

**BA (hons) Animation and Illustration**

ANI 6001

**Character Design**

**MODULE GUIDE**

2020/2021

###### Semester 1

** **

**Level HE6**

Contents

[1. Module Overview 2](#_Toc44078664)

[2. Learning and Teaching 2](#_Toc44078665)

[3. Graduate Attributes 2](#_Toc44078666)

[4. Module Communications 3](#_Toc44078667)

[5. Module Description 3](#_Toc44078668)

[6. Learning Outcomes and Assessments 3](#_Toc44078669)

[7. Assessment Deadlines 4](#_Toc44078670)

[8. Assessment Feedback 4](#_Toc44078671)

[9. Module Calendar 4](#_Toc44078672)

[10. Formative Assessment 5](#_Toc44078673)

[11. Indicative Reading 5](#_Toc44078674)

[12. Guidelines for the Preparation and Submission of Written Assessments 6](#_Toc44078675)

[13. Procedures for Other Assessments 7](#_Toc44078676)

[14. Academic Misconduct 7](#_Toc44078677)

[15. Assessments 8](#_Toc44078678)

[16. General Assessment Criteria for Written Assessments 12](#_Toc44078679)

# Module Overview

|  |  |
| --- | --- |
| **Module Tutor** | **JON DOYLE** |
| **Email** | **J.Doyle@bolton.ac.uk** |
| **Availability and contact method(s)** | **Lesson time Wednesdays 09:00 - 12:00**  **Online Tuesdays 09:00 - 10:30 (but can be flexible with enough notice)**  **Phone 07834 527544 or 0161 427 4249 - call to book a one to one on-line session.** |
| **Weblink to Moodle Class** | **https://moodle.bolton.ac.uk/course/view.php?id=9530** |
| **Weblink to Module Specification** | [**https://modules.bolton.ac.uk/ANI6001**](https://modules.bolton.ac.uk/ANI6001) |

# Learning and Teaching

This module is delivered using a blended learning approach with scheduled online and face-to-face sessions over ***15*** weeks.

Most sessions comprise an online lecture and a workshop activity or activities. If you are unable to attend a live session due to factors outside your control, you are expected to inform your tutor and engage in this, where possible, before the next scheduled session.

In weeks ***4 and 11*** tutorials will take place which will provide you with the opportunity to discuss your progress on the module and receive feedback on assessments.

To complete the module successfully you must allocate a substantial amount of independent study time, which will include undertaking set activities and carrying out assessment activities.

# Graduate Attributes

Graduate attributes are the personal qualities and skills which the University of Bolton community values, and which a student is expected develop during their time at the University. Graduate attributes act as a point of reference for a student’s personal development and support the articulation of employability and transferable skills.

In total there are 10 graduate attributes. This module seeks to support the development of:

Problem solving

Effective communication

# Module Communications

The Module Tutor’s contact details are provided at the top of this page. You must check your **University of Bolton email address** and the **Moodle** area dedicated to this module regularly as many module communications are channelled through these media.

Your Module Tutor will normally aim to respond to your email messages within **2 full working days** of receipt. However responses will be longer in holiday periods.

# Module Description

An introduction to the diverse contemporary applications of character design, involving:

1.analysis of the appropriate use of the character in graphic, animated and illustrated applications;

2. exploration of traditional and digital media for character design;

3. development of research skills appropriate to the discipline;

4. the acquisition of contextual knowledge of the subject.

# 6. Learning Outcomes and Assessments

|  |  |
| --- | --- |
| **Learning Outcomes** | **Assessment** |
| **LO1:** Create character-based solutions to design problems. | Assessment 1 |
| **LO2:** Apply appropriate traditional and digital skills in creating your images. | Assessment 1 |
| **LO3:** Understand the general context of character design in commercial and educational application. | Assessment |
| **LO4:** Conduct effective research for the production of character design. | Assessment 1 |

# 7. Assessment Deadlines

|  |  |  |  |
| --- | --- | --- | --- |
| **Assessment item** | | **Due Date** | **Weight** |
| *1* | Character design, turnaround and pose sheets.  Animated sequence based on the above. | ***11/01/21*** | *100%* |

# 8. Assessment Feedback

Feedback on items of assessment can be formal (such as on a signed feedback form) or informal (such as advice from a tutor in a tutorial). Feedback is therefore not just your grade or the comments written on your feedback form, it is advice you get from your tutor and sometimes your peers about how your work is progressing, how well you have done, what further actions you might take.

We recognise the value of prompt feedback on work submitted. Other than in exceptional circumstances (such as might be caused by staff illness), **you can expect your work to be marked and feedback provided not more than** **15 working days**from the deadline date. However, please note that that such feedback will be provisional and unconfirmed until the Assessment Board has met and may therefore be subject to change.

Please take time to read or listen to your assessment feedback. This can be very useful in determining your strengths and key areas for development, and can therefore help you improve on future grades.

# 9. Module Calendar

|  |  |  |
| --- | --- | --- |
| **Session No.** | **Date or Week Commencing** | **Topics Covered** |
| 1 | 21/09/2020 | Introduction: Module Guide  Intro to animation production: Large scale and short film.  Intro to my history in the industry.  Intro to character creation within the context of production.  Module outline: Briefing for Assignment 1 |
| 2 | 28/09/2020 | Collect data for your character (s). Observation, Keep Sketchbooks, notes.  Making character memorable and relevant. |
| 3 | 05/10/2020 | Process data, mind mapping – character data expansion. Be the viewer.  Start to ‘see’ ALL aspects of your character. |
| 4 | 12/10/2020 | Interim Feedback and review |
| 5 | 19/10/2020 | Create an industry standard pose/character sheet ready for production in colour. |
| 6 | 26/10/2020 | Create and industry standard character rotation. (Static) ready for production. |
| 7 | 02/11/2020 | Launch project 2 and One to one Tutorial Feedback  Animation 1 x 15 secs of your character (including some of the principles of animation (yr 2) |
| 8 | 09/11/2020 | Perform the sequence. Board and block out sequence. |
| 9 | 16/11/2020 | Key animation. |
| 10 | 23/11/2020 | Group Critique |
| 11 | 30/11/2020 | Interim Feedback |
| 12 | 07/12/2020 | In-between sequence. |
| 13 | 14/12/2020 | Finesse animation. If any student completes early then expand the sequence. |
| 14 | 04/01/2021 | Preparation advice for hand in |
| 15 | 11/01/2021 | Final submission |

# 10. Formative Assessment

Formative assessment is employed to support your learning on the module, allowing you to reflect on feedback on your progress from your tutors and peers. It takes a variety of forms including on-line Zoom sessionsand does not contribute to the final module mark.

# 11. Indicative Reading

|  |
| --- |
| Espinosa, F., Warner Bros, Taylor, M. and Chan, S.W. (2005) Draw the Looney Tunes: the Warner Bros. character design manual. San Francisco, Calif.: Chronicle. |
| Finch, C. (1999) The Art of Walt Disney: from Mickey Mouse to the Magic Kingdoms, Concise ed. New York: H.N. Abrams. |
| Jude, D. (1999) Fantasy art of the new millennium: the best in fantasy and SF art worldwide. London: Voyager. |
| Lord, P., Sibley, B. and Park, N. (2004) Cracking Animation. London: Thames and Hudson. |
| Maestri, G. (2006) Digital character animation 3. Berkeley, Calif.: New Riders; London: Pearson Education [distributor]. |
| Mattesi, M. D. (2008) Force: character design from life drawing. Amsterdam; London: Focal. |
| Patmore, C. (2005) Character design: create cutting-edge cartoon figures for comicbooks, computer games and graphic novels. London: A. & C. Black. |
| Seegmiller, D. (2004) Digital Character Design & Painting. Hingham, Mass.: Charles River Media. |
| Shaw, S., ScaryCat Studio; Guy, T., Jackson, G. and Cat . R. (2004) Stop Motion: Craft Skills for Model Animation. Oxford: Focal Press. |
| website: www.billledger.com |
| website: www.mr-dunn.com |
| website: www.borderwalker.com |
| website: www.geoparkin.com |

# 12. Guidelines for the Preparation and Submission of Written Assessments

1. Written assessments should be word-processed in Arial or Calibri Light font size 12. There should be double-spacing and each page should be numbered.
2. There should be a title page identifying the programme name, module title, assessment title, your student number, your marking tutor and the date of submission.
3. You should include a word-count at the end of the assessment (excluding references, figures, tables and appendices).

Where a word limit is specified, the following penalty systems applies:

* Up to 10% over the specified word length = no penalty
* 10 – 20% over the specified indicative word length = 5 marks subtracted (but if the assessment would normally gain a pass mark, then the final mark to be no lower than the pass mark for the assessment).
* More than 20% over the indicative word length = if the assessment would normally gain a pass mark or more, then the final mark will capped at the pass mark for the assessment.

1. All written work should be referenced using the standard University of Bolton referencing style– see: <https://www.bolton.ac.uk/library/Study-Skills/Referencing/Home.aspx>
2. Unless otherwise notified by your Module Tutor, electronic copies of assignments should be saved as word documents and uploaded into Turnitin via the Moodle class area. If you experience problems in uploading your work, then you must send an electronic copy of your assessment to your Module Tutor via email BEFORE the due date/time.
3. Please note that when you submit your work to Moodle, it will automatically be checked for matches against other electronic information. The individual percentage text matches may be used as evidence in an academic misconduct investigation (see Section 13).
4. **Late work will be subject to the penalties:**
   * Up to 7 calendar days late = 10 marks subtracted but if the assignment would normally gain a pass mark, then the final mark to be no lower than the pass mark for the assignment.
   * More than 7 calendar days late **=** This will be counted as non-submission and no marks will be recorded.

Late submission of assessments on refer and those which are graded Pass/Fail only, is not permitted. Students may request an extension to the original published deadline date as described below.

1. **In the case of exceptional and unforeseen circumstances, an extension of up to 14 days after the assessment deadline may be granted.** This must be agreed by your Programme Leader, following a discussion the Module Tutor. You should complete an Extension Request Form available from your Tutor and attach documentary evidence of your circumstances, prior to the published submission deadline.

Extensions over 14 calendar days should be requested using the Mitigating Circumstances procedure, with the exception of extensions for individual projects and artefacts which, at the discretion of the Programme Leader, may be longer than 14 days.

**Requests for extensions which take a submission date past the end of the module (normally week 15) must be made using the Mitigating Circumstances procedures.**

Some students with registered disabilities will be eligible for revised submission deadlines. Revised submission deadlines do not require the completion extension request paperwork.

Please note that the failure of data storage systems is not considered to be a valid reason for an extension. It is therefore important that you keep multiple copies of your work on different storage devices before submitting it.

# 13. Procedures for Other Assessments

# Refer to assessment brief.

# 14. Academic Misconduct

Academic misconduct may be defined as any attempt by a student to gain an unfair advantage in any assessment. This includes plagiarism, collusion, commissioning (contract cheating) amongst other offences. In order to avoid these types of academic misconduct, you should ensure that all your work is your own and that sources are attributed using the correct referencing techniques. You can also check originality through *Turnitin.*

Please note that penalties apply if academic misconduct is proven. See the following link for further details:

<https://www.bolton.ac.uk/about/governance/policies/student-policies/>

# 15. Assessments

|  |  |
| --- | --- |
| **Assessment Number** | 1 |
| **Assessment Type (and weighting)** | Character design, turnaround and pose sheets.  Animated sequence based on the above. |
| **Assessment Name** | Character Design |
| **Assessment Submission Date** | ***11/01/21*** |

**Learning Outcomes Assessed:**

**LO1**: Create character-based solutions to design problems.

**LO2**: Apply appropriate traditional and digital skills in creating your images.

**LO3**: Understand the general context of character design in commercial and educational application.

**LO4**: Conduct effective research for the production of character design.

**Assessment Brief ANI6001 Character Design**

You are asked todesign a ‘lead’ character to feature in a series of short, animated films. The character must be original and newly designed for this module.

You are then asked to produce an 8 drawing turnaround sheet, rotating your character through 360 degrees, maintaining consistent volume, proportion and detail throughout.

Finally, you are asked to produce a character sheet for your character, including expressions and full figure poses.

The character design must be scanned prior to digital colouring, and then submitted as an A3 size 300dpi printout. The turnaround and pose sheet may be submitted in black and white (though submissions in colour would be welcomed,) then also scanned prior to submission as A3 size 300dpi printouts.

All research and development work will be submitted as a sketchbook with the practical outcomes.

**Minimum Secondary Research Source Requirements:**

**Level HE6** - It is expected that the Reference List will contain between **fifteen to twenty sources**. As a MINIMUM the Reference List should include **three refereed academic journals and five academic books.**

Specific Assessment Criteria:

(Please note that the General Assessment Criteria will also apply. Please see section 16)

First class (70% and above):

Students will demonstrate evidence of excellent knowledge into the general context of character design in commercial and educational context. Students will create excellent character-based solutions to design problems using appropriate traditional and digital skills in creating their images. The research undertaken will be of an excellent standard. Academic style and referencing will be excellent.

**Second class (50-69%):**

Students will demonstrate evidence of very good knowledge into the general context of character design in commercial and educational context. Students will create very good character-based solutions to design problems using appropriate traditional and digital skills in creating their images. The research undertaken will be of a very good standard. Academic style and referencing will be very good.

**Third class (40-49%):**

Students will demonstrate evidence of satisfactory knowledge into the general context of character design in commercial and educational context. Students will create satisfactory character-based solutions to design problems using appropriate traditional and digital skills in creating their images. The research undertaken will be of a satisfactory standard. Academic style and referencing will be satisfactory.

**Fail (39% and below):** Students who do not meet the requirements of a third class grade will not successfully complete the assessment activity.

15. General Assessment Criteria for Creative Assessments – HE6

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  |  | **Relevance** | **Knowledge** | **Technical Competence** | **Analysis** | **Concepts -**  **Ideas Development** | **Visual, Oral and Written Presentation** | **Personal and Professional Development** | **Research/Referencing** |
| Class I (Exceptional  Quality) | 85-100% | Directly relevant to the project. All of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately. Expertly addresses all of the implications of the project brief. | Exceptional knowledge  and understanding with  integration of theory,  practice and information  in relation to the objectives  of the assessment.  Expertly demonstrates the  ability to identify and  critically appraise the most  important issues, themes  and questions.  Demonstrates originality in co  conceptual understanding. | Technical production skills have contributed to ideas development.  Exceptional level of  proficiency and  practical skills. | Exceptional grasp of theoretical, conceptual, analytical and studio -based elements.  Makes creative use of  appropriate arguments  and/or theoretical models.  Contains distinctive  and independent thinking.  A comprehensive  evaluation of material  resulting in clear, logical  and insightful  conclusions. | Exceptional evidence of originality and creativity as appropriate to the subject. Expert exploration of ideas, media, materials and processes.  Exceptional evidence of  conceptual risk taking,  using own in depth  analysis to inform inquiry. | The presentation style & approach is correct for the type of assignment.  The communication is  convincing, evidencing an  exceptional understanding  of specific context/audience  needs. | Takes complete responsibility for own learning and development.  Expertly articulated and personal analysis and planning supported by extensive evidence. | Extensive independent research, accuracy, familiarity with the material, and expert judgements.  Excellent referencing in  the correct style (as  appropriate to the project). |
| Class I (Excellent  Quality) | 70-85% | Directly relevant to the project. Most or all of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately. Addresses the implications of the project brief. | Excellent knowledge and understanding with integration of theory, practice and information in relation to the objectives of the assessment. Demonstrates the ability to identify and critically appraise the most important issues, themes and questions. | Technical production skills have contributed to ideas development.  Excellent level of proficiency and practical skills. | Excellent grasp of theoretical, conceptual, analytical and studio -based elements.  Makes creative use of appropriate arguments and/or theoretical models. Contains some distinctive or independent thinking. A comprehensive evaluation of material resulting in clear, logical and illuminating conclusions. | Excellent evidence of originality and creativity as appropriate to the subject. Excellent exploration of ideas, media, materials and processes.  Clear evidence of conceptual risk taking, using own in depth analysis to inform inquiry. | The presentation style & approach is correct for the type of assignment.  The communication is convincing, evidencing an understanding of specific context/audience needs. | Takes full responsibility for own learning and development.  Articulated and personal analysis and planning supported by extensive evidence. | Extensive independent research, accuracy, familiarity with the material, and sound judgements.  Excellent referencing in the correct style (as appropriate to the project). |
| Class II/i (Very Good Quality) | 60-69% | Directly relevant to the project. Most of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately.  Addresses some of the implications of the project brief. | Demonstrates a very good knowledge/  understanding of theory and practice for this level in relation to the objectives of the project.  Demonstrates the ability to identify and critically appraise key issues, themes and questions. | Skills support developments in practice and the communication of ideas. Very good command of techniques and processes is evident. | A sound grasp of theoretical, conceptual, analytical and studio based elements.  A sound evaluation of the material resulting in clear and logical conclusions. | Very good evidence of originality and creativity as appropriate to the subject. Very good exploration of ideas, media, materials and processes.  Evidence of conceptual risk taking, using own in depth analysis to inform inquiry. | The presentation style & approach is correct for the type of assignment. Information has been organised and presented with an awareness of audience/context. | Reflection and planning is self directed, consistent and clearly evidenced. Strengths and weaknesses have been analysed and fully considered. | Well informed judgements made of the relative value of connected information from a range of sources.  Very good referencing in the correct style (as appropriate to the project). |
| Class II/ii (Good Quality) | **50-59%** | Generally addresses the project brief and its implications, but sometimes addresses irrelevant areas. Some of the relevant information, skills, theoretical, conceptual and/or studio-based elements are deployed accurately. | Demonstrates a good  knowledge/understanding of theory and practice for this level in relation to the objectives of the project.  Demonstrates the ability to identify and critically appraise some key issues, themes and questions. | Skills facilitate good communication of ideas. Evidence of a command of techniques and application of processes, used consistently and appropriately. | Good grasp of theoretical, conceptual and studio based elements. Evidence of analysis and evaluation, with some descriptive or narrative passages. Conclusions are fairly clear and logical. | Good evidence of originality and creativity as appropriate to the subject. Good exploration of ideas, media, materials and processes for project developments.  Some evidence of conceptual risk taking and analysis to inform project direction. | The presentation style & approach is correct for the type of assignment.  Decisions show an awareness of audience/ context. | A consistent approach to reflection and planning, actively engages to develop strengths and improve on weaknesses. | Informed judgments of a range of sources; Information is accurate and categorised appropriately.  Good referencing in the correct style (as appropriate to the project). |
| Class III (Satisfactory Quality) | 40-49% | Some degree of irrelevance to the project. Some omissions in the deployment of information, skills, theoretical, conceptual and/or studio-based. Superficial consideration of the implications of the project. | Demonstrates a satisfactory knowledge/ understanding of theory and practice for this level, in relation to the objectives of this assessment. Identification and appraisal of some basic issues, themes and questions. | Skills are adequate to communicate ideas. Acceptable command of techniques and processes as appropriate to the project. | Satisfactory grasp of theoretical, conceptual and studio based elements. Some evidence of evaluation and analysis with descriptive or narrative passages. Conclusions are not always logical or clear. | Some evidence of originality and creativity as appropriate to the subject. Use of familiar approaches for ideas development, processes, problem solving with media and/or materials; some evidence of exploration. | The presentation style & approach is largely correct for the type of assignment. Information selection and organisation shows an awareness of audience /context. | Evidence of reflection and planning leading to increased engagement with the subject and a developing commitment. Developing an awareness of strengths and weaknesses. | Adequate research has been gathered and documented from readily available sources, with some basic judgments made.  Some weaknesses in referencing technique (as appropriate to the project). |
| Borderline  Fail | 35-39% | Deficiencies or omissions in information, skills, theoretical, conceptual and studio-based elements. Onlythe most obvious issues are addressed at a superficial level and in unchallenging terms. | Demonstrates weaknesses in knowledge/ understanding of theory and practice for this level, in relation to the objectives of this assessment. Key issues are not identified or appraised. | Uses limited rudimentary techniques and processes, exercising little judgement. | Limited grasp of theoretical, conceptual and studio based elements. Largely descriptive or narrative in style with contradictory analysis. Conclusions are neither clear nor logical. | Limited evidence of originality and creativity as appropriate to the subject. Unable to take risks and experiment with ideas, media and / or materials. Unable to identify problems or explore alternatives. | For the type of assignment the presentation style and/or approach is lacking.  Lack of awareness of context or audience.  Lack of clarity in information selection and organisation. | Infrequent evident of reflection and planning for learning which is not pursued consistently. A lack of awareness of personal strengths and weaknesses. | Information presented does not relate sufficiently to the task; there may be evidence of rudimentary research. Limited judgments made of material.  Weak and inconsistent referencing. |
| Fail | <34% | Mainly irrelevant and/or incorrect information, skills, theoretical, conceptual and studio-based elements provided. Relevance to the project brief is intermittent or missing. The approach to the topic is unchallenging. | Demonstrates a lack of basic knowledge of either theory or practice for this level, with little evidence of understanding. | Execution demonstrates poor judgement and very limited command of techniques. | Little understanding of the theoretical, conceptual, and studio-based elements. Severely limited analysis/evaluation. Lacks clarity. Conclusions are sparse. | Little to no evidence of originality and creativity.  Unable to take risks and experiment with ideas, media and / or materials. Unable to identify problems or explore alternatives. | For the type of assignment the presentation style &/or approach is lacking.  Ineffective visual, oral and written communication. | Consistent lack of engagement with the subject area. Lack of evidence of reflective planning for learning. No awareness of personal strengths or weaknesses in relation to projects. | Little or no information presented; little evidence of judgment of material.  Poor referencing technique. |