<table>
<thead>
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<th>Week</th>
<th>January</th>
<th>February</th>
<th>March</th>
<th>April</th>
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<tr>
<td>1</td>
<td>History of Visual Effects</td>
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<td>2</td>
<td>Traditional Optical Techniques</td>
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<td>3</td>
<td>Breakdown, Bidding, &amp; Shot Planning</td>
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<td>4</td>
<td>Previsualization; On-Set Methods and Departments</td>
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<td>5</td>
<td>Acquisition: Camera, Film, and Digital Properties</td>
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<td>6</td>
<td>Representation: Image Format, Manipulation, Display</td>
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<td>7</td>
<td>Compositing Theory</td>
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<td>8</td>
<td>Kernels and Keying</td>
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<td>Lighting, Rendering, HDR, &amp; IBL</td>
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<td>Tracking and Matchmoving (mean-shift, SIFT, optical flow)</td>
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<td>Color Correction</td>
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<td>Projection Techniques</td>
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<td>Matte Painting and Set Extensions</td>
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<td>Deep Techniques</td>
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<td>Misc, Tools, Realtime Techniques</td>
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Exam Date: Wednesday, April 29, 15:00 - 17:30
"Final Production Project (P3) Due Date TBA"

"That is the most difficult thing of all, though it would seem the easiest: to see that which is before one’s eyes."
-- Johann Wolfgang von Goethe

**Required Texts**

**Optional & Reference Texts**
- *The VES Handbook of Visual Effects*.
- *Special Effects: The History and Technique* by Richard Rickitt.
- *Matchmoving: The Invisible Art of Camera Tracking* by Tim Dobbert.