports students with a declared disability or special educational need in its teaching. Within this module we will make reasonable adjustments wherever necessary, including additional or substitute materials, teaching modes or assessment methods for students who have declared and discussed their learning support needs. Arrangements for students with declared disabilities will be made on an individual basis, in consultation with the Collaborative Partner's disability/dyslexia support service, and specialist support will be provided where needed.

16. **Campus(es) or Centre(s) where module will be delivered:**

Pearson College London / Escape Studios

17. **Internationalisation**

Visual Effects is by its nature an international discipline, and learning resources, materials and directed learning will include resources, examples and case studies from across the world.

18. **Partner College/Validated Institution:**

Pearson College London / Escape Studios

19. **University School responsible for the programme:**

Engineering and Digital Arts

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Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.

Date approved	Major/minor revision	Start date of the delivery of revised version	Section revised	Impacts PLOs (Q6&7 cover sheet)

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Module Specification Template (May 2018)