



# **ACADEMIC PROGRAM**

## **CHARACTER DESIGN**

### **B.F.A. IN ANIMATION**

***MODALITY: ON CAMPUS***

***ACADEMIC YEAR: 2023-2024***

<b>Name of the course:</b>	<b>Character Design</b>
Degree :	Animation
Location:	Centro Universitario de Tecnología y Arte Digital
Area:	Artistic Fundamentals
Year:	2º
Teaching period:	2
Type:	OB
ECTS credits:	3
Teaching modality:	On campus
Language:	English
Lecturer / Email	Blanca Sobrino Núñez / blanca.sobrino@u-tad.com
Web page:	<a href="http://www.u-tad.com/">http://www.u-tad.com/</a>

## SUBJECT DESCRIPTION

### Area description

The subject Artistic Foundations provides the students with the necessary fundamentals for a digital graphics creator: identification and historical context of artistic currents, knowledge of color, light and photography, three-dimensional representation of space and learning of the basis and classical principles of animation and visual development. Knowledge and learning of traditional principles and techniques is one of the essential basis for training professionals to be able to adapt and take advantage of the progress of digital animation technology.

### Subject description

The character is one of the pillars on which all storytelling is based. Its creation involves practically all the departments within a production, from, of course, the script and the story, to animation, sound, etc. This subject studies it from its external, graphic appearance. Its design, one of the most decisive components of the character. Understanding how a good character design must be and how the work is in constant and intimate relationship with the rest of the production phases and with the whole work; learning the process by which a good design is achieved; performing practical exercises to complete the theoretical training of the work, all these are unavoidable requirements for those who want to acquire a complete academic and professional training aimed at the field of animation.

## COMPETENCIES AND LEARNING OUTCOMES

### Competencies

#### BASIC AND GENERAL

CG1 - Critically understand the interrelationships between the different arts and their currents of thought throughout history and the evolution of aesthetic, historical and cultural values.

CG2 - Know the vocabulary and concepts inherent to the digital art field.

CG4 - Apply the aesthetic and perception fundamentals of the image in terms of structure, form, color and space in the representation of digital content.

CG9 - Use the techniques and artistic tools associated with the generation of digital content.

CB1 - That students have demonstrated to possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, while relying on advanced textbooks, also includes some aspects that involve knowledge from the forefront of their field of study.

CB2 - That students know how to apply their knowledge to their work or vocation in a professional manner and possess the competencies usually demonstrated through the development and defense of arguments and problem solving within their field of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include a reflection on relevant social, scientific or ethical issues.

CB4 - Students should be able to convey information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 - That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

#### TRANSVERSALS

CT5 - Demonstrate versatility, flexibility and creativity in the development of projects, activities and work.

#### SPECIFIC

CE18 - Devise, design and capture, through drawing, the design and construction of environments, landscapes and scenarios for their construction in 3D.

CE5 - Apply the traditional principles of animation to the digital animation of characters and other elements.

SC1 - Perform drawing with traditional and digital techniques of artistic creation for both ideation and representation of images.

SC2 - Know and apply the basics of photography, its elements of visual composition and the expressive value of lighting.

CE4 - Represent three-dimensional forms and spaces using the essential techniques of traditional and digital modeling. digital modeling techniques.

SC6 - Use the principles and techniques of artistic creation for the conceptualization, design and development of characters, environments, vehicles and props.

CE8 - Apply technical drawing to the representation of parts or spaces.

## Learning outcomes

At the end of the degree, the graduate will be able to:

- Analyze artistic works taking into account aesthetic principles and cultural context.
- Interpret the visual and compositional language of a digital artwork.
- Use basic traditional drawing techniques such as charcoal, graphite or watercolor to represent images.
- Apply the physical and aesthetic principles of color in artistic and narrative creation.
- Handle with fluency digital tools for the creation of images, videos, modeling and artistic works.
- Use artistic expression techniques such as drawing, 3D modeling and postproduction for the generation of digital content.
- Develop strategies for continuous and autonomous training in new techniques and tools of the profession of an animator.
- Adapt the knowledge of traditional drawing techniques to digital environments.
- Draw with exclusively digital means and tools for the representation of images applied to the animation industry.
- Use the visual language applied to the different animation techniques to transmit ideas.
- Represent the physical environment, natural figures and objects through drawing with traditional or digital techniques.
- Apply the laws of representation systems for the visualization of objects, figures and spaces.
- Understand and use the photographic language for the creation of artistic and narrative images.
- Use light as a narrative and dramatic element in the creation of photographic images with knowledge of its physical principles.
- Operate a photographic camera according to its principles of operation for the creation of artistic images.
- Design characters through the visual expression of their psychological characteristics.
- Design environments, locations and atmospheres through the visual expression of their characteristics.
- Represent on a two-dimensional plane a three-dimensional space or object according to the systems of representation.
- Discriminate the volumetric, chromatic, space and environment interrelations that occur between the characters and physical spaces used in an animation scene.
- Apply ideation and creativity techniques to artistic production such as flow state or lateral thinking.

## CONTENTS

- Observation and aesthetic analysis of the characters
- Form, shape and personality

- Psychology of the characters
- Analysis and study of the character visual style.
- Dynamic and neutral poses.
- Fur, skin and character's clothing

## **SUBJECT SYLLABUS**

Topic 1: Introduction to character design

What is character design?

Character definition and categories.

The hero's journey. Archetypes and stereotypes.

Protagonist. Antagonist. Secondary characters. Balance characters. Contrast characters.

References and inspiration.

Design issues and limitations.

Topic 2: Designing characters with a story

Conceptualizing the character's story: past, present and future.

The daily environment

Personality and personality traits

Appearance of the character based on the character's backstory. Costume design.

Working with pre-existing scripts

Theme 3: Developing a working method

The need for a methodical and successful way of working: workflow

Getting the idea down from scratch: scribbling

Choosing the best idea. Refining and cleaning up scribbles

Evaluating the results

Topic 4: Developing your own ideas for character creation

Basic strategies to help generate creative ideas.

Developing a basic idea

Adapting the character to different aesthetic styles

Topic 5: Sketching techniques

The sketch and its importance.

Particularities of the sketch.

The sketchbook. Sketching techniques.

Development of the final art.

Topic 6: Sketching techniques: basic anatomy.

Canon of measures.

Topic 7: Designing visually our character.

Principles of character design- Personality- Anatomy- Structure and construction- Silhouette- Gesture- Negative space- Asymmetry- Straight lines vs. curved lines- Line of action- Volume- Color- Complexity vs. simplicity- Exaggeration- Variety- Attitude- Tangents- Facial expression- Credibility- Drawing.

## TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

### TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
<i>Theoretical / Expository classes</i>	15,63	15,63
<i>Practical classes</i>	11,88	11,88
<i>Tutorials</i>	2,25	1,13
<i>Independent study and autonomous work of the student</i>	23,75	0,00
<i>Elaboration of work (group or individual)</i>	18,75	0,00
<i>Evaluation Activities</i>	2,75	3,00
<b>TOTAL</b>	75	31,64

### Teaching methodologies

Expository method or master class

Case method

Problem-based learning

Cooperative or collaborative learning

Inquiry-based learning

Flipped classroom or inverted classroom methodology

Gamification

## TEMPORAL DEVELOPMENT

Theme 1- 1 semanas

Theme 2- 2 semanas

Theme 3- 2semanas

Theme4- 2anas

Theme5- 2anas

Theme 6-2 semanas

Theme 7-3 pineapple

## EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
<i>Assessment of participation in class, exercises or projects of the course</i>	10	20
<i>Assessment of assignments, projects, reports, memos</i>	20	60
<i>Objective test</i>	30	70

## GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
<i>Assessment of participation in class, exercises or projects of the course</i>	10	10
<i>Assessment of assignments, projects, reports, memos</i>	50	50
<i>Objective test</i>	40	40

### General comments on the evaluations/assessments

Students must achieve 80% of the learning objectives in order to pass the course satisfactorily.

The final numerical grade will be from 0 to 10, with a 5 being the minimum grade to pass.

Monitoring of classroom work. 100% of the weekly/fortnightly practicals or exercises must be handed in and the final practical must be passed in order to pass the course.

Global evaluation of the learning process and acquisition of competences and knowledge.

In the Extraordinary Examination, the final practical must be handed in, which will be worth 100% of the mark. The original files (both the video and the scene to be worked on) will be handed in and the teacher will be able to call for consultations and revision of the elaboration of the files.

In case of omissions or reasonable doubts, the teacher may request an external review by the academic coordination in order to reach a consensus on the corresponding evaluation grade.

## **LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):**

Basic:

Preston Blair, Cartoon Animation, ISBN:1560100842

MICHAEL MATTESI : Force Dynamic Life Drawing for Animators ISBN:9780240808451

MICHAEL MATTESI: Force: Character Design from Life Drawing. Ed: Focal Press (13 demayo de 2008). ISBN-13: 978-0240809939

Recomendada:

AAVV. Beyond Art Fundamentals. 3dTOTAL publishing. Worcester, UK. 2016

AAVV, Dopress Book. CG Scenes From sketch to finish. CYPI PRESS. Middlesex, UK. 2014.

AAVV, Dopress Book. CG Charactersss From sketch to finish. CYPI PRESS. Middlesex, UK.2014.

AAVV. Costume Design and Illustration. Design Studio Press. Culver City, CA. 2014.

AAVV. Creating Characters for the entertainment industry. Character design for animation,illustration and videogames. 3dTOTAL publishing. Worcester, UK. 2019.

AAVV. Creating Stylized Characters. 3dTOTAL publishing. Worcester, UK. 2018.

AAVV. Creative Essence: Creatures. Ballistic Publishing. Adelaide, Australia. 2013.

AAVV. Punch Drunk Moustache. Visual Development for animation and beyond. DesignStudio Press. Culver City, CA. 2013.

AAVV. The Character Designer. 21 Draw. Sweden AB. 2019.

BACHER, hans P. Composition studies for Film. Laurence King Publishing. London. 2015.

BACHER, hans P. & SURYAVANSHI, Sanatan. VISION, Color and Composition for Film.Talisman Publishing. City Road, London. 2018.

BARON, Cynthia L. Designing a Digital Portfolio, second Edition. New Riders. Berkeley, CA.2010.

BANCROFT, Tom. Aprender a dibujar personajes con Tom Bancroft. Focal Press. UK. 2012.



BELOEIL, Gilles; RIABOVITCHEV, Andrei; CASTRO, Roberto F. Art Fundamentals: Color, Light, Composition, Anatomy, Perspective, and Depth. 3dTOTAL publishing. UK. 2013

CORMAN, David. The Art of Animal Character Design. Los Ángeles, CA.: David's Doodles. 2007.

FEGHALI, Walid. Concept Art Accelerator 5 pillars of the artist's pathway to success. Evenant. 2020.

MATEU-MESTRE, Marcos. Framed Ink. Drawing and composition for visual storytellers. Design Studio Press. Culver City, CA. 2010.

MATEU-MESTRE, Marcos. Framed Ink. Drawing Techniques. Design Studio Press. Culver City, CA. 2019

MATEU-MESTRE, Marcos. Framed Ink. Perspective 1. Technical perspective and visual storytelling. Design Studio Press. Culver City, CA. 2016.

MATEU-MESTRE, Marcos. Framed Ink. Perspective 2. Technical drawing for shadows, volume and characters. Design Studio Press. Culver City, CA. 2016.

MCLEAN, Frank. Setting the scene. The art and evolution of animation layout. Chronicle Books. San Francisco.

SEOK, Jung Hyun. Stonehouse Anatomy Notes. Superani. Culver City, CA. Gyeonggi-do. Republic of Korea. 2020

SU, Haitao y ZHAO Vincent. Alive Character Design, for Game, Animation and Film. CYPRESS. Middlesex, UK. 2011

WIGAN, Mark. Pensar Visualmente: Lenguaje, ideas y técnicas para el ilustrador. Barcelona: Gustavo Gili, 2007.

WITHROW, Steven y DANNER, Alexander. Diseño de personajes para novela gráfica. Barcelona: Gustavo Gili. 2008. Bibliografía complementaria

AAVV. Beginner's guide to digital painting in Photoshop. Sci-Fi & Fantasy. 3dTOTAL publishing. Worcester, UK. 2016.

AAVV. Digital painting in Photoshop. Industria Techniques for beginners. 3dTOTAL publishing. Worcester, UK. 2018.

AAVV. Master the Art of Speed Painting. 3dTOTAL publishing. Worcester, UK. 2016.

BARON, Cynthia L. Designing a Digital Portfolio, second Edition. New Riders. Berkeley, CA. 2010.

BOWATER, Charlie y STENNING, Derek. Beginner's Guide to Digital Painting in Photoshop: Characters. 3dTOTAL publishing. UK. 2015.

CANEMAKER, John. Paperdreams. The Art and Artists of Disney Storyboards. NY: Hyperion, 1999.

ISBISTER, Katherine. Better game characters by design: a psychological approach. Morgan Kaufmann, 2006.

KENNEDY, Sam R. How to Become a Video Game Artist. New Riders. Berkeley, CA. 2012.

SHAW, Susanna. Stop Motion. Craft and Skills for Model Animation. Focal Press. Elsevier. UK. 2004

Referencias recomendadas:

STEPHEN SILVER: The Silver Way: Techniques, Tips, and Tutorials for Effective Character Design

J. Scott Campbell's Danger Girl Sketchbook • WALT STANCHFIELD: Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 1y2 CHARACTER DESIGN QUARTERLY (3d Total)

ARTBOOKS (Pixar, Disney, Dreamworks...etc)

The Skillful Huntsman. Visual Development of a Grimm tale at Art Center College of Design. Design Studio Press • Scott McCloud Making comics

## **REQUIRED MATERIALS, SOFTWARE AND TOOLS**

### **Type of classroom**

Theory

### **Materials:**

Display - Digital whiteboard, Laptop

### **Software:**

Photoshop, Autodesk Sketchbook, Procreate o cualquier programa compatible con .psd