ART A251: CHARACTER DESIGN

Item	Value
Curriculum Committee Approval Date	09/08/2021
Top Code	101300 - Commercial Art
Units	3 Total Units
Hours	108 Total Hours (Lecture Hours 27; Lab Hours 81)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)

Course Description

An introduction to techniques and strategies used for developing characters for the entertainment industry focusing on animation and game design. Assignments will explore how the story affects the design and development of characters both individually and in groups. PREREQUISITE: ART A120 or ART A120H; ART A121. ADVISORY: ART A118; ART A135. Transfer Credit: CSU.

Course Level Student Learning Outcome(s)

1. Translate basic drawing techniques, and principles of draftsmanship into designed characters adhering to assignment guidelines.
2. Demonstrate aptitude in traditional/digital artwork that clearly displays the student's problem-solving abilities relating story to character design elements.
3. Demonstrate ability to analyze character design strategies in professional work and communicate and incorporate that analysis into class projects.

Course Objectives

• 1. Create effective images by using the concepts of design, such as: color, line, form, shape, pattern, contrast, value and composition in developing art work.
• 2. Produce a series of designs to support a world-building, story driven project.
• 3. Be able to receive and translate art direction into class projects.
• 4. Interpret classroom assignment guidelines used for developing student projects.
• 5. Effectively use a variety of industry standard media in executing student projects.
• 6. Create digital versions of class projects in standard sizes and formats for display and portfolio use.

Lecture Content

12 Principles of Animation Squash and stretch Anticipation Staging Straight ahead action and pose to pose Follow through and overlapping action Slow in and out Arcs Secondary action Timing Exaggeration Solid drawing Appeal Eyes The soul of the character, Indication of movement, interest, focus Emotions Positioning Facial Expressions Combining the primary pose Anger Sorrow Thinking Meditation Fear Surprise Smile (happy) Yelling Worry Laughing Exaggeration of Shapes Overlapping shapes Geometric Opposing Silhouette display Acute angles Obtuse angles Family development History Background Occupation Art direction Cross comparison of animal to human form Describing the action before it happens Listed character elements Protagonist development Traits Background history Character arc Resolution Purpose Intent Antagonist development Traits Background history Character arc Resolution Purpose Intent Stylistic Analysis Animal Editorial Comic books Introduction of 3D Animation History Early 1800 - 1900s 1920s-1950 1950-1990 Golden Era 1990-2013

Lab Content

Overview- Classroom daily exercises Study/ trace over studies of an well known artist B. Gesture sketches from pixellovely.com Sketchbook exercises Drawing warm up exercises Weekly lecture review focusing upon an established artist and style Language of Silhouettes Shape Groupings La Contra posta Shape variations Organizing shapes Balance The figure 8 Triangle shapes Expressive Drawing Line Contour Ge stalt Theory Gesture Line of Action Observe Think Draw Gesture indications Creation of expression Mood Construction Wood mannequin Shapes creation Centerline drawing x axis Centerline drawing Y axis Perspective Plane Position grid, Horizon line establishment x;">1 point perspective 2 point perspective Pose Establish a pose that meets the character Action Curves Emotions Placing proportional shapes on line of action Individual Character Development Shape studies Pose and gesture Overlapping shapes Grid plane construction Perspective comparison Exterior line detail Center lines Interior line detail ont-family: Helvetica; font-size: 12px;"> Rough Line clean up

Method(s) of Instruction

• Lecture (02)
• DE Live Online Lecture (02S)
• Lab (04)
• DE Live Online Lab (04S)

Instructional Techniques

DemonstrationObservation Individualized instruction Student presentations Supervise student use of equipment Show instructional videos Lecture Discussion Feedback/evaluation of skills practice

Reading Assignments

Students will read on average 1-2 hours per week from the assigned text and online resources.

Writing Assignments

Students will provide analysis and reflection on story-related assignments.

Out-of-class Assignments

Students will complete all drawing assignments outside of class, and are expected to spend will complete all drawing assignments outside of class, and are expected to spend 1-2 hours per week on out-of-class assignments. Students will have access to the OCC Art/DMAD digital lab during their scheduled lab time and during open/arranged lab times.

Demonstration of Critical Thinking

Discriminate between visual treatments suited for various story driven themes. Analyze visual and verbal descriptions of assignment guidelines, developing theme and design through traditional media and digital software tools. Analyze instructor demos, and apply techniques towards completing assignment guidelines.

Required Writing, Problem Solving, Skills Demonstration

Reading and research assignments are given throughout the class that reinforce important concepts. Through the process of completing course assignments, problem solving skills and technical skills are put into practice.

Eligible Disciplines

Art: Masters degree in fine arts, art, or art history OR bachelors degree in any of the above AND masters degree in humanities OR the equivalent. Note: "masters degree in fine arts" as used here refers to any masters degree in the subject matter of fine arts, which is defined to include visual studio arts such as drawing, painting, sculpture, printmaking, ceramics, textiles, and metal and jewelry art; and also, art education and art therapy. It does not refer to the "Master of Fine Arts" (MFA) degree when that degree is based on specialization in performing arts or dance, film, video, photography, creative writing, or other non-plastic arts. Masters degree required.

Textbooks Resources

1. Required Colman, David. Character Mentor: Learn by Example to Use Expressions, Poses, and Staging to Bring Your Characters to Life, 1st ed. Cutting: Focal, 2012 Rationale: Author Tom Bancroft addresses each topic with clear, concise prose, and then shows you what he really means through commenting on and redrawing artwork from a variety of student apprentices. His assignments allow the student to join in and bring their drawing to the next level with concrete techniques, as well as more theoretical analysis.