ART A255: ENTERTAINMENT ART PROJECT

Item	Value
Curriculum Committee Approval Date	03/13/2019
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)

Course Description

This course covers the design and production of a faculty-supervised project for portfolio development to be used in the entertainment industry. Students will learn how to visually develop an idea for production in Animation, Film or Games. Areas covered by this course include story/concept development, art direction, and the design and illustration of props, vehicles, environments, and characters necessary for world building. PREREQUISITE: ART A135. ADVISORY: ART A121; ART A251; ART A252; ART A253. Transfer Credit: CSU.

Course Level Student Learning Outcome(s)

1. Create an in-depth world building visual development project showing design and illustration of characters, props, vehicles and environments that are story driven.
2. Create a professional portfolio of work created throughout the term suitable for job or college application.

Course Objectives

- 1. Create an in-depth world building visual development project for their portfolio.
- 2. Analyze stories for creative visual opportunities.
- 3. Plan and propose locales and time periods for story production design.
- 4. Distinguish and contrast entertainment illustration styles.
- 5. Design and illustrate characters that belong in the world of the production and further the story development.
- 6. Design and illustrate Props and vehicles that belong in the world of the production and further the story development.
- 7. Design and illustrate environments that belong in the world of the production and further the story development.
- 8. Employ strong painting and drawing skills to a variety of project phases.
- 9. Demonstrate an understanding of the media, techniques, and styles used by the traditional and digital artists in entertainment fields.

Lecture Content

I. Visual Development job responsibilitiesA. Production requirementsB. Envisioning based upon story, characters, action, and environments C. Communicate show styleD. Display the look of the filmE. Integrate characters into their environments F. Emotional connectionG. Action scenesH. MoodsII. Look Development artistA. Create the materials selectionB. Communication for the 3D production teamC. TexturesD. Look of 3d charactersE. Look of 3d elementF. Look of 3d propsIII. Levels of productionA. Pre-productionB. Job responsibilities C. SchedulingD. DeadlinesE. ProductionF. Post-productionIV. Pre-production positions inside animation studiosA. Storyboard artistB. Character DesignerC. Clean up artistD. Layout Artist (Background designer)E. ColoristF. Color stylistG. Prop designerV. InfluencersA. Artistic styleB. Historical stylistic optionsC. Influence of animationD. Early DisneyE. UPA productionsF. MGM Animation 1950s-1990G. Warner BrothersH. Animators Bill Hanna and Joe BarbaraI. HB Animation studiosV. The development of cable television A. Cable networksB. Content needC. Content developmentVI. Technological transitionA. Traditional Animation B. CGI AnimationC. Alias wavefront Maya VII. Stylistic considerations A. Mary Blair artB. Lou RomanoC. UPA productionsD. Simplification techniques VIII. Production Art of BooksIX. Current StudiosWarner Brother Feature AnimationSony Pictures AnimationDisney Feature AnimationPixar AnimationDreamworks Feature AnimationBluesky Animation Studio Illumination Entertainment Game DevelopmentA. Halo 4B. Titan FallCopyrighting your ideasA. Poormans copyright B. CopyrightC. Intellectual copyright D. Art copyrightE. Art Story copyright

Lab Content

Story breakdown Character design overview Location overview Action scenes Sequence breakdown Analysis Protagonist development Antagonist development Location development Obtaining Reference Historical significance Character Development Character personality traits Translating key emotion XIII. Setting up a sequence A. Placement of the Horizon Line B. Using perspective reinforcements C. Foreground D. Mid-ground E. Background F. Light G. Visual reads H. Shape arrangement I. Large medium, and small XIII. Stylistic Analysis A. Shapes B. Media C. Stylistic Influence D. Light E. Mood creation Creating the Art A. How it was created B. Background of the artist C. Television production D. Quick turnovers E. Speed F. Mastery of skill G. Knowledge of tonal separations H. Color theroy I. Staging XXIV. Developing your ideas A. Pitch book B. Elevator pitch C. 1 page synopsis D. 5 page synopsis E. Plot descriptions F. Character description G. Character expression sheets H. Environment I. Environment with characters J. Story posing K. Key action sequences L. Color scripting M. Conclusion- emotional feel of the film N. Target audience

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

DemonstrationObservationIndividualized instructionStudent presentationsSupervise student use of equipmentShow instructional videosLectureDiscussionFeedback/evaluation of skills practice

Reading Assignments

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

Writing Assignments

Students will research assignments and provide analysis and reflection on content.

Out-of-class Assignments

Students will complete all assignments outside of class, and are expected to spend 1-2 hours per week on out-of-class assignments. Student 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.

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. Commercial art (sign making, lettering, packaging, rendering): Any bachelors degree and two years of professional experience, or any associate degree and six years of professional experience.

Other Resources

1. Instructor identified videos and instructional tutorials will be listed in syllabus. 2. Instructor created videos and instructional tutorials will be listed in syllabus.