

DNMADE

Animation specialisation

Field of study

3D ANIMATION

Foreword The Diplôme National des Métiers d'Arts et du Design is a 3-year, full-time course. The holder of the DNMA De Animation is a professional in the animated film and documentary sectors. The Animation specialisation offers 2 different fields of study:- 3D animated film- 2D animated film.

**3D ANIMATION
FILM field of
study**

Number of students: 15

The overall aim of this field of study is to develop students' skills as designer-authors capable of designing a personal, coherent film with clear intentions.

To achieve this level of skill, the course emphasises the fundamentals inherent in the École Estienne: intensive practice drawing and graphic and plastic expression, as well as writing workshops to help formulate film scripts as accurately as possible, and all the other disciplines that support and enrich the course.

The attitudes we want to develop in students are :

- a taste for working with images, computers and an interest in volume and 3D software;
- an open and creative mind, geared experimentation and group work;
- curiosity about diverse fields of knowledge rooted in the contemporary world, and a desire to bring a unique and committed perspective to bear.

During the , students will acquire various associated skills:

- study of the screenplay (writing, logical structure, narrative progression, choice of point of view, editing and temporality);
- mastery of means of representation and expressiveness when working on the Bible and visual research; mastery of the vocabulary and specific means (model sheet and storyboard) for designing an animated film;
- the development of a general and specific cultural base for the cinema, enabling the appropriation and critical understanding of

knowledge ;

- knowledge of digital tools for making animated films;
- carrying a creative process, alone or as part of a team, fictitious or in partnership;

Career opportunities

Further study

- Students go on to the animation schools of their choice to deepen their knowledge (Gobelins Annecy and Paris, Ensad, ATI, Esma, Emca, etc.).
- Students can go on to do a DSAA or Master's in Design.

Professional field

- Students join an agency and work on animation projects (feature-length and short films, series, commercials, etc.) in the design department (storyboard, character design) or the production department (modelling, animation, skinning, rigging, set design, matte painting, compositing, special effects, etc.).

FIRST YEAR (S1-S2)

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Overview of the first year

The first year of training consists of an introduction to the fundamentals of 3D animation.

Cross-disciplinary

A cross-disciplinary approach between courses and towards other fields of study (such as Didactic and Documentary Images and Animations) on a one-off or weekly basis is envisaged in order to mix and mingle students' skills and know-how.

Observation work placement involve

The active observation of 1 to 2 weeks will

involve the design a visual report incorporating sketchbook practice or video editing.

Workshops and partnerships subjects

Workshops are held throughout the year on a range of

specific projects supervised by professionals or within a professional framework. Partnerships are offered throughout year to provide students with hands-on experience of commissions.

Positioning interviews

At the end of each semester, students take an oral exam and present their work to a group of tutors from the course, to discuss their progress the course.

Semester 1 / Fundamentals

The first semester focuses on advanced drawing practice to acquire the fundamentals of graphic and plastic expression, writing, written expression, a common level of language, and associated disciplines such as storyboard and model sheet and the study of movement. It is also devoted to mastering the various basic software packages (Adobe suite), 3D and 2D animation software and editing software.

Work methodology is covered.

A support course will be offered to reinforce drawing practice in the first semester.

Integration workshop: during the first two weeks, the student will work a theme defined in the various disciplines of the course and a short film as a group. These two weeks are used to present the courses and their specific features, and for the group to get to know each other and build up their group. The results are presented in the form of applications and oral presentations.

Semester 2 / deepening know-how, reinforcement of the project

Semester 2 looks more specifically at the issues involved in creating a 3D animated film project in the form a short film. The various skills are invested in the project and give meaning to the whole. At the end of the semester the

organic character modelling.

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teaching field UNIT 1 / UNIT 5 GENERIC LESSONS**teaching component** **EC 1.1 / EC 5.1 HUMANITIES - PHILOSOPHY**

teaching objectives

Semester 1

- An introduction to philosophical questioning applied to aesthetic and human science subjects.

Semester 2

- Show how this approach guides and enriches the designer's work.

targeted skills

Semester 1

- the ability to read and analyse a text, identifying the conceptual issues involved.

- to provide the fundamental elements of a theoretical culture in aesthetics and the human sciences. Semester 2

- the ability to develop a coherent, reasoned approach to a problem.

- develop a critical mind by raising awareness of the assumptions and implications of the different types discourse that can be held on a subject.

**training methods
(teaching methods and
resources used)**

Semester 1

- The course is based on classical and contemporary texts, which may be philosophical in nature, but also anthropological, sociological, psychological, etc. By comparing them works of art (applied or otherwise), we will gain a better understanding of the issues at stake in design.

Semester 2

- The dialogue between these different conceptions initiates a process of reflection in which students play an active part.

assessment

The assessments consist of questioning a subject by linking a theoretical text and an image in a short but structured form.

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teaching field UNIT 1 / UNIT 5 GENERIC LESSONS**teaching component EC 1.1 / EC 5.1 HUMANITIES**

teaching objectives

- Understand and experiment with the concepts of genres, registers and literary and cultural trends
- Analysing and understanding the codes, issues and structure of storytelling and screenplays
- Reinvesting and mastering storytelling techniques: towards scriptwriting
- Analyse and understand the major stages in the history of cinema, the creative process and the issues at stake.
- Understanding the mechanisms film analysis
- Harmonising written and oral expression: writing workshops, presentations, etc.

target skills

- Acquire knowledge and a common foundation literary and cultural culture
- Acquire knowledge and skills in literary and screenwriting
- Acquire knowledge about the creation of diegetic universes: from research to writing
- Expressing yourself: communicating and arguing a project
- Master the methods of analysis, reflection, documented research and the use a specific vocabulary

**training methods
(teaching methods and
resources used)**

- From conceptualisation of a creative universe and documentation to writing and presentation
- Scriptwriting for workshop
- Participation in visits to cultural and heritage sites and cultural outings
- autonomy in documentary research
- Screening of essential cinematographic works
- A commented field of study in the history of cinema

assessment methods

Continuous assessment

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teaching field UNIT 1 / UNIT 5 GENERIC LESSONS**teaching component** **EC 1.2 / EC 5.2 ARTS, DESIGN AND CULTURE TECHNIQUES**

teaching objectives

- analyse a work using appropriate vocabulary.
- learn about the history of art.
- relate a work to its artistic, social and historical context.
- prioritise ideas and make arguments (written and oral)
- develop an awareness of the history of art and contemporary creation, and keep abreast of current events.
- put works different periods into perspective.
- to raise issues based on the works analysed and the exhibitions visited.

target skills

- analyse a work using specific, precise vocabulary.
- give a concise account of an exhibition.
- identify one or more issues (work, theme, exhibition).
- know the chronological references specific to the history of art, design and technology.

**training methods
(teaching methods and
resources used)**

- note-taking in lectures - analysis of works of art
- reports on visits to exhibitions and museums (exhibition notebook)

assessment

Continuous assessment

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teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component
COMMUNICATION** **EC 2.1 / EC 6.1 TOOLS FOR EXPRESSION AND
CREATIVE EXPLORATION**

teaching objectives

- attention, sensitive observation of the visible, shapes and colours
- build up an intensive practice drawing and graphic and plastic expression
- experiment with a variety of tools and media to discover their specific qualities.
- visual storytelling work

target skills

- Adopt various means plastic and graphic expression.
- To develop a personal approach and style that will enable them to respond to a commission or to develop a visual project independently or as part of a team.

**training methods
(teaching methods and
resources used)**

- Observing and graphically translating a space, representing objects and figures from different angles. Identifying the directions of proportions, placing light and shade values.
- learning the various representation codes perspective representation of objects and figures from different angles. identifying the directions of proportions, placing the values of light and shadow.
- Observation and analysis of colour. Awareness and understanding of chromatic contrasts. Develop images that gradually bring into play simple, then more complex, colour relationships.
- interdisciplinary dialogue and collaboration to exploit productions developed in plastic arts practice in the field 3D animation creation.
- Drawing and photographic work on the notions of visual field, framing and point of view, based on volumetric models.

assessment procedures

- Continuous assessment Students are assessed individually. An interview with the student is held at the end of each semester to review progress.

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teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 2.2 / EC 6.2 TECHNOLOGIES AND MATERIALS**

teaching objectives

- Discover the expressive and structural possibilities of materials used in the field of graphic design / animation
- Develop a reasoned creative approach through representations in volume
- Familiarise yourself with analogue and digital manufacturing technologies

target skills

- Experimenting with notions of matter, texture and light
- Moving from a codified two-dimensional representation to a three-dimensional representation
- Designing and building scale models to synthetically represent a space or a product
- Acquire the basics in handling digital fabrication tools (3D modelling and printing, vector drawing and laser cutting, etc.).

**training methods
(teaching methods and
resources used)**

- In the form of workshop promoting manipulation
- Cross-disciplinary group projects in conjunction with other disciplines.
- The courses based on demonstrations and the pooling of student experiments.

assessment methods

Continuous assessment
Several assessments during the semester. Graphic application, mock-up, oral presentation

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teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 2.3 / EC 6.3 DIGITAL TOOLS AND LANGUAGES**

teaching objectives

S1

- Discover the digital image, the computer environment, and graphics (illustration) and animation software.
- Using digital technology as a creative tool
- Exploring technological potential and its influence on contemporary practices

S2

- In-depth study of fabrication, animation and production techniques (animated puppets, masks, compositing, 3D effects, camera placement (Adobe suite and open source software)).

target skills

- Knowing how to adapt to the various professional software packages dedicated to animation and illustration
- Familiarity digital imaging, different file formats, different Adobe suite software and open access to "free" software.
- Developing a specific vocabulary

**training methods
(teaching methods and
resources used)**

- practical experiments to distinguish and make the most of their specific features (composition, page layout, image retouching, vector or matrix drawing, animation, editing, special effects, etc.).
- Cross-disciplinary work with project practice
- Technical lectures

assessment procedures

- formative and summative assessment

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teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 2.4 / EC 6.4 MODERN LANGUAGES - ENGLISH**

teaching objectives	Consolidation and development of English language skills training students to communicate both personally and professionally.
targeted skills	Development of language skills (production oral and written comprehension) acquisition of a lexicon specific to the course and a culture international art and design. The aim is to achieve level B2 of the Common European Framework of Reference for Languages in terms of language skills and to enable students to communicate independently.
training methods (teaching methods and resources used)	The teaching of English will be based on authentic audio/audiovisual and written resources, the section's teaching projects and the work done in other subjects, and will take account current events, particularly cultural events.
assessment	Assessment of language skills continuous.

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teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 2.5 / E 6.5 ECONOMIC AND SOCIAL CONTEXTS
LEGAL**

teaching objectives Learn the fundamentals of the discipline that the
will be required to use in the course of their professional
activities.**targeted skills** Identify and understand the economic and social
environment
the company's legal structure.**training methods
(teaching methods and
resources used)** S1
Fundamentals of the subject with in-class treatment based
on a video projection
S2
Training in small groups, in a classroom with computer
workstations. Activity status and registration procedures.**assessment methods** Table-top, one subject with documents and questions.

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teaching field UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING**teaching component** **EC 3.1 / EC 7.1 TECHNIQUES AND SKILLS**

teaching objectives	S1 : Learning the codes of storyboarding <ul style="list-style-type: none">• learning film grammar• learning how to draw a storyboard• Learning how to manage and prioritise film information• Learning to use storyboarding as a communication tool S2: learning to use the model sheet <ul style="list-style-type: none">• learn to use reference points to create one or more characters• Learning to search for a specific character / context• Learn to draw a character from all angles• Learn how to represent the model sheet from all the angles required for a turn character
targeted skills	S1 <ul style="list-style-type: none">• Adopt filmic components and storyboard codes• Understanding specific vocabulary• Communication tools (diagrams, visuals and textual information)• Understanding filmic coherence• Working in groups and individually• adopt the model sheet representation codes• Acquire research mobility for character design / identity• Understanding the issues involved in finding the right character / tone for the film• Knowing how to work in a group and individually
training methods (teaching methods and resources used)	<ul style="list-style-type: none">• Exercises in graphic and verbal translation of film sequences• Group and/or individual work• Pooling of visual proposals• Individualised monitoring of students' progress, both on their own and within the group
assessment procedures	<ul style="list-style-type: none">• individually and as a class• written work oral presentation digital files

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teaching field UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING**teaching component** EC 3.2 / EC 7.2 PRACTICE AND IMPLEMENTATION OF THE PROJECT

teaching objectives

S1

- Analysing and understanding a request
- Learning how to prioritise information
- Learning how to find references
- Learning about diversity S2
- More in-depth research
- implementing the diversity of research tools
- implementing the convergence of analyses carried out
- learning to formulate leads and concepts
- preparing reports

targeted skills

S1

- Acquire tools analysis, discrimination, synthesis and communication
- Demonstrate responsiveness to requests
- openness and mobility in specific fields of research
- Communicating images, spoken word or other media
- Working in groups and individually S2
- To develop the skills needed implement projects.
- Writing and verbalisation
- Diagramming
- formulate visual and cinematographic concepts
- Demonstrate responsiveness to script development

training methods (teaching methods and resources used)

S1 Quick, mobile exercises; group and/or individual work; pooling of answers to exercises; individual monitoring of students' own progress and that of the group; monitoring of projects from other courses.

S2 Exercises to deepen an approach under construction; comparing and enriching the ideas put forward during an exercise; group and/or individual work; individual monitoring of students; monitoring of projects from another course.

assessment procedures

- individually and as a class
- written work oral presentation digital files

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teaching field UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING**teaching component** **EC 3.2 / EC 7.2 PRACTICE AND IMPLEMENTATION OF THE PROJECT**

teaching objectives

S1- Learning 3D animation

- Learning to model
- Learning 3D rendering
- Learning about editing and post-production S2
- Learn how animate simple 3D characters
- More in-depth 3D rendering
- More in-depth editing and post-production - Learning how to model characters organically

targeted skills

S1 Acquire the basic tools of 3D software:

- Discovering and using the software: moving around in 3D space, main interface menus.
- Notion key animation and 3D animation.
- simple objects using 2D shapes.
- Simple material and texturing. S2
- Master the notion of hierarchy, hierarchical characters and forward kinematics
- Produce hierarchical character animations in forward cinematics
- Creating texture animations
- Positioning and animating the camera
- Some knowledge animatics/layout
- Controlling lighting

training methods (teaching methods and resources used)

- Courses and tutorials in pdf format
- Networked demonstrations of the software, enabling students to manipulate the software simultaneously
- Individualised monitoring of students' progress, both on their own and within the group
- Ball bounce animation exercises
- Animation micro-project
- 3D animated short film project with articulated puppet characters

assessment methods Assessment image / animation / video / 3D files made

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teaching field UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING**teaching component** **EC 3.3 / EC 7.3 COMMUNICATION AND MEDIATION OF THE PROJECT**

teaching objectives

- Working on the conceptualisation, writing and argumentation of a project: around the Bible
- Seek out partnerships and plan/work on a professional approach to project proposals
- Develop critical thinking skills through personal work and as part of a team

target skills

- Questioning, analysing and formulating a creative approach: from note-taking and conceptualisation to presentation in multiple formats.
- Questioning your place in the design and delivery of a project: questioning yourself, questioning others. From independent work to teamwork. Impose your own choices but also work with those of others.
- Writing, conceptual and oratory skills.
- Produce an argumentative discourse, both written and oral, to help the listener understand the creative process as a whole.

training methods (teaching methods and resources used)

- Working on projects in synergy with teams
- Speaking practice: presentations, presentations to the group, presentations to professionals, etc.
- Writing practice and various forms of writing; note-taking, labels, editorial objects, etc.

assessment

Overall assessment (application) or individual assessment (critical reflection, short statement of intent, etc.)

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teaching field UNIT 4 / UNIT 8 PROFESSIONALISATION**teaching component** EC 4 / EC 8 FIELD OF STUDY AND FURTHER STUDY

teaching objectives

- open up the field of culture of the speciality through visits, meetings with professionals, "lessons" with specialists a discipline linked cinema and/or illustration.

target skills

- develop a culture and knowledge of the training speciality.

**training methods
(teaching methods and
resources used)**

- in form of exchanges, workshops and participation in external events.

assessment methods

Continuous assessment.

DNMADE GENERAL SKILLS CATALOGUE

C1 Use digital reference tools

- Use the reference digital tools and IT security rules to acquire, process, produce and distribute information and to collaborate internally and externally.

C2 Express oneself and communicate orally and in writing in at least one foreign language.

- Use the different registers of written and spoken French with ease.
- Communicate clearly and unambiguously, orally and in writing, in at least one modern foreign language.

C3 Positioning relation to a professional field [competence assessed by the undergraduate dissertation jury in S5].

- Identify resources and apply research tools and methods specific to the professional field in question
- Experiment with creative tools and plastic and conceptual research to structure the stages of a project and their interactions
- Characterise and promote your identity, skills and career plan.

C4 Use data analysis purposes

- Identify, select and analyse critically a variety of resources in their specialist field
- Gathering resources to document a subject and synthesising this data with a view to using it.
- Analyse and summarise data with a view to their use
- Developing a critical argument

C5 Act as a professional in the field of [the relevant specialisation].

- Situate your role and mission within an organisation so that can adapt and take the initiative
- Respect the principles of ethics, professional conduct and environmental responsibility
- Identify and situate the professional fields potentially related to the knowledge acquired in the specialisation as well as the possible fields of study for accessing them.
- Take account of the economic environment professional activity and understand entrepreneurial approaches.

C6 Carry out professional monitoring activities in design and craft trades

- Identify the challenges facing the sector and its professions in the light of current developments and prospects, as part of a forward-looking approach
- Find out about workshop practices and emerging productions, whether or not they combine digital technology and CAD/CAM.

C7 Use different information and communication techniques in design and craftwork

- Develop your own mediation and communication resources, methods and tools
- Ensuring that knowledge and skills are in line with changes and needs in the business.

C8 Cooperating and working as part of a team

- Maintaining links and dialogue within the teams, with project partners and associated experts
- Sharing knowledge a team and a network of multidisciplinary professionals
- To take responsibility for the project, taking into account the tools and methods of design, creation and production.

C9 Develop a personal strategy for the entertainment professions

- Demonstrate personal writing and experimental practice: the plastic, sensory, graphic, volumetric, technological, structural and meaningful dimensions of the moving image.
- Formalise your experience and make it visible to enhance your personal identity:

- in the design and management of audiovisual animation projects
- in project management and the production of an animation product
- Evaluating and challenging yourself to learn:
 - Mastery of the tools, protocols and techniques of moving image and animated film
 - Developing a professional culture in animation (film, photography, literature, video games, etc.)

C10 Develop and implement creative and research tools related animation

- Define a collaborative approach with all the players involved: director, scriptwriter, author, set designer, composer, graphic designer, modeller, technician, producer, web designer, video game designer, technical directors, broadcasters, etc.
- Proposing creative and forward-looking ideas in the field of animation.
- Experiment with different fields (hypothesis, taking into account the formal aspect (plastic, sensory, volumetric, technological, cinematographic), the structural aspect (animation, visual and sound rhythms, movements and trajectories) and the meaning (semantic and meaningful dimension)).
- Check the technical and economic feasibility of producing the animation project, based on the initial request, and order.
- Ensuring that deadlines are met and that technical and artistic controls are carried out in accordance with the rules of the trade.
- Research visual writing, visual and cinematographic universes, and argue for creative choices using appropriate 2D and/or 3D and/or video and/or interactive media.
- Use innovative or traditional materials, techniques and technologies in the design and production of all or part of an animation project (synopsis, script, storyboard, characters, sets, space, lighting, sound, graphic style, cinematographic writing, staging, graphic bibles).

C11 Design, manage and supervise an animation-related production [skill assessed by the diploma project jury in S6].

- Understand the characteristic elements of an animation project through models and samples, taking into account the production and manufacturing stages.
 - Prototype or produce all or part of the project using digital CAD and DTP tools
 - Establish principles for the development of the animation according to explicit criteria.
 - Demonstrate that the animation is in line with the initial request, and its general economy.
 - To plan and manage the various stages of a project right through to delivery and approval, taking into account the environment in which the animation project is produced.
 - Encourage dialogue within the teams and with the project partners and experts: associate directors, scriptwriters, authors, set designers, composers, graphic designers, modellers, technicians, producers, web designers, video game designers, technical directors, broadcasters, etc.
-