

## CORE STUDIES

### *Introduction to Media Arts*

Students begin their Core Studies training with Introduction to Media Arts, a humanities course that introduces students to the fundamentals of storytelling, authorship, research, critical thinking and media literacy. This course is composed of three learning modules: Sound, Image, Time & Space, Storytelling Strategies, and Media Literacy/Ethics. Each module is part of a continuum of learning that focuses on strengthening students' awareness of their world, their understanding of the external and internal forces that shape their perceptions, and their understanding of the aesthetic choices available to them as media artists. Descriptions for individual modules follow:

### *Sound, Image, Time & Space*

**Sound, Image, Time & Space** is one of the foundational learning experiences of the Flashpoint program. In this course, students will be exposed to exercises and assignments that invite discovery of the four media building blocks: Sound, Image, Time & Space. Students will explore these dimensions through learning that reinforces the interdependence of these elements and their use as creative tools. Emphasis will be placed on providing students with opportunities to experience Sound, Image, Time & Space in a fresh, unexpected way. The students' learning experience will include direct observation, verbal and written response, and forced interaction with the environment.

### *Storytelling Strategies*

**Storytelling Strategies** is one of the foundational learning experiences at Flashpoint. Building on discoveries in **Sound, Image, Time & Space**, students will learn fundamental storytelling tools and strategies that can be used throughout their coursework and professional careers. They will be exposed to a variety of strategies and techniques to enable them to discover their unique visions as media artists, while they build a reservoir of ideas for future projects. Telling a story is at the heart of our work—whether we are making a feature film, a soundtrack, an animated short or an interactive game. What makes a good story? Where can I find ideas for stories? How do I create strong, memorable characters? What are my goals as an artist? As they explore these questions, students will develop tools for accessing sources and ideas, and begin to create a reservoir of potential material for future use. Coursework will include exploration of linear and non-linear narratives, as well as the impact of digital media on the storyteller and the stories he/she tells.

### *Media Literacy/Ethics*

**Media Literacy/Ethics** focuses on developing students' understanding of their role and responsibility as both media-makers and media consumers. The course introduces students to the key concepts of media literacy, ethics, industry and marketing/audience and why they're important to all media-makers. Students explore the concept of audience and how their [and others'] individual experience influences interpretation. Other topics covered include: the social responsibility of

the artist, the influence of culture on media production, and a history of the various mediums and their connection to social constructs. As in the other three modules of Introduction to Media Arts, emphasis will also be placed on developing students' communication, research, critical thinking and collaboration skills.

*Total Credit Hours*                      3.0

#### *Oral Communication for Mediamakers*

**Oral Communication for Mediamakers** is designed to build students' effectiveness as oral communicators. Students will be given weekly assignments and exercises that will build their speech and presentation skills, and learn strategies for building confidence as public speakers---both in formal presentations and in everyday encounters. Emphasis is placed on speech as a form of self-expression and identity, a means by which the artist can communicate his/her personal vision and ideas to an audience. As part of Oral Communication, students also experience a series of professional presentations designed to give students in all five Flashpoint Academy disciplines insights into the modern digital media world. A wide variety of subjects is covered including entrepreneurial skills, creative problem-solving, creating a business plan, pitching, and successful interviewing skills. Additionally, twice during the year, extended workshops with top industry professionals offer students an immersive, interactive experience and direct application of the material covered by the speaker.

*Total Credit Hours*                      3.0

#### *Writing for the Media Professional*

**Writing for the Media Professional** is a writing-intensive course that prepares students for all modes of written expression as it relates to being a professional in the media arts. Students learn the basics of executing a research project, the art of writing a critique, conducting an interview, proposal writing, writing bios, composing business letters, blogging, and various other applications of written expression in the 21st century. Students also expand their storytelling skills and gain experience in collaboration, research and critical thinking. Emphasis is placed on building writing skills that relate directly to coursework in the student's respective discipline and to their professional career goals.

*Total Credit Hours*                      3.0

#### *Math Strategies*

**Math Strategies** is designed to enhance students' math skills so that they become more technically proficient in their respective discipline. An important component of the course involves practical applications of math skills, specifically designed to assist students as they ready themselves to become industry professionals. Emphasis is placed on: problem-solving, entrepreneurial skills, creating budgets, and management of personal finances, including taxes and banking.

*Total Credit Hours*                      3.0

*Media Literacy/Ethics II*

**Media Literacy/Ethics II** furthers students' exploration of the concepts introduced in Media Literacy I. In this advanced level of the course, students are exposed to a variety of writers, thinkers and leaders in these areas. Students will also learn strategies and various approaches to becoming more sophisticated and literate media-makers.

*Total Credit Hours*                      1.0

*Advanced Writing for the Media Professional*

This advanced version of **Writing for the Media Professional** is designed to deepen students' experience with writing, and give them additional opportunities to expand their writer's toolbox, both as creative writers and business professionals. Students continue to build on their collaborative and communication skills as they research, pitch and present their written work. Emphasis is placed on preparing students for the realities of the workplace, through projects such as resume writing, developing written pitches/treatments, and creating detailed business proposals, all which require strong, clear writing and the ability to transform ideas into written expression for a variety of audiences.

*Total Credit Hours*                      3.0

*Cultural Perspectives for Mediamakers*

This second-year Humanities course is designed to broaden students' perspective of the cultural landscape available to them as artists and thinkers. Students develop their critical thinking skills, as well as their appreciation of history, culture, politics and art as they explore how these arenas intersect and inform their goals as media-makers.

*Total Credit Hours*                      3.0

**FLASHPOINT FILM PROGRAM**

*Year One*

*Film Strategies*

This foundation course encourages communication and professional collaboration as students continue in orienting themselves in the fast-paced environment found at Flashpoint Academy. The Flashpoint Professional Standards system is further explored as it relates to student experience throughout the school. Achieving success and excellence through dynamic problem-solving techniques, with the guidance of faculty and help from peers, serves to establish the kinds of soft skills employers truly need.

*Total Credit Hours*                      P/F

### *Screenwriting I*

**Screenwriting I** addresses the major components of writing for the screen. Topics covered include: writing on spec, the differences in story structure between short and long form, adaptation, developing good stories, rewrites, legalities – WGA, copyright, the relationship with the producer and director, receiving notes, and polishing. After each screenwriting module students have a finished screenplay for their next Flashpoint Academy film.

*Total Credit Hours*                      2.0

### *Screenwriting II*

**Screenwriting II** addresses advanced components of writing for the screen. Building on foundations from Screenwriting I, this class delves deeper into story structure: short and long form, adaptation, developing good stories, rewrites, legalities – WGA, copyright, the relationship with the producer and director, receiving notes, and polishing. After each screenwriting module students have a finished screenplay for their next Flashpoint Academy film.

*Total Credit Hours*                      2.0

### *Directing I*

**Directing I** provides hands-on experience in all facets of directing: finding material that appeals to you, interpreting a script, working with actors in casting and rehearsals, pre-visualization processes, storyboarding, on-set protocols, creative blocking of scenes, working with key creatives – the producer, DP, art director, assistant director, editor, production designer and sound designer. It encourages the students to deeply examine their choices regarding the major elements of any film - the use of color, sound, movement [character and camera], environment, and the use of space. Additionally it teaches students about how to conduct themselves professionally as a director on any project.

*Total Credit Hours*                      2.0

### *Directing II*

**Directing II** emphasizes hands-on experience in all facets of directing, especially project ownership, accountability, and strengthens skills learned in Directing I, such as working with actors, time management, pre-visualization, and blocking. Additionally it brings students more awareness of professionalism in the collaborative arts.

*Total Credit Hours*                      1.0

### *Creative Producing I*

**Creative Producing I** covers the most important job on any production – the producer – who oversees the project from start to finish. This course covers the role of various types of producers – executive producer, line producer, unit production manager, and the AD. In addition, students learn about contracts, deal memos, hiring and firing crew, production forms and processes, tracking budgets, location scouting and on-set protocols. A very hands-on course, this prepares students to produce

their three individual projects, as well as intern in a variety of producing roles post-graduation.

*Total Credit Hours*                      2.0

#### *Creative Producing II*

**Creative Producing II** begins after students have already made films of their own and have experience as interns on a Production in Action. This gives them a stronger sense of how a producer works and they can now explore their own methods for this very important job. Using these skills they go on to collaborate in teams to make more layered and involved projects for further classes as well as internships and future professional work.

*Total Credit Hours*                      1.0

#### *Cinematography & Lighting I*

**Cinematography & Lighting I** introduces basic lighting techniques for students with little or no basic studio lighting experience. Students become familiar with uses of standard pieces of lighting equipment and important lighting procedures. The roles of the grip and gaffer on the film set are also explored. Special attention is given to important light measuring techniques including use of the spotmeter. This course encourages intelligent, thoughtful approaches to lighting based on dramatic structure and script.

*Total Credit Hours*                      2.0

#### *Cinematography & Lighting II*

**Cinematography & Lighting II** advances the studies of basic lighting techniques. Students learn expert techniques and acquire more hands-on experience in the usage of standard pieces of lighting equipment and important lighting procedures. This course cultivates creativity, finally-honed and experimental approaches to lighting.

*Total Credit Hours*                      1.0

#### *Production Module I*

**Production Module I** is the first production project in the film curriculum, this 1-3:00 project demonstrates a basic understanding of all elements in making a short film. The students work in teams of four [Producer, Director, DP and AD] with an additional location sound person from the Recording Arts area. Working from scripts developed in the Screenwriting class, students break down their films, cast, crew and scout locations in advance of production. The films are shot with portable, HD cameras, over two days, on location. The films will be subsequently edited and sound designed in the following weeks.

An additional component of Production Module I is a one-day intensive camera seminar with a professional lighting cameraman. Students learn the basics of film and high definition motion picture cameras and lenses. Screenings allow students to

compare the cameras and achieve a better understanding of the options available to a working cameraman.

*Total Credit Hours*                      3.0

#### *Post-Production I*

**Post-Production I** provides hands-on experience picture editing using Final Cut Pro editing software. Students learn narrative editing strategies and approaches, assistant editor responsibilities, various software packages, contemporary trends in the industry, the relationship between the director and editor, the role of the producer and post-production supervisor, as well as professional conduct in an editing room. Part of this course and all film editing courses includes working with a sound designer.

Working with a sound designer provides the environment for students to work with sound designers from the Recording Arts Program on their films. It covers the dynamics of this creative relationship, problem-solving strategies, contemporary trends in sound design, and professional conduct and communication. At completion of this course, students screen their first Flashpoint Academy film project.

*Total Credit Hours*                      4.0

#### *Aesthetics of Media Arts*

**Aesthetics of Media Arts** is designed to introduce basic principles of and perspectives on film and video art; to present concepts of film "language" (both specific terms and the notion of film grammar); to show how the development of these principles, perspectives and concepts parallel advancements in filmmaking technology; to relate film and video aesthetics to other art forms, the individual and society.

*Total Credit Hours*                      4.0

#### *Production II*

Production Module 2 is comprised of two components. First, preproduction provides intensive mentoring of the preproduction process for the second production project in the film curriculum, a three to five-minute film. Working from scripts developed in the Screenwriting class, students break down their films, cast, crew, and scout locations in advance of production. Four films will be produced as part of this class.

This second film showcases an advanced understanding of storytelling techniques and creative visualization. Students work in Producer/Director pairs, from approved scripts, utilizing 3 other students within the Film program as DP, AD and Gaffer. The Recording Arts Program provides location audio. Shoots are 3 days, shot with portable HD cameras on location, as well as the Directing stage where appropriate.

*Total Credit Hours*                      3.0

### *Post-Production II*

**Post-Production 2** provides hands-on experience picture editing using Avid Media Composer editing software. Students learn narrative editing strategies and approaches, assistant editor responsibilities, various software packages, contemporary trends in the industry, the relationship between the director and editor, the role of the producer and post-production supervisor, as well as professional conduct in an editing room. Part of this course and all film editing courses includes working with a sound designer.

Working with a sound designer provides the environment for students to work with sound designers from the Recording Arts Program on their films. It covers the dynamics of this creative relationship, problem-solving strategies, contemporary trends in sound design, and professional conduct and communication. At completion of this course, students screen their second Flashpoint Academy film project.

*Total Credit Hours*                      2.0

### *Music Video Production*

**Music Video Production** is the third and final film project during year one of the Flashpoint Academy Film Program. Students, working in collaboration, find a song to turn into a music video. They then acquire the appropriate rights and permissions from the band and record label, conceptualize and storyboard their ideas and present to the band for approval. The videos are shot on stage at RDS, on location, and on a combination of the Directing Stage, the Cinematography Stage and outside locations over a five-day period. Videos are shot on stage at RDS, on location, and on a combination of the Directing Stage, the Cinematography Stage and outside locations. This music video project brings together all the components students have learned throughout the academic year. Their producing, writing, cinematography and directing skills are challenged as they complete this project.

*Total Credit Hours*                      2.0

### *Music Video Post*

**Music Video Post** provides hands-on experience picture editing using Avid editing software. Students learn narrative editing strategies and approaches, assistant editor responsibilities, various software packages, contemporary trends in the industry, the relationship between the director and editor, the role of the producer and post-production supervisor, as well as professional conduct in an editing room.

*Total Credit Hours*                      2.0

## *Year Two*

### ***Advanced Producing***

This advanced level course presents in greater detail the different jobs available on the production side of filmmaking and how to begin in the industry. It covers the skills and responsibilities of the different jobs and provides the student with a working knowledge of how to perform these jobs. The course also addresses

different routes people take to obtain employment in the industry. The course is comprised of guest speakers who work in the industry in the various positions discussed in class.

*Total Credit Hours*                      2.0

#### *Focused Study*

**Focused Study** is an intensive course that allows students extended time to develop original, fully-realized media arts projects. Planning for Focused Study starts at the end of year one, placing students on a track of professional development and growth. Students must submit a written proposal to a designated faculty committee and obtain approval. Unlike other student projects, Focused Study requires students to create their own deadlines and work schedule. Students are expected to move forward at a productive pace through completion of the project, communicating their ongoing progress to the faculty committee.

*Total Credit Hours*                      8.0

#### *Documentary Theory and Production*

**Documentary Theory and Production** examines non-fiction film techniques and prepares students to produce their own short documentary films. During the first portion of the class students screen and discuss documentary films. After a period of development and preproduction, students then produce their own short documentary film; upon completion of production students return to the editing labs to complete the project.

*Total Credit Hours*                      4.0

#### *Film Production III*

**Film Production III** provides a more intensive mentoring of the preproduction and production processes for the third project in the film curriculum, a 5-8:00 minute narrative short with animation components. Scripts are chosen to develop, and students are selected for various roles on each. The teams then work to develop and prepare each film for production—developing crew, pre-visualizing, casting, and production design. Films are shot on the stage at RDS and on-location. Location audio personnel will be supplied from the Recording Arts Program, and a team of animation students will be assigned to develop and produce the animation component of each film. After production concludes students will edit the films in the Flashpoint Academy editing labs and sound designers from the Recording Arts Program will supply sound design.

*Total Credit Hours*                      5.0

#### *Producing the Corporate Film*

**Producing the Corporate Film** is a two-session, Pass/Fail course designed to give students hands-on experience in the world of corporate and industrial films. Students will learn how to properly budget and prepare for these film projects and learn how to shoot with a stripped down crew of no more than two people.

*Total Credit Hours*                      1.0

*The Business of Film*

**The Business of Film** gives students an in-depth view of the business side of filmmaking. Topics include business plans, contracts, union regulations, insurance, completion bonds, budgeting, clearances, copyright infringement, libel and privacy, obscenity, and negotiation skills.

*Total Credit Hours*                      2.0

*Flashpoint Studios*

**Flashpoint Studios** provides students with the unique opportunity to participate in a media arts production company. Working in teams, students are assigned client-based projects derived from inside the institution and from the public at large. Each faculty-supervised team is responsible for delivery of a professional, finished product for the client. Upon completion of the course, students will have gained experience in collaboration and accumulated professional work credits for their reels and portfolios.

*Total Credit Hours*                      5.0

**FLASHPOINT RECORDING ARTS PROGRAM**

*Year One*

*Introduction to Audio Systems*

**Introduction to Audio Systems** is designed to introduce students to audio recording for music, games, animation, and film. Students learn basic signal flow and gain structure as those apply to microphones, recording systems, and monitoring systems. Industry standards and practices are covered as well as professional conduct.

*Total Credit Hours*                      1.0

*Digital Audio Workstation I*

The **Digital Audio Workstation I** course explores the software and hardware used within a digital audio workstation environment. Concepts of digital audio theory, sample rates, and bit depths will be covered. Industry standard hardware and software are utilized hands-on. Students explore editing techniques through pre-recorded mono and stereo files.

*Total Credit Hours*                      2.0

*Fundamentals of Sound and Acoustics I*

**Fundamentals of Sound and Acoustics I** provides an overview of the principles and perception of sound. Students gain an understanding of waveform characteristics such as frequency, period, and amplitude in relation to human hearing and perception of sound. Harmonics, distortion, envelope, timbre, and types of random noise are also examined.

*Total Credit Hours*                      1.0

*Recording Arts Strategies*

This foundation course encourages communication and professional collaboration as students continue in orienting themselves in the fast-paced environment found at Flashpoint Academy. The Flashpoint Professional Standards system is further explored as it relates to student experience throughout the school. Achieving success and excellence through dynamic problem-solving techniques, with the guidance of faculty and help from peers, serves to establish the kinds of soft

*Total Credit Hours*                      1.0

*Location Audio*

**Location Audio** meets several times throughout the academic year for a series of meetings; students are exposed to the techniques and procedures of capturing production audio on-location. Different recording devices, microphones, and communication systems are examined and utilized. Students also work in collaboration with the Film Program on each of their Production Modules. An emphasis is placed on professional conduct and work ethic.

*Total Credit Hours*                      1.0

*Fundamentals of Sound and Acoustics II*

**Fundamentals of Sound and Acoustics II** builds upon the principles studied in *Fundamentals of Sound and Acoustics I* and covers topics related to acoustical control and manipulation of sound, including principles of reverberation, absorption, reflection, diffusion and diffraction, enabling students to gain a better understanding of the ways in which sound interacts with the listening environment.

*Total Credit Hours*                      1.0

*Digital Audio Workstation II*

**Digital Audio Workstation II** is an intermediate-level course in audio production. Recording, equalization, and dynamic processing will be covered in addition to further developing students' editing and mixing proficiencies. Aural storytelling and sound design for picture are introduced in preparation for working with the Film, Game, and Visual Effects Programs.

*Total Credit Hours*                      2.0

*Studio Recording I*

**Studio Recording I** introduces students to multi-track recording within the studio environment. Aesthetics, signal flow, control surfaces, microphone selection, monitoring, and recorders are covered. Students participate in a live tracking session; emphasis is placed on client interaction and professional conduct.

*Total Credit Hours*                      2.0

*Sound Design for Film and Video I*

**Sound Design for Film and Video I** introduces students to sound for motion pictures and broadcast media. This course explores storytelling in soundtracks, and the aesthetics of sound for motion picture versus commercial advertising and other media. Reverb, equalization, and other dynamic processing are examined as well as delivery of finished soundtracks. Projects are executed on digital audio workstations and control surfaces. Students work with directors and pictorial editors from the Film Program on various productions.

*Total Credit Hours*                      2.0

*Studio Recording II*

**Studio Recording II** provides a hands-on approach to instrument recording. Current recording strategies and microphone techniques are explored. Students gain the basis for “engineering” a recording session. Control surfaces, processing, cue systems, and control room monitoring are also covered in-depth.

*Total Credit Hours*                      2.0

*Sound Design for Games I*

**Sound Design for Games I** introduces students to audio production for video games and interactive media. This course explores the use of triggered versus looping sounds, along with editing, processing, file management, and other issues specific to interactive audio. Projects are executed on digital audio workstations and control surfaces, and coursework includes the delivery of finished SFX, music, and dialog files. Students work with artists, programmers, and others from the Game Development Program on various productions.

*Total Credit Hours*                      2.0

*Aesthetics of Music for the Media*

**Aesthetics of Music for the Media** introduces students to basic concepts of music theory, analysis, aesthetics, and how to utilize music or music-driven soundscapes to support other media such as film, websites and audio branding, games, commercials, and multi-media installations. The course consists of lectures, basic ear training exercises, analyzing and critiquing pieces of digital media with supportive music as the focal point. Students are exposed to a brief survey of Western Music, World Music, and introductory theory concepts such as melody, harmony, rhythm, intervals, scales, modes, tonality, time signature, consonance, and dissonance, in concert with aesthetics of music applied for the media.

*Total Credit Hours*                      1.0

*Year Two*

*Studio Maintenance and Troubleshooting*

The **Studio Maintenance and Troubleshooting** course examines the fundamentals of audio electronics in studio systems and how to predict, troubleshoot, and repair their failure. Students learn the proper procedures for wiring cables and connectors

as well as integration with system components. Using multi-meter and oscilloscope test equipment to measure voltage, current, frequency, and continuity is explored.

*Total Credit Hours*                      1.0

### *Studio Recording III*

**Studio Recording III** explores large ensemble recording, building on the foundation of technical and aesthetic material learned in previous studio recording courses. This advanced class introduces students to automated mixing strategies and techniques combining real-time DSP and outboard processing with a control surface.

*Total Credit Hours*                      2.0

### *Sound Design III*

**Sound Design III** continues to focus on sound perception, ear training, and auralization skills for sound designers. Emphasis is given to the creation of electronically synthesized sounds, and more complex, in-depth manipulation of existing sounds to support audio stand-alone tracks, films, games, and other multi-media efforts backing story structure. The course includes hands-on lab work on subtractive synthesis, an overview of other forms of sound synthesis (FM, Waves, Sampling) and complex signal processing including sound perception and spatial relationships.

*Total Credit Hours*                      2.0

### *Studio Recording IV*

The **Studio Recording IV** course explores the art of contemporary music recording. Students examine a multitude of production and engineering techniques used in the industry. These techniques are then applied to an intense multi-track music production. Students assist with the engineering, production, and design of the entire project. Client relations and professionalism is also covered.

*Total Credit Hours*                      1.0

### *Advanced Location Audio*

In the **Advanced Location Audio** course students provide the location audio component for Film Production III. Double-systems and communication systems are covered as well as the proper preparation and delivery of production audio to the postproduction team.

*Total Credit Hours*                      1.0

### *Music Mixing and Mastering*

The **Music Mixing and Mastering** course focuses on the aesthetics of music mixing. Students explore advanced signal processing and automation as it applies to the mixing process. Emphasis is placed on mix translation to various stereo playback systems. Mastering topics and techniques are also covered. Students produce mastered mixes that are completed and ready for duplication.

*Total Credit Hours*                      1.0

*Flashpoint Academy Studios*

**Flashpoint Studios** provides students with the unique opportunity to participate in a media arts production company. Working in teams, students are assigned client-based projects derived from inside the institution and from the public at large. Each faculty-supervised team is responsible for delivery of a professional, finished product for the client. Upon completion of the course, students will have gained experience in collaboration and accumulated professional work credits for their reels and portfolios.

*Total Credit Hours*                      5.0

*Focused Studies*

**Focused Study** is an intensive course that allows students extended time to develop original, fully realized media arts projects. Planning for Focused Study starts at the end of year one, placing students on a track of professional development and growth. Students must submit a written proposal to a designated faculty committee and obtain approval. Unlike other student projects, Focused Study requires students to create their own deadlines and work schedule. Students are expected to move forward at a productive pace through completion of the project, communicating their ongoing progress to the faculty committee.

*Total Credit Hours*                      7.0

**FLASHPOINT GAME DEVELOPMENT PROGRAM**

*Year One*

*Game Strategies*

This foundation course encourages communication and professional collaboration as students continue orienting themselves in the fast-paced environment found at Flashpoint Academy. The Flashpoint Professional Standards system is further explored as it relates to student experience throughout the school. Achieving success and excellence through dynamic problem-solving techniques, with the guidance of faculty and help from peers, serves to establish the kinds of soft skills employers truly need.

*Game Development Today*

**Game Development Today** begins by teaching students the basic terminology of the game development studio such as the definitions of all of the roles of the members of a typical team, as well as the roles of publisher, developer and manufacturer and the production cycle. Following topics will include discussion of the difference between mobile games, casual games, serious games and independent games, as well as current industry issues, news sources and events like Siggraph, GDC and E3. Special attention will also be paid to demonstrate how the other

disciplines taught at Flashpoint are related to game development and students should have an opportunity for cross-department interaction.

*Total Credit Hours*                      2.0

#### *Critical Game Studies*

**Critical Game Studies** explores the journey from the “first” video game, Spacewar, to the latest smash hit. This is a cultural, technological, entertainment-oriented, economic, and critical review of all interactive entertainment, focusing on patterns, trends, successes, and failures. This interdisciplinary course of study combines approaches from history, literature, media studies and design, and provides a framework for articulating the aesthetics of games. Also covered include topics such as the history of computers, the construction and critique of a canon of significant and influential games, game criticism, and the practical and conceptual relationship with other digital arts and sciences. Students also have an opportunity to learn about the people behind many of the classic games throughout the history of this still-young industry.

*Total Credit Hours*                      2.0

#### *Introduction to Game Tools*

In **Introduction to Game Tools**, students gain exposure, through hands-on experience and lecture, to the hardware and several of the primary software programs that they will be using on a game team.

*Total Credit Hours*                      1.0

#### *Introduction to Game Art*

In **Introduction to Game Art**, students learn through hands-on experience and lecture many of the skills and language necessary to work well with an artist on a game development team. Students will also gain insight into, and practical experience with, some of the unique tasks required of a Game Artist.

*Total Credit Hours*                      2.0

#### *Introduction to Game Design*

The **Introduction to Game Design** course is meant to introduce students to the creation, prototyping and documentation of game play mechanics. Basic interactive design, interface design, information design, and human-computer interaction are also covered. A detailed study of how games function to create experiences, including rule design, play mechanics, game balancing, social interaction and the integration of visual, audio, tactile and textual elements into game products are some of the topics covered. Game prototyping and design documentation are key foci of this course.

*Total Credit Hours*                      2.0

#### *Introduction to Game Programming*

In **Introduction to Game Programming**, a variety of advanced programming concepts are introduced and presented for all involved in the game development process. In this hands-on course, students use the Microsoft Visual Studio IDE

(Integrated Development Environment) to code dozens of game projects in learning simple to advanced software development concepts to prepare them for further study.

*Total Credit Hours*                      2.0

*Introduction to Game Producing and Quality Assurance*

The **Introduction to Game Producing and Quality Assurance** course reviews the game development workflow process from pre-production to product release. Students work in simulated roles and they are given common challenges and real-world road blocks. Building on fundamentals of game development learned to date, they master new tools and contribute to projects in class and outside of class with a special focus on project management, quality assurance, documentation, technical production, digital asset management, and similar topics.

*Total Credit Hours*                      2.0

*Games and Society*

During the **Games and Society** course, students analyze, illustrate and interpret how interactive entertainment affects and reflects our society and culture. This includes discussion of how computer and video games change the way we think, learn, and interact, with important implications for changing lives. Interactive entertainment is changing the way an entire generation sees itself in relation to the world, expanding popular storytelling beyond passive consumption to include involvement in the development and outcome of an experience. Games are at the forefront of this push toward an interactive and participatory culture; they allow us relive history, manage sport teams, simulate families, or even lead organizations in virtual worlds consisting of tens of thousands of real people from around the world. These gaming experiences, and many like them, will continue to have a profound impact on how people live in the real world.

*Total Credit Hours*                      1.0

*Game Studio I*

The **Game Studio I** course provides students a guided period of development in creating a playable game or mod. Coding, art, design, and production are parts of the work completed by students in this intense course of study where in-class work enables students to overcome challenges specific to the Game Production Process.

*Total Credit Hours*                      2.0

*Year Two*

*Portfolio I*

In **Portfolio I**, students become familiar with the expectations for and components of a set of samples for a professional game developer within the subdisciplines of Art, Programming, Production, and Design. Emphasis is placed on making thoughtful editing choices in order to create a more compelling presentation. Hands-on

experience with multimedia tools is used to familiarize students with the actual process of assembling their samples for self-marketing purposes.

#### *Focused Studies*

For the following four focus courses, these tracks are taken year-round.

#### *Focused Studies for Game Design*

In **Focused Studies for Game Design**, students engage more advanced topics in Game Design involving hands-on experiences. Through projects and exercises, students explore varied game design experiences involving the unique technical requirements of game development and learn to communicate clearly with other Game Designers.

*Total Credit Hours*                      8.0

#### *Focused Studies for Game Programming*

In **Focused Studies for Game Programming**, a student-centered approach is taken to pursue advanced topics in Game Programming through hands-on experiences. Students with previous experience in programming will confront challenges unique to game programmers while learning best practices to create code that other programming members can more easily decipher and modify. Potential areas of study could include mathematical concepts, collision detection, physics, graphics, animation, AI, audio, and networking.

*Total Credit Hours*                      8.0

#### *Focused Studies for Game Producing and Quality Assurance*

In **Focused Studies Game Producing and Quality Assurance**, students engage more advanced topics in Production, Management and Quality Control. Through projects and exercises, students explore production experiences involving the unique technical requirements of game development and learn to communicate clearly with the development team, studio management, external publishers and the public. Intrinsicly tied to this process, students will also focus on the testing, documentation and strategies involved in professional Quality Assurance.

*Total Credit Hours*                      8.0

#### *Focused Studies for Game Art*

In **Focused Studies for Game Art**, Students engage more advanced topics in Game Art creation in hands-on experiences. Through projects and exercises, students learn to meet the unique technical requirements of, and to communicate clearly with, other Game Artists.

*Total Credit Hours*                      8.0

#### *Business of Games*

The **Business of Games** course covers the economics of gaming, including the ways that games are funded, marketed, sold, and the relationships between publishers, developers, distributors, marketers, retailers, and other kinds of companies. Market

and industry trends, licensing management, dynamics of company and product value, and business differences between major game platforms are all important aspects of this area. There is a special spot light on legal issues that affect games and game development, developers and players, intellectual property, contract law, and more. Legislation and governmental forces are also covered as are the global aspects of the game business and import-export issues between the United States, Japan, China, and elsewhere.

*Total Credit Hours*                      2.0

#### *Flashpoint Studios*

**Flashpoint Studios** provides students with the unique opportunity to participate in a media arts production company. Working in teams, students are assigned client-based projects derived from inside the institution and from the public at large. Each faculty-supervised team is responsible for delivery of a professional, finished product for the client. Upon completion of the course, students will have gained experience in collaboration and accumulated professional work credits for their reels and portfolios.

*Total Credit Hours*                      5.0

#### *Game Portfolio*

In **Game Portfolio**, students concentrate on the presentation aspect of presenting their portfolios. Important Job-Readiness practice will include researching prospective opportunities, networking, and improving interviewing skills. A team mock-interview, where students present the concrete examples of their skills, is the culmination of the course. Successful completion of Portfolio II is a requirement for graduation from Flashpoint's Game Development program.

*Total Credit Hours*                      2.0

## **FLASHPOINT VISUAL EFFECTS AND ANIMATION PROGRAM**

### *Year One*

#### *Animation Strategies*

The **Animation Strategies** course explains the unique curricular approach of Flashpoint as it specifically applies to the Animation curriculum. Students gain a clearer understanding of the expectations of the program, its layout, and the basic concepts covered over the school year.

*Total Credit Hours*                      P/F

#### *The Production Pipeline*

**The Production Pipeline** gives students a full understanding of both short and long-form animated films. Many examples are also screened and studied. Continuing, the student examines the role of the director in an animated film and how it differs from that of the director on a live action film. The student then moves

on to the production pipeline which is the single most important thing that exists in the creation of animation or visual effects today: The Pipeline. You can't really see it, you can't touch it, you can't smell it, but it's there, and it has to be built from the ground up each time a new studio opens up. What is it? Why is it so important? It is the organized mapping of the creative process, the way a shot in a production travels from A to B to C to Z [with a lot of other letters in between]. It's not enough to just be a great modeler; you must also know what the great character animator needs to be able to move his model in the ways that the characters SHOULD move, as determined by the script, the director and the story. It is how all the different but inter-related jobs in the field of animation and visual effects need to work with each other in order to create something from nothing, and bring pixels to life.

*Total Credit Hours*                      1.0

### *Modeling 1 and II*

**Modeling** is a comprehensive course designed to fully teach the student how to create polygonal 3D models using both **Softimage XSI** and **Pixologic's Zbrush**. The aesthetics of simplicity are important, and will also be covered, especially as to how it relates to edge flow and geometry construction for both offline rendering and real-time rendering. Modeling is a very technical process, and one that will require a lot of practice and one that needs to be overseen by the instructor often and for long periods of time. With that in mind, this course will offer minimal in the way of reading assignments, but will more than make up for it in number of in-lab and "take home" tests that will assess and inform both the instructor and the student as to the progress the student is making in their modeling skills. This course is broken into 2 sections, each one 10 sessions long, with a gap between the two.

*Total Credit Hours*                      3.0

### *Lighting & Texturing*

**Lighting and Texturing** is a comprehensive course designed to fully explain the interdependent relationship that the audience has with the image on screen, how the lighting captures the essence of the mood the filmmaker is trying to convey, and the technical ways in which CG is lit. Students will learn what types of lights to use, how to use them (and when) and what the ways to cheat reality are without a lot of CPU expensive effects. Stage lighting in theater as well as traditional film lighting techniques will be studied to give the student a solid understanding of why certain lighting choices were made, and why they still work today, whether in live action or animation. The Texturing Process trains the students to create anything BUT a perfect version of an object or location, because NOTHING in life is perfect. Objects, locations, even people are chocked full of imperfections, scratches, blemishes, dings, and dirt. The process of texturing is one of adding wear and tear to your CG creations. Even if the objects you are trying to create are supposed to appear like new items, they will never look that way until they are properly detailed, down to every last bevel and bolt.

*Total Credit Hours*                      1.0

### *Animation I*

**Animation I** is the foundation of all the subsequent animation courses. It delves deeply into function curves, action, timing, silhouette, motion editing and motion data. Students come away with a deep understanding of basic animation that sets the stage for all other types of animation, especially character animation. Students learn to think of time as a series of important events that happen apart from each other, and the space in between as transitions to those events. The act of animating is relevant to all four of the Flashpoint disciplines, and the students learn how animation started, where it's going, and what techniques are still useful today, even in this world of digital everything.

*Total Credit Hours*                      1.0

### *Visual Effects & Compositing*

**Visual Effects & Compositing** is a practical, hands on, specific course designed to teach the student all the skills needed to start them off on the path to creating realistic, unique, and on-time/budget visual effects in a production environment. Skills such as learning how to shoot plates using HD cameras, how to shoot HDRI photographs, judging black levels of the effects so they closely match the plate black levels will be covered. Halfway through the course, the students begin working with Film Students, they go out and shoot plates on HD that fulfill the desire and needs of someone else (the film student). They then must work with their "client" to achieve the desired effect on time, and on-budget. The students will hone their effects skills, as they learn to track the motion of on-set cameras, objects and elements. They will learn that the best way to do an effect isn't always to pick up a computer mouse, but might be to go out and shoot elements to be manipulated in 2D after the fact. The art of compositing shows the students how to create convincing composites, what can be done in the composite that needn't be done in 3D CG, tracking plate photography to include a 3D element, lighting in post [how to create the final look of your 3D elements in the compositing software, not the 3D rendering engine.

*Total Credit Hours*                      3.0

### *History of Computer Graphics*

**History of Computer Graphics** To know where you are going, you need to know where you came from. This course explains the history of the development of the major milestones in computer graphics. It exposes students to the rich (and fairly young) timeline of the major developments in CG and who the major participants were (and in many cases, still are). The history of Pixar Animation studios is heavily explored, as well as its connection (originally) with George Lucas' Lucasfilm. Taking quite literally the opening line of this description, we then end with exploring where we still have left to go in the realm of computer graphics: what challenges still lay ahead? How do we do this faster, better and more reliably than it was done in the past? The answers lie within the sessions of this course.

*Total Credit Hours*                      2.0

### *Character Animation I*

**Character Animation 1** is the course that gets you up off your seat, makes you learn how your body moves, how your face shows your emotions (or tries to hide them), and mixes that with making an animated character move in the same way your body does. Once you can control the character using the 12 principles of animation, and once you know what a body does when it is most expressive, you are well on your way to becoming a fantastic character animator. This course is broken into 2 sections, each one 6 sessions long, with a gap between the two.

*Total Credit Hours*                      2.0

### *Year Two*

### *Focused Study*

**Focused Study** is an intensive course that allows students extended time to develop original, fully-realized media arts projects. Planning for Focused Study starts at the end of year one, placing students on a track of professional development and growth. Students must submit a written proposal to a designated faculty committee and obtain approval. Unlike other student projects, Focused Study requires students to create their own deadlines and work schedule. Students are expected to move forward at a productive pace through completion of the project, communicating their ongoing progress to the faculty committee.

*Total Credit Hours*                      8.0

### *The Story Process*

In **The Story Process**, students will work with an industry leader in the art of creating story and character for animation. Story comes from character, and knowing your character and how he/she/it will react to the situations you put in your story makes it possible to have an emotional connection to the character(s). By the final session, students will have three significant assets that they can showcase and build upon in the future should they choose: two new characters that belong to them, a scripted scene (usually less than 3 pages), and rough storyboards based on their scripts. This final session is about showing progress, critiquing work, and evaluating the workshop experience. Hopefully, many students will want to carry on with their work after the workshop is ended.. **This is a lecture class with no lab component**, because the course requires work outside of the classroom.

*Total Credit Hours*                      2.0

### *Character Animation II*

**Character Animation II** is a more in-depth course that helps the students with the process of character animation as well as the esthetics. Students work on a fully rigged and modeled and textured character (provided for them, or they can use their own) and use the skills they learned (or the script itself) from **The Story Process** and translate that into body language for the character. An effective

character animation is one that can communicate the character's feelings without the character speaking one word (although the character is allowed to speak for this course project, it is not required).

*Total Credit Hours*                      2.0

*Simulations and Technical Directing*

**Simulations and Technical Directing** brings students into the world of creating just that: THE WORLD. In the real world, cloth flaps in the wind, rain drips down and runs off your face, burning arrows hit their target and transfer that fire to whatever they hit, tornadoes rip their way into old barns, scattering the pieces for hundreds of feet. How do you create all this, and then how do you give control (but not too much) to the artist so he/she can work but not be burdened by the technical details? Find out in this course!

*Total Credit Hours*                      1.0

*Flashpoint Studios*

**Flashpoint Studios** provides students with the unique opportunity to participate in a media arts production company. Working in teams, students are assigned client-based projects derived from inside the institution and from the public at large. Each faculty-supervised team is responsible for delivery of a professional, finished product for the client. Upon completion of the course, students will have gained experience in collaboration and accumulated professional work credits for their reels and portfolios.

*Total Credit Hours*                      4.0