



# **ACADEMIC PROGRAM**

## **2D CHARACTER DEVELOPMENT**

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

***MODALITY: ON CAMPUS***

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

<b>Name of the course:</b>	<b>2D Character Development</b>
Degree :	Animation
Location:	Centro Universitario de Tecnología y Arte Digital
Area:	2D Animation
Year:	3º
Teaching period:	1
Type:	OBM
ECTS credits:	6
Teaching modality:	On campus
Language:	English
Lecturer / Email	Isaac Jdraque Gómez/isaac.jdraque@u-tad.com Blanca Sobrino Núñez / blanca.sobrino@u-tad.com
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## SUBJECT DESCRIPTION

### Area description

Students taking the Mention in 2D Animation must take this course. This subject, as part of the mention in 2D Animation focuses on the development of the 2D animation technique, from 2D layout, 2D animation, clean up or ink and paint and 2D composition, as a complement to the common training in 2D techniques of the degree in its compulsory contents. In this way, students will be able to acquire a certain intensification of their knowledge at the undergraduate level in a technique in which an intensive use of drawing is required for the creation of content, either by means of digital or traditional tools.

### 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 course studies it from its external appearance, graphics applied to the field of 2D animation. Its design, one of the most decisive components of the character. Understanding how a good character design has to be and how the work is in constant and intimate relationship with the rest of the production phases and with the work as a whole; learning the process by which a good design is reached; 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

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

CG8 - Optimize the work according to the technological resources related to the processes and tools of the project to be developed.

CB1 - That students have demonstrated to possess and understand knowledge in an area of study that starts from the basis of general secondary education, and is usually found at a level that, although supported by 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 that are usually demonstrated through the elaboration and defense of arguments and problem solving within their area 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 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

CT4 - Update the knowledge acquired in the use of digital tools and technologies according to the current state of the sector and the technologies used.

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

#### SPECIFIC

CE16 - Know the concepts and apply the tools and techniques that allow the introduction of visual effects in an audiovisual project.

SC5 - Apply the traditional principles of animation to the digital animation of characters and other elements.

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

CE2 - Know and apply the basics of photography, its elements of visual composition and the expressive value of lighting.

CE7 - Create audiovisual pieces applying the principles of composition, audiovisual narrative and graphics animation to the realization, planning, editing and post-production of sequences and shots.

SC8 - Apply technical drawing to the representation of pieces or spaces.

CE10 - Create images with a high level of finish using the most appropriate tools for the project of which it is a part.

SC11 - Use the theory, techniques and tools associated with lighting, rendering and composition.

SPECIFIC TO THE MENTION

CE2D1: Reflect the character of the characters through 2D animation of their expressions, movement and characteristic poses.

CE2D2: Integrate backgrounds and 2D animated characters in a plane using 2D composition and layout techniques.

CE2D3: Apply digital Ink & Paint techniques to the creation of 2D animated characters and backgrounds.

### **Learning outcomes**

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

- Use the visual language of 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.
- Know the physical principles that govern colors for their dramatic and narrative use.
- To use light as a narrative and dramatic element in the creation of photographic images with knowledge of its physical principles.
- Master the basic laws of animation in both traditional and digital environments.
- Recreate fluid movements to generate believable animations in characters and objects.
- Represent in a two-dimensional plane a three-dimensional space or object according to the representation systems.
- Manage the interaction between different materials and lighting systems in 3D and 2D creative environments.
- Program elements in a 2D or 3D scene for the simulation of visual effects and the technical optimization of scenes.
- Plan character expression studies for a 2D animation production.
- Apply the key poses and basic physics necessary in the animation of a 2D animated character.
- Design the acting of the characters with attention to pantomime codes, non-verbal language, subtext analysis, dialogues and interaction between characters.
- Manage the interdependencies between rough animation, tie down, clean-up and intercut phases in 2D animation projects.
- Convincingly integrate particles and atmospheric effects created by 2D designs or drawings into the post-production stages of 2D animation.
- Color-correct and match the hues of different layers of a 2D animation composition.

- Use 2D camera control techniques to support a 2D animation production.
- Apply atmospheric perspective techniques in the construction of 2D animation environments and backgrounds.
- Determine the shading of the elements that make up a 2D animation scene.
- Generate lighting effects through digital painting techniques applied to 2D characters and backgrounds.
- Plan the coloring process of key frames of a scene.
- Develop strategies for continuous and autonomous training in new techniques and tools of the animator's profession.

## **CONTENTS**

- Psychology and personality: archetypes and its use in character design
- Psychological baggage of the line of action
- Pose and expression development
- Model sheet. Line up, props, and character's wardrobe
- Hero Pose: items, colour, matter

## **SUBJECT SYLLABUS**

Topic 1. Principles of character design

What is character design.

What it takes to be a character designer.

Objective of character design.

Types of characters.

Tone and style

-Topic 2. Phases of character design.

The brief: characteristics and interpretation

Mind map: synthesising information

Exploration.

Development: model sheets

-Topic 3. How to transmit the character's personality. The poses

Key concepts: Attitude, Silhouette, Shape, Line of action, Rhythm, Balance.

Anatomy I: General construction of the human body.

Anatomy II: Construction of hands and feet.

Construction

Hero pose

-Theme 4. How to convey the emotions of the character.

Expressions

Anatomy III: Construction of the head. Loomis method.

Facial expressions

Basic and complex emotions

-Theme 5. The turnaround

Objective and Functionality

Guidelines and references.

-Topic 6. Additional model sheets Hands- Props- Do's and Don'ts

-Topic 7. The line up - Objective and functionality - Unity and variety

-Theme 8. The Cartoon- Origins- Characteristics- References and Styles

-Theme 9. Animals and creatures.

Animals in fables

Humanised and anthropomorphic animals

Anatomy: synthesis and construction

-Theme 10. Colour and lighting

Visual weight

Psychology and emotion

Types of illustration according to the target and the medium

## TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

### TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
<i>Theoretical / Expository classes</i>	22,00	22,00
<i>Practical classes</i>	33,75	33,75
<i>Tutorials</i>	4,25	2,13
<i>Independent study and autonomous work of the student</i>	35,00	0,00

<i>Elaboration of work (group or individual)</i>	50,75	0,00
<i>Evaluation Activities</i>	4,25	4,00
<b>TOTAL</b>	150	61,88

### 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 and 2 - 3 weeks

Theme 3- 4 weeks

Theme 4- 3 weeks

Theme 5,6,7 - 2 weeks

Theme 8- 1 week

Theme 9- 1 week

Topic 10- 1 week

### 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>	30	60
<i>Objective test</i>	30	60

## GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
<i>Assessment of participation in class, exercises or projects of the course</i>	20	20
<i>Assessment of assignments, projects, reports, memos</i>	50	50
<i>Objective test</i>	30	30

### General comments on the evaluations/assessments

The average grade of the exercises will make up the final grade of the course; together with it, regular attendance and the student's participative attitude will also be positively valued.

In the extraordinary convocation all the works must be presented and the final grade will be strictly the average of the exercises presented. Students must be articulate with drawing, with an average level of knowledge and execution.

It is crucial to deliver the work on time. A 10 minute courtesy period will be given during which the submission will be considered on time. After that time, work may be handed in within 24 hours after the deadline, but with a penalty on the grade that will be determined by the teacher. No work will be accepted after 24 hours.

Any detection of plagiarism in a paper or exam will imply the failure of that paper with a zero, the report to the faculty and academic coordinator and the application of the current regulations, which can lead to very serious penalties for the student.

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

Basic:

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

Preston Blair, Cartoon Animation, ISBN:1560100842



Referencias recomendadas:

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

WALT STANCHFIELD: Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 1 y 2

CHARACTER DESIGN QUARTERLY (3d Total) IMAGINE FX Sketching from the imagination (3d Total)

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

TB CHOI Anime and manga characters How to think when you draw 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**

Cintiq

### **Materials:**

Display - Digital whiteboard, Laptop

### **Software:**

photoshop, Autodesk Sketchbook, Procreate