Based upon the character description below:

Lord Asriel was a tall man with powerful shoulders, a fierce dark face, and eyes that seemed to flash and glitter with savage laughter. It was a face to be dominated by, or to fight: never a face to patronize or pity. All his movements were large and perfectly balanced, like those of a wild animal, and when he appeared in a room like this, he seemed a wild animal held in a cage too small for it." - The Golden Compass, Philip Pullman (p. 12)

1. Collect several references (minimum 10) to inform aspects of your character design (body type, features, costume, etc.)
2. Develop at least 10 different design concepts for the character described above. Be sure to draw large. Evolve the character in your sketch book to its final version before beginning the turn-arounds, etc.
3. If you are drawing traditionally, use 11” x 17” bristol board paper for this project. Use Col-erase pencils and or a wooden pencil for your drawings. (Optionally, you may work digitally, with 11” x 17” printouts acceptable.)
4. Make sure you staple your sheets together and put your name on each sheet.
5. Neatly label each sheet (i.e. Turn-arounds, Action Poses, etc.)

**Sheet 1:** Character design process - design notes should be added to describe the design elements you are considering.

**Sheet 2:** Character turn-arounds: front, ¾ front, side, ¾ back, and back views

**Sheet 3:** head close-up with notes on head construction. Also, character construction of the character’s full-body with notes on body construction.

**Sheet 4:** Action poses. Draw at least 6 action poses with your character, showing your character’s dynamic range of movement.

Keep in mind the following when developing your character model sheets: appeal, line of action, simple shapes, silhouettes

Please keep your work NEAT and organized. **NOTE:** You may digitally ink and color your turn-arounds, in addition to the requirements above, to enhance their presentation.

Place your references in a folder with your first and last name (i.e. John Doe). Put your folder in the drop-off box within the **Week 4 Due** folder.
No late work accepted. Due at the beginning of Class 4.

Grading rubric on next page:
<table>
<thead>
<tr>
<th>Category</th>
<th>Exemplary (4)</th>
<th>Accomplished (3)</th>
<th>Developing (2)</th>
<th>Beginner (1)</th>
<th>Terrible(0)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>References</strong></td>
<td>At least 10 clear references are provided for costume, body type, features and other aspects of the character design. Neatly organized and presented in sequence. References clearly inform the process and final design.</td>
<td>At least 10 clear references are provided for costume, body type, features and other aspects of the character design. Minor organizational issues in presenting the files. References somewhat inform the final design.</td>
<td>Between 5 to 9 references are provided for costume, body type, features and other aspects of the character design. References tangentially inform the design.</td>
<td>Not enough references used - references do not inform or play any role within the final character design.</td>
<td></td>
</tr>
<tr>
<td><strong>Concepts</strong></td>
<td>A minimum of 10 concept sketches shown. Each are unique, defined, and show progression / evolution of the character with a variety of body and head shapes that fit the description of the character.</td>
<td>A minimum of 10 concept sketches shown. Character designs are fairly similar to one another, with minor variations. Similar head and body shapes used throughout.</td>
<td>Between 5 to 10 concept sketches shown. Character designs are fairly similar to one another, with minor variations.</td>
<td>Less than 5 concept sketches shown. No design notes.</td>
<td>Not turned in</td>
</tr>
<tr>
<td><strong>Design notes</strong></td>
<td>Design notes are present, neatly arranged and clearly explain the designer's thought process.</td>
<td>Design notes are present and clearly explain the designer's thought process.</td>
<td>Design notes somewhat explain the designer's thought process.</td>
<td>Design notes missing and/or not elaborated upon.</td>
<td></td>
</tr>
<tr>
<td><strong>Action Poses</strong></td>
<td>Character poses are dynamic, show an understanding of weight, depth and balance. Simplicity of design yet conveys real appeal.</td>
<td>Character poses show an understanding of weight, depth and balance. Character poses need to pushed to make them dynamic.</td>
<td>Character poses have minor issues in demonstrating weight, depth and balance. One or two poses may be ambiguous or unclear. Character poses show evidence of twinning and symmetry.</td>
<td>Character poses have major issues in demonstrating weight, depth and balance. Character poses are flat, stiff or otherwise devoid of attitude or demeanor.</td>
<td>Not turned in</td>
</tr>
<tr>
<td>Turn-Arounds</td>
<td>Turn-arounds are consistent for all 5 views. Anatomy and proportions are believable and convey a real sense of charm and personality about the character.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20 points</td>
<td>Turn-arounds are consistent for all 5 views. Anatomy and proportions are believable and a hint of the character’s personality can be inferred from the design.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Turn-arounds have minor consistency issues. Anatomy and proportions have minor issues. A hint of the character’s personality can be inferred from the design.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Turn-arounds have major consistency issues. Anatomy and proportions are way off between each view. The character is devoid of personality and charm.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not turned in</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Construction</th>
<th>Character construction effectively uses curves and straights, is easy to reproduce, and has a strong silhouette that makes it easy to identify the personality of the character. The character has depth and occupies 3D space.</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 points</td>
<td>Character construction uses curves and straights with minor issues, is easy to reproduce, and has a clear silhouette that makes it easy to identify the personality of the character. The character has depth and occupies 3D space.</td>
</tr>
<tr>
<td></td>
<td>Character construction does not use curves / straights. Details make it somewhat difficult to reproduce, but there is a sense of personality and attitude about the character. Certain aspects of the character tend to make it look flat.</td>
</tr>
<tr>
<td></td>
<td>Character construction does not use curves / straights. Details make it somewhat difficult to reproduce. The character looks flat.</td>
</tr>
<tr>
<td>Not turned in</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Specs followed</th>
<th>Concept sketches, turnaround, action poses and character construction sheets turned in. Neat and well organized with names on each paper. Professional.</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 points</td>
<td>Concept sketches, turnaround, action poses and character construction sheets turned in. Minor organizational issues.</td>
</tr>
<tr>
<td></td>
<td>Presentation of work is average. All work has been turned in for grading.</td>
</tr>
<tr>
<td></td>
<td>Work is messy, unprofessional, or unorganized.</td>
</tr>
<tr>
<td>Not turned in</td>
<td></td>
</tr>
</tbody>
</table>

**Total Point Value: 140 points**