THE PAST
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Preproduction

Concept

Several years ago, when I was a teenager in high school, I was addicted to a series of science fiction novels which were written by Ni-Kuang, a very famous novelist in Hong Kong. The hero in those novels is an explorer known as Wesley. He is an archaeologist, a linguist, a martial artist, and a writer with a very strong curiosity. Because of this strong curiosity, he investigates many legends handed down from far back in the past, and explores many mysteries that happen in the world. He is always at risk of losing his life to get to the bottom of an affair. Through his intelligence, wisdom, courage and amazing martial art skills, he passes through danger again and again to find the truth of the mystery.

*Nameless Hair*, one of Wesley’s adventure stories involving aliens, greatly inspired my imagination. The story describes who gods are, where they come from, and why they come. In the story, all gods, from all cultures, are really aliens that exist on another planet that has an advanced technology and higher form of civilization. These alien “gods” believe that human beings are flawed and bad. Therefore, they come to earth in many different forms and at different times with the purpose to enlighten people. However, with this enlightenment comes problems – humans continue to fight each other in the name of their gods. Although *Nameless Hair* is a science fiction novel, it addresses the central theme that gods/aliens came to teach human beings how to love. Unfortunately, bloody wars are a major result of asserting different religious principles.

Is it important to change the badness of human nature? Are religious principles appropriate for the human being? Or, is human nature really evil? What if the gods are wrong about human nature? Those questions have always resonated in my mind, and they have also inspired me to make my film, *The Past*.

Story

The sky is covered with dark brown clouds. Faint light from the sun passes through banks of clouds and illuminates a savage land. Volcanoes erupt, and lava flows. It is a young Earth with fire, lava, smoke and rock. A huge ‘stone egg’ stands on a flat area of land surrounded by lava. Suddenly the egg breaks into fragments. After a blaze of light irradiates from the inner egg, Human and Devil are born. Human and Devil run on an open field, fly in the sky, and hunt in the vast ocean. They look wild and behave furiously, but they live interdependently.
From far away in space, God comes down. His body is covered with splendor, which is too harsh to face. Only machine hands and feet are barely visible. God throws down two luminous cuffs and an expressionless mask in front of Man and Devil. They gaze at these objects on the ground in shock. After a long roar, the battle begins.

God is powerful, speedy, and subtle. No matter how hard Human and Devil fight, they can’t even touch God. In a flash, they lose the battle. Man picks up a cuff and locks it on his wrists, then kneels down and puts on the mask. Devil still stands tall with his countless wounds, and stares at God furiously. God raises its machine hand, creates several luminous arrows, and then shoots at Devil and nails Devil to the ground. Suddenly, the ground splits and Devil falls down into an endless fire hole. God dissolves in the air. The sky turns blue, and Human keeps kneeling.

**Character Design**

**Human**

This character represents the original human being. However, I added some features that real human beings don’t have. But he loses them after the fight and becomes an ordinary man.

---

![Figure 01: The Concept of Human](image)

People believe that the eyes are the windows of the human spirit. Based on this idea, I added a third eye to Human’s forehead to indicate a sixth sense ability. Furthermore, I added some fairy
features, such as long ears and brows, to make his character appear more powerful than an ordinary human. Because he was born with Devil, Human’s appearance should be related to Devil. To create this connection, I made an outfit with shell-like armor and sharp horns for Human. In addition, the fire totem on his armor and the fire tattoo on his body are related to the environment where he is born.

Devil
It is believed that in China that the dragon is an auspicious symbol. Wherever a dragon appears, good things are going to happen. However, in the West, dragons are considered evil, cruel and ferocious. The appearances of Eastern and Western dragons are very different as well. I tried to combine features of these two different dragon representations because the Devil character has the duality to be good or bad. If it wins the fight, it is good, otherwise, it is bad. This is the basic idea of why Devil is evil.

Figure 02: The Concept of Devil
God
In the story, God is an alien and almost machine-like. A robot became the best form to represent the underlying nature of this character. However, the idea of a robot god also seemed too commonplace. So I added a costume to this character, as in the classic image of a god in a gown. The body of this character and the gown glow harshly, so that God is too almighty to be stared at. Furthermore, its machine hands and feet are slightly covered by the shiny gown. In order to make this character looks mysterious, it is enveloped in harsh light throughout the film.

Figure 03: The Concept of God

Fish
Fish is an ancient fish with features that resemble deep ocean fish. Moreover, in order to represent its suffering from Human’s attack in the story, I tried to model its face to look a little bit like a man, and thus create empathy.

Figure 04: The Concept of Fish
Environment Design

Basically, there are three main scenes in this film: the Birth of the World, Hunting along the Coast, and the Battle in the Field.

Scene 1: The Birth of the World
This story takes place at the very beginning of the world, when Earth, Human and Devil are just born. Volcanoes, lava, fire, smoke, jagged rocks and dark thick clouds are essentials to this developing environment.

Scene 2: Hunting Along the Coast
In this scene, Earth is becoming more stable. The sky is bright, the clouds are thin and the ocean has formed. Because Earth has just been created, cliffs are jagged, and the ocean is not the deep blue that it is nowadays, but yellow and turbid.

Scene 3: Battle in the Field
The fight happens in the field where Human and Devil are born. The surrounding environment is the same as it is in Scene One. However, since the Earth is becoming more stable, there isn’t lava, volcano or smoke in this scene. The sky is bright as well.
Stone Egg

Human and Devil are born in a stone egg. In contrast to the alien God, Human and Devil are native to the earth. On this concept, the stone egg is supposed to look similar to the jagged rocks around it. This will help the audience to develop the idea that the earth bears Human and Devil.

Storyboarding and Shots Separation

As a visualist, I attach great importance to storyboarding. It depicts the ideas and story as a graphic representation. It also helps me to think about how the story is to be told, where the characters are to move, and what kind of transition effects should take place between shots. Having had several storyboarding experiences before producing my thesis film, I tried to make this one different, not only in terms of the graphic style, but also in terms of the creative process. People usually draw the storyboard before modeling characters and scenes, but I did not work on
the storyboard until all my characters had been modeled and textured. Therefore, instead of drawing characters in each frame of the storyboard, I just postured the characters, quick rendered them and pasted them on the storyboard. This procedure proceeds auspicious for three reasons. Firstly, this approach saves having to redraw throughout. Secondly, by means of posturing the character, I could analyze and decide each movement in each shot much better. Thirdly, it helped me to shorten the storyboarding time.

The full story was broken down into 70 shots. After the storyboard was done, I made an exposure sheet. The exposure sheet lists all of the shots in a numbered order, and includes shot descriptions and length. This was critical during the process of production. It helped me to visualize and connect separate shots without losing the whole structure of the story.

Production

Modeling

The three main characters: Human, Devil and God, were made of polygons and NURBS in Alias Maya. I used a Mel script called Connect Polygon Shape¹ to increase the working efficiency. The backgrounds, fish and stone egg were made of low-polygons in Alias Maya, and then detailed in high-polygons with Pixologic ZBrush. The hair, fur, cloth and wings of the characters were another issue during modeling, which I will discuss in the Dynamics section of this thesis.

Human, Devil and God were modeled in the traditional method: first by drawing the front and side outlines of the characters, and then modeling the characters in Maya by following the outlines. However, because the shape of Devil is pretty complex, the traditional method proceeds to be too slow for this character. After the three characters’ basic modeling had been done, I started to do research to find another method to model something very complex and refined. ZBrush² was what I chose to solve the problem. In some scenes, the whole background is composed of jagged rocks. They were all made in ZBrush, saved in the .obj format and then imported into Maya. The fish and stone egg were also modeled in the traditional method combined with the new one. I modeled the low-poly in Maya first, imported the model into ZBrush and sculptured it in high-poly mode. After learning ZBrush, my modeling process sped up considerably. For example, I completed the fish modeling and texturing in only one week.

¹ Connect Polygon Shape
² ZBrush
Texturing

The traditional method of texturing starts with creating a UVmap in Maya, painting textures on the UVmap image in Photoshop, and then posting the textures back to Maya. However, when
painting textures in Photoshop, it is hard to know if they will fit the 3D model. Saving them in Photoshop, and posting them back to Maya to make a quick rendering is the only way to tell if the textures fit the model, or not. If they don’t, then you have to go back to Photoshop and retouch the image, and repeat the above described process. Because this traditional texturing process needs to be constantly repeated, it always costs a lot of time to only texturing a single object, and especially large complex objects.

After the modeling and texturing for the three main characters had been done, I learned ZBrush and started to combine traditional modeling and texturing methods with new ones, such as texturing in ZBrush and Photoshop simultaneously. In ZBrush, a 3D model can be textured directly without using Photoshop. This allowed me to greatly speed up the texturing process. All the scenery and the rest of the props in The Past were textured in ZBrush.

**Animation**

In this film, the rigging system for each character was designed for each movement and appearance. The rigging setup for the three main characters was produced after consulting the book, *Character Rigging and Animation* by name. The facial expression animation of Human and Devil was influenced by the book, *Stop Staring* by name. The animating system of the fish was totally different from the others. Instead of setting skeletons in the fish body, I simply deformed the fish to flow along a motion path. This is a great method for fish or snake animation.

![Lattice and Motion Path](image)  
*Figure 11: Assign a Lattice to the Fish, then Deform the Lattice to a Motion Path*
In order to simulate manual camera operation, most people set lots of keys on the camera for shaking motion. Some programmers like to write a MEL script to control it. In this film, I assigned a texture with random white and black stains to the translation of the camera. It was applied to simulate camera shaking whenever the camera panned.

![Image](image.png)

**Figure 12: Group the Camera, then Assign a Fractal Texture to the Translate X, Y, Z of the Group**

**Lighting and Rendering**

Except for the shot of Human hunting in the ocean, all scenes in this film take place in outdoor settings. To simulate the outdoor lighting, I used traditional three-point lighting and combined it with global illumination. For the three-point lighting, I used three directional lights for the key light, fill light and back rim light. For the global illumination, I used a MEL script know as GI Joe³. However, if there is Maya fur or hair in the scene, it may take forever to render the object. The easiest way to solve this rendering problem is to disconnect a light from the object if that light is not helpful to the object’s rendering time.

In the scene where Human is hunting a fish, the lighting is different. Under the sea, especially in the deep ocean, the light is hard to refract, and global illumination doesn’t exist. A basic three-point lighting system is supposed to take care of this situation. So first, I created several lighting fogs beamed from the top, and assigned an ocean surface video to them. This setting creates many beams of light radiating from the top that change their illumination and color constantly. I also added lots of noise to those beams to mimic the many particles under the sea.
Dynamics

Dynamics challenged me a lot. First of all, there was Maya fur, hair and cloth on the character, Human. Because they are all different systems, I had to work on their simulation and rendering separately, then composite them during postproduction. In some situations, Maya cloth didn’t work well, so I simply converted it to Maya softbody for better control. The galaxy in the third eye on the forehead of Human was made by Maya particles. As for Devil and God, the wings were made by Maya softbody, and the gown was made by Maya cloth. The Maya cloth simulation takes the longest time for the computer to calculate. When the character moved very fast, the computer sometimes needed more than one day to calculate a shot with only 300 frames.

In Scene One, *Birth of the World*, the volcano smoke and the dark cloud were made by Maya 3D fluid. Maya 3D fluid is very good for creating realistic appearance. However, it usually needs a very huge caching file. Therefore, it is very important to create a caching file for a Maya 3D fluid before rendering a shot, or the computer will not be able to handle rendering and dynamics at the same time. The stone egg’s cracking was made by Maya rigid body. The benefit of rigid body is in converting the collision movement to key frames. It helps the computer to run faster.

In Scene Two, *Hunting Along the Coast*, the ocean was made by Maya fluid effects. When the fish swam by, I used Maya particles to create some illuminated points floating around in the water. Coupling this with light fogs mentioned in the last chapter, the environment in the depth of the ocean was completed.
In Scene Three, *Battle in the Field*, countless Maya particles were used. Burning the fish, ground explosion, shining cuffs, lightning arrows, flying sand, hurtling stones, etc, were all made by Maya particles. Because they are not geometry, and sometimes they had different attributes, they were simulated and rendered separately, and then composited during postproduction.

**Postproduction**

**Compositing**

The refinement of *The Past* was completed during postproduction compositing of shots and effects. The application I used for the composting work is known as After Effects, published by Adobe Systems. It is a program using layers organized on a timeline to create composites from still images or motion footage. Due to the huge models and texture images I had created Maya, it could not render everything out. Rendering each object separately and compositing all objects during postproduction was the best way to solve this rendering problem. Moreover, I could make color or brightness corrections in postproduction using After Effects rather than in Maya, which would require much more adjusting time.

![Figure 15: Sample of the Composting Work](image)

In order to simulate film camera lens effects, I rendered most of the images with Z-depth layer in Maya. In After Effects, the Z-depth layer can be read and the depth information can be used to generate special effects, such as variations in depth of field.

![Figure 16: Sample of Using Z-Depth](image)
Editing

Creating proper coherent transitions between each shot is the goal of the editing process. After compositing and creating completed clips for each shot in After Effects, I used Final Cut Pro for editing all shots into a film. Final Cut Pro, created by Apple Inc., is a professional non-linear editing application. Unlike After Effects, Final Cut Pro is built for speed with real time (RT). Dynamic RT helped me to adjust the image quality and frame rate, and it was especially important in creating the transition between each cut. Besides changing the shot, each transition is intended to have a meaning in the film. For example, there are four shots to describe Human’s wearing the cuffs and mask. The transition I used among those shots was fade in and out. The use of this kind of transition in the sequence not only points to the same action, but also refers to the helplessness of Human.

Sound Effects

The source of the ready-made sound effects in this film was the School of Film and Animation’s archived soundtrack collection. As for the Human, cries in the scene when Human’s third eye gets shot, and in the scene when he wears the mask, were recorded by SOFA graduate student, Isaac Holze.

Screening

*The Past* was completed one day before its preview screening. Instead of printing it out immediately after finishing, I planned to print it to a DV tape two hours before the screening. However, in the process of printing the film out, the computer crashed. I worked two hours in troubleshooting, which included asking for help from SOFA technicians. However, the computer totally died. But because I always backup files, I could open the file in another computer, re-render the final edit, and print out the film. Since this process would take two more hours, I decided I should cancel the screening that day. However, all my thesis advisors and many students and audience members at the screening were willing to stay in the auditorium and wait for my film to be completed. So I went ahead and printed it. Never promise a screening until the film has been completed is the lesson I learned. There are no words to represent how much I appreciate the audiences’ support that night.
1. The Connect Polygon Shape is a script written by Dirk Bialluch which can connect attributes between low polygon models and high polygon models. Thus, modelers and animators can have the benefits of speed (working on low polygon models) and quality (rendering in high polygon models).

2. ZBrush is a modeling, texture painting and illustration application. Its modeling concept is totally different from Maya. The working environment of ZBrush is closer to sculpturing by hand.

3. GI Joe is a script written by Emmanuel Campin which generates at least 32 sky lights and 16 ground lights on a dome shape to illuminate the scene globally.
Appendix A

Original Thesis Proposal
Conceptual Statement

Some believers say, “To believe in Him and to enter the eternal life.” Some emperors say, “Let those who complied with me thrive and those who resisted me perish.” And some bosses say, “Either you can do it or I have to let you go.” Those words are so different, yet I feel that their essence is so similar.

Wherever people are, there is right and wrong. Wherever right and wrong exist. The issue is: what is right and what is wrong? What is the truth of the ancient past? What truly happened between God, humanity and the Devil to cause the balance nowadays? Is what we, human beings, struggle with meaningful? Are we supposed to trust what we believe now without questioning? If the reality of the whole universe is not what we have learned, what should we do next?

Though the cultural inheritance and education, we learn to tell, so-called “right from wrong” from the day we are born. Because of our social morals, we lock our original desires deeply into our every cell. Then because of laws and orders, we lose human nature day-by-day. If the word “Devil” does not have this evil meaning and original sin has never existed, and the desire is the primeval force of human life, then what should people believe?

It’s a story that is opposite of Genesis, but it implies a possible original truth. After a long time of formless void, a man and devil, two beings, are born with a forming nature. “Man” does not stand for human beings nowadays, nor does “Devil” mean evil spirit. They live in the nature and follow the desires that come from their brains and their bodies. They are truly what they are. They listen to what their blood tells them. Then another being, probably a God, an emperor or just an authority, arrives. Everything changes, and it becomes the world we know.

Treatment

Past

From flashes and a tangle of explosion, the universe forms from the formless void. An azure blue sky develops out of the turbulent atmosphere. An earth-like land mass takes shape out of fragments from far and near. The darkness, fire, and debris sink below the newly formed terrain which floats on top. Things become clam.
Under the sky spreading boundlessly in deep blue, a being is born among endless fire beneath the earth. Crawling out from the dark, standing on the surface and staring at the skyline in the distance, the being is separated into two beings. One resembles a normal man, the other has more monstrous features. They run on the open field together, swim in the vast ocean and fly in the sky through white clouds under sunshine. They run in an open field together, swim in a vast ocean, and fly together in the sky through white clouds and sunshine. They fight each other for food, for pleasure, and laugh together at the beauty of the world, shoulder to shoulder.

From far away in space, a strange being comes to earth. When it arrives, it is covered with flames. The atmosphere becomes very turbulent, and the land shakes violently. The two earth beings gasp, shake and are blinded by the light and heat of the newcomer. The earth beings rush toward the newcomer and fight it out of fear.

The fight is extremely violent causing flames to radiate into space, the sky flashes and earth is split into several pieces.

The battle ends and flames disperse. Man pulls flaming chains from the sky onto his wrists and feet, and then kneels humbly down on the ground. He reaches for the monstrous being to convince him to also kneel down in humbleness to the fiery invader. The monstrous one stands tall with countless bleeding wounds. He thrusts out his chest with the strength left within him. Suddenly, the surface of the earth splits and the monstrous one falls down into the endlessly burning fire beneath the earth. Locked in his chain, the normal man struggles to prevent the other’s fall. The invader floats in the air, looking down on the earth and then dissolves into the blue sky. Earth returns to a calm state.
Appendix B

Complete Storyboard
<table>
<thead>
<tr>
<th>Scene</th>
<th>Shot No.</th>
<th>Camera Description</th>
<th>Shot Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 1</td>
<td>Shot 01 continued</td>
<td>pan camera / close up</td>
<td>A canyon with magma flowing at the bottom shows up step by step.</td>
</tr>
<tr>
<td>Scene 1</td>
<td>Shot 02</td>
<td>pan camera / extreme long shot</td>
<td>It is a wild angle view of the forming-earth. The surface is sharp, the sky is dark covered with thick clouds, and magma flows everywhere.</td>
</tr>
<tr>
<td>Scene 1</td>
<td>Shot 03</td>
<td>pan camera / long shot</td>
<td>A stone egg lies on the rough surface.</td>
</tr>
<tr>
<td>Scene 1</td>
<td>Shot 04</td>
<td>still camera / close up</td>
<td>A slice of a rock cracks.</td>
</tr>
<tr>
<td>Scene 1</td>
<td>Shot 05</td>
<td>still camera / close up</td>
<td>More and more slices of rocks crack.</td>
</tr>
<tr>
<td>Scene 1</td>
<td>Shot 06</td>
<td>still camera / long shot</td>
<td>The whole stone egg cracks open. Two beings appear indistinctly in the egg.</td>
</tr>
<tr>
<td>Scene 1</td>
<td>Shot 07</td>
<td>still camera / extreme CU</td>
<td>A galaxy glows in the dark.</td>
</tr>
<tr>
<td>Scene 1</td>
<td>Shot 08</td>
<td>still camera / medium long shot</td>
<td>Man stands up slowly.</td>
</tr>
<tr>
<td>Scene 1</td>
<td>Shot 09</td>
<td>still camera / extreme CU</td>
<td>Devil’s eyes glow.</td>
</tr>
<tr>
<td>Scene 1</td>
<td>Shot 10</td>
<td>still camera / medium shot</td>
<td>Devil spreads his wings up powerfully.</td>
</tr>
<tr>
<td>Scene 1</td>
<td>Shot 11</td>
<td>still camera / close up</td>
<td>Devil steps outside the egg.</td>
</tr>
<tr>
<td>Scene 1</td>
<td>Shot 12</td>
<td>shake camera / medium LS</td>
<td>Devil stands up and roars.</td>
</tr>
</tbody>
</table>
Scene 2
Shot 01 continued
Camera tracking shot / medium shot
Description Man's third eye approaches the shot, and the galaxy flashes.

Scene 2
Shot 01 continued
Camera still shot / medium shot
Description A fish under the sea swims out from the galaxy.

Scene 2
Shot 2
Camera still shot / long shot
Description The fish is roasted by fire.

Scene 2
Shot 3
Camera still shot / close up
Description Devil covers one of his nostrils, and the fish is blown out from the other nostril.
Scene 3
Shot Shot 05
Camera room in / extreme long shot
Description Man and Devil look up when 'God' arrives over them.
Scene 4
Shot 01
Camera still shot / medium shot
Description God raised his hands gradually.

Scene 4
Shot 01 continued
Camera still / medium shot
Description Some bright fireballs form in God's mechanical pains and float down.

Scene 4
Shot 01 continued
Camera tracking shot / close up
Description Fireballs change into 2 expressionless masks and 2 shackles with fire. Track with the shackles and the masks.

Scene 4
Shot 01 continued
Camera tracking shot / close up
Description All of them float down on the ground.

Scene 4
Shot 02
Camera still shot / close up
Description Man looks angry and thinking deeply.

Scene 4
Shot 03
Camera still shot / close up
Description Devil looks at those things in confusion.

Scene 4
Shot 03
Camera still shot / close up
Description Devil raises his head and look at God for answer.

Scene 4
Shot 04
Camera still shot / close up
Description God looks in the other 2 beings in silence.

Scene 4
Shot 05
Camera still shot / close up
Description Devil seems shocked.

Scene 4
Shot 05 continued
Camera still shot / close up
Description Devil looks at God in anger.

Scene 4
Shot 06
Camera still shot / close up
Description God's hand shakes with loud mechanical numb.

Scene 4
Shot 06 continued
Camera still shot / close up
Description Then clenches his fist.

Scene 4
Shot 07
Camera tracking shot, look up / close up
Description God flies down rapidly. Track with his mechanical feet.

Scene 4
Shot 08
Camera pan camera; room out / close up
Description God flies down to the ground. A Tai Chi circle blooms but beneath his feet.

Scene 4
Shot 08 continued
Camera pan camera; room out / long shot
Description The Tai Chi circle enlarges to everywhere.
Scene 4
Shot 09
Camera pan camera, room in / long shot
Description The Tai Chi circle enlarges toward Devil. Meanwhile, Devil squats down and spreads his wings.

Scene 4
Shot 09 continued
Camera pan camera, room in / full shot
Description Devil flutters and jumps high when the Tai Chi arrives.

Scene 4
Shot 09 continued
Camera pan camera, room in / full shot
Description Devil hits the ground, where God has disappeared. The circle of Devil is powerful and the surface of the earth around Devil is totally broken.

Scene 4
Shot 10
Camera still shot / high angle / full shot
Description Devil raises his head in fright and turns his head back rapidly.

Scene 4
Shot 11
Camera pan, spin camera / medium close up
Description Devil immediately raises his right arm, spins the body back, and warns God an elbow attack.

Scene 4
Shot 12
Camera still, full shot
Description Devil appears confused again.
Scene 4
Shot 17
Camera still shot / close up
Description Devil turns his head back in shock

Scene 4
Shot 18
Camera still shot / medium close up
Description Devil spreads wings forward to cover his body for protecting the radiants attack. The attack is so furious that blows Devil back again.

Scene 4
Shot 20
Camera still shot / close up
Description Devil gets shocked by those radiants coming.

Scene 4
Shot 16
Camera still shot / medium close up
Description God approaches on the instant.

Scene 4
Shot 17
Camera still shot / very close up
Description God puts his right mechanical palm on Devil's belly.

Scene 4
Shot 17
Camera still shot / very close up
Description The mechanical palm launches a flash of light white it opens.

Scene 4
Shot 17 continued
Camera still shot / very close up
Description The flash blows Devil off.

Scene 4
Shot 19
Camera still shot / close up
Description Devil looks at God in anger.

Scene 4
Shot 20
Camera still shot / close up
Description God raises his right hand, then a lot of radiants appears around it. While God points his fingers at Devil, all radiants launch to Devil speedily. Track with radiants after they launch.

Scene 4
Shot 21
Camera still shot / close up
Description Devil gets shocked by those radiants coming.

Scene 4
Shot 22
Camera tracking shot / long shot
Description Devil gets shocked by those radiants coming.

Scene 4
Shot 23
Camera still shot / long shot
Description While Devil is blown off, God's left hand pops up behind Devil's back.

Scene 4
Shot 24
Camera tracking shot / close up
Description God's hand approaches Devil exactly.

Scene 4
Shot 25
Camera tracking shot / close up
Description Man's right foot steps into the battle very fast. Track with Man's right foot.

Scene 4
Shot 26
Camera still shot / close up
Description Man's right hand holding the sword waves into the battle rapidly. Track with Man's sword.

Scene 4
Shot 27
Camera still shot / close up
Description Man steps into the area between God and Devil. one hand stops Devil from falling back, and the other hand wields the sword to God's attack.
Scene 4
Shot 28
Camera: still shot, high angle / medium shot
Description: God suddenly disappears after an aftermath

Scene 4
Shot 29
Camera: room in, close up
Description: Without the resistance of God, Man loses his balance and leans forward

Scene 4
Shot 29 continued
Camera: room in, close up
Description: In shock of shock, Man is as deep in thought.

Scene 4
Shot 29 continued
Camera: still shot / extreme close up
Description: The galaxy of Man's third eye glows.

Scene 4
Shot 30
Camera: tracking shot / close up
Description: Track with Man's right foot.

Scene 4
Shot 30 continued
Camera: tracking shot / close up
Description: Man's feet slides, then stops and turns.

Scene 4
Shot 31
Camera: pan camera / medium shot
Description: Man turns, raises the sword and chops down.

Scene 4
Shot 31 continued
Camera: pan / close up
Description: God raises his right arm and hits behind Man.

Scene 4
Shot 32
Camera: still shot / close up
Description: Man falls into deep thought again.

Scene 4
Shot 32 continued
Camera: still shot / close up
Description: Man looks at his left arm and hits behind.
All of a sudden. Man lowers the head to avoid God's attack.

Man's foot kicks toward God's head.

God leans back a little to dodge the flying foot.

Man falls down.

Man picks up the sword.

Man kneels, leans backward, and raises the sword.

Man is defeated, and falls down on the ground.

A bright swastika bursts out from God's right hand, and blows off the sword.

Man looks up and roars.

God's right hand stops the sword with a flash.

The sword stabs toward God's head.

The sword stabs up furiously.
### Scene 4

#### Shot 43
- **Camera:** still shot / medium shot
- **Description:** God looks down at Man.

#### Shot 43 continued
- **Camera:** still shot / medium shot
- **Description:** God as he feels something and turn right.

#### Shot 44
- **Camera:** pan camera / long shot
- **Description:** Devil stays low, shakes, and grows.

#### Shot 45
- **Camera:** still shot / close up
- **Description:** Horns on Devil's feet rise.

#### Shot 46
- **Camera:** still shot / close up
- **Description:** Horns on Devil's hands rise.

#### Shot 47
- **Camera:** still shot / close up
- **Description:** Devil's eyes grow in anger.

#### Shot 47 continued
- **Camera:** room out, low angle / medium shot
- **Description:** Devil roars fiercely, raise the head and body, and open out the wings.

#### Shot 47 continued
- **Camera:** still shot / medium shot
- **Description:** Several bolts of lightning strike the horns of Devil. Devil glows more after struck by lightning.

#### Shot 47 continued
- **Camera:** pan camera / medium shot
- **Description:** Devil roars and raises his right hand.

#### Shot 47 continued
- **Camera:** room out, low angle / very long shot
- **Description:** Devil punches on the ground. A series of explosions extends toward God from where Devil punches.

#### Shot 47 continued
- **Camera:** low angle / close up
- **Description:** God's one foot steps on the ground to create another explosion to stop Devil's attack.

#### Shot 47 continued
- **Camera:** pan camera / bird's eye view
- **Description:** As soon as God stops the attack, he spins and fades out.

#### Shot 47 continued
- **Camera:** tracking shot / extreme close up
- **Description:** Devil's fat approaches Devil rapidly. Track with the fat.

#### Shot 47 continued
- **Camera:** still shot / extreme close up
- **Description:** God punches Devil badly.
Scene Scene 4
Shot Shot 53
Camera still shot / long shot
Description Devil blows off Devil's feet down on the ground
hardly to stop falling back.

Scene Scene 4
Shot Shot 51
Camera pan camera / medium shot
Description Devil puts his feet down on the ground
hardly to stop tailing back.

Scene Scene 4
Shot Shot 52
Camera pan camera / close up
Description Devil charges God with his glowing head
horn.

Scene Scene 4
Shot Shot 53
Camera still shot / long shot
Description Without turning back, God stops Devil's
attack with turning round his one hand.

Scene Scene 4
Shot Shot 54
Camera pan camera, high angle / close up
Description God raises the other hand and turns.

Scene Scene 4
Shot Shot 54 continued
Camera tracking shot / extreme close up
Description The hand strike Devil's back very badly
with a spark.

Scene Scene 4
Shot Shot 55
Camera still shot / over shoulder shot
Description Devil falls down.

Scene Scene 4
Shot Shot 56
Camera still shot / medium shot
Description God looks down at Devil.

Scene Scene 4
Shot Shot 56 continued
Camera still shot / medium shot
Description God as it feels something and turn right.

Scene Scene 4
Shot Shot 57
Camera pan camera / full shot
Description God lifts toward Man as a flying cloth.

Scene Scene 4
Shot Shot 57 continued
Camera pan camera / full shot
Description God flies toward Man with lots of radiants.

Scene Scene 4
Shot Shot 58
Camera room in / very long shot
Description The POV of God, approaching Man very
fast with lots of radiants.

Scene Scene 4
Shot Shot 58 continued
Camera room in / medium shot
Description Man raises his sword and arm armor
to protect himself from the coming attack.

Scene Scene 4
Shot Shot 58 continued
Camera room in / extreme close up
Description Suddenly a finger of God reaches out
among those radiants.

Scene Scene 4
Shot Shot 59
Camera room in / extreme close up
Description The sword and the arm armor are broken
apart by the finger.
<table>
<thead>
<tr>
<th>Scene</th>
<th>Shot</th>
<th>Camera</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 4</td>
<td>Shot 59</td>
<td>still shot / close up</td>
<td>Two hands approaches a fire shackles</td>
</tr>
<tr>
<td>Scene 4 continued</td>
<td>Shot 60</td>
<td>still shot / medium shot</td>
<td>God looks down at Man</td>
</tr>
<tr>
<td>Scene 4</td>
<td>Shot 61</td>
<td>still shot / full shot</td>
<td>Devil stands up trembly and slowly</td>
</tr>
<tr>
<td>Scene 4</td>
<td>Shot 62</td>
<td>still shot / medium shot</td>
<td>Devil raises arm in anger</td>
</tr>
</tbody>
</table>

**Scene 5**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Shot</th>
<th>Camera</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 5</td>
<td>Shot 01</td>
<td>still shot / close up</td>
<td>Two hands approaches a fire shackles</td>
</tr>
<tr>
<td>Scene 5</td>
<td>Shot 02</td>
<td>still shot / close up</td>
<td>One hand, hooked up a shackle, pulls another shackle to the other hand</td>
</tr>
<tr>
<td>Scene 5</td>
<td>Shot 03</td>
<td>still shot / close up</td>
<td>Man puts an expressionless mask on tremblingly</td>
</tr>
<tr>
<td>Scene 5</td>
<td>Shot 03 continued</td>
<td>room out, right angle / full shot</td>
<td>Man looks up and cries loudly into the air. His face changes into a normal human's face. No third eye, no long ears and no raised horns</td>
</tr>
<tr>
<td>Scene 5</td>
<td>Shot 04</td>
<td>pan camera, low angle / long shot</td>
<td>Devil sits stands straight and trembly. God floats in the sky and look down at them</td>
</tr>
<tr>
<td>Scene 5</td>
<td>Shot 05</td>
<td>still shot / close up</td>
<td>Devil raises arm in anger</td>
</tr>
<tr>
<td>Scene 5</td>
<td>Shot 06</td>
<td>still shot / medium shot</td>
<td>God loses his right hand. Five bright blazes develop in the palm, and stretch out</td>
</tr>
<tr>
<td>Scene 5</td>
<td>Shot 06 continued</td>
<td>still shot / medium shot</td>
<td>Five bright blazes become five bright fire-spears</td>
</tr>
</tbody>
</table>
Scene 5
Shot 06 continued
Camera still shot / medium shot
Description God shoots five fire-spears at Devil.

Scene 5
Shot 06 continued
Camera tracking shot / very long shot
Description Track with spears.

Scene 5
Shot 06 continued
Camera still shot / close up
Description A spear sticks into the earth.

Scene 5
Shot 07
Camera still shot, low angle / full shot
Description Devil is stuck on the ground by five fire-spears.

Scene 5
Shot 08
Camera pan camera / long shot
Description Those spears crack the surface of the ground. Devil sinks in the ground.

Scene 5
Shot 09
Camera pan camera, high angle / close up
Description Devil looks up and roar loudly and painfully.

Scene 5
Shot 10 continued
Camera pan camera, high angle / long shot
Description Devil sinks in the ground and falls into halt.

Scene 5
Shot 11
Camera still shot, low angle / long shot
Description God raises hands as the shape of a cross.

Scene 5
Shot 11 continued
Camera still shot, low angle / long shot
Description Then dissolves in the sky.

Scene 5
Shot 12
Camera still shot, low angle / long shot
Description Man kneels on the ground without a move.
Appendix C

Production Stills