

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.).

SECOND YEAR (S3-S4)

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Overview of the second year	<p>Semesters 3 and 4 extend the acquisition of 3D fundamentals around character animation through specific courses and exercises. They provide training in two animation software packages (3DsMax and Maya) as well as editing and special effects software.</p> <p>The cross-disciplinary and practical courses enable students to learn more about artistic design in animation (sets, characters, storytelling, visual scripting). The projects proposed cross all areas design to production and involve the various teaching fields. During the two semesters, each student must also design and produce a short film on a theme worked on jointly with the Humanities department.</p> <p>Through this individual experience, they will be able to tackle all the stages of conception (script, bible, storyboard, research, character model sheet, etc.), production (character and set modelling, animatics, animation, etc.) and post-production (editing and sound).</p>
Workshops	<p>Continuing the cross-disciplinary approach between courses and fields of study introduced in the first year, the workshops are based on institutional partnerships (in particular the RMN Grand Palais) and are organised as micro-agencies.</p>
Positioning interviews	<p>Positioning interviews take place at the end of each semester, during which students present their work and prospects. This enables them to make an active assessment of their training.</p>
Lectures	<p>University lectures on animated film punctuate the year, and an introduction to research methodology is planned Year 3.</p>
Diploma project	<p>At the end of the fourth semester students undertake a The undergraduate dissertation will be the basis for the development of diploma film project.</p>
Work placement	<p>Between semesters 4 and 5, a 3-month work placement is planned in order to implement and consolidate the knowledge acquired during the course. This will be the subject of a multi-media feedback session, which will be held during a</p>

workshop at the start of semester 5.

Teaching Committee

Composed of a teacher-researcher, the inspectorate
The committee assesses each semester and validates the students' ECTS credits on the basis of the grades obtained and the classroom sessions.

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field of study 3D ANIMATED FILM

teaching field UNIT 9 / UNIT 13 GENERIC LESSONS

teaching component EC 9.1 / EC 13.1 HUMANITIES

teaching objectives	<ul style="list-style-type: none"> -Learn to conceptualise and structure thought -Organising documentary research: making a choice, selecting the right elements, classifying information, ranking in order of importance Working on the synthesis exercise: recording information, sorting out the elements, organising a clear written and oral presentation -Reinvesting in and mastering storytelling techniques; moving towards script-writing Interdisciplinary work with the studio on the end-of-year feature film -Acquire knowledge of the major currents the history of cinema and history of animation; diachronic and synchronic vision
targeted skills	<ul style="list-style-type: none"> -Identify and recognise the main trends in the history of cinema and animation; understanding the issues at stake in these movements, their contribution, the themes and principles of creation, and how this contribution feeds into our present-day lives -Developing a critical, reasoned view of our world: training structured around script-writing workshops aimed at developing the imagination and trying out writing exercises. -Build a documented search -Conceptualising, documenting, writing a scenario and a "bible" -Expressing and expressing: communicating and arguing a project/ expressing yourself in your project
training methods (teaching methods and resources used)	<ul style="list-style-type: none"> -Script-writing workshops aimed at developing the imagination, trying out writing exercises: towards argumentative writing and developing a point of view. -Illustrated field of study with commentary on the history of cinema and animation; chronological stages, specific vocabulary, screening of key works, formal and essential analysis, understanding the structure a story. -Creating and conceptualising a fictional character; working on fictional storytelling up an analysis application: choice of subject, problematisation, drawing up a plan, writing... -Participation in visits to cultural and heritage sites, theatre outings, etc.
evaluation	<ul style="list-style-type: none"> -Evaluation of the cultural diaries -Evaluation at written applications and assignments - oral assessment of presentations

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teaching field UNIT 9 / UNIT 13 GENERIC LESSONS

teaching component **EC 9.2 / EC 13.2 ARTS, DESIGN AND CULTURE TECHNIQUES**

teaching objectives	<p>Master the definitions of concepts related to production film</p> <p>Understanding cinematographic storytelling: spatial data, temporal data, perceptual effects, degrees of intensity.</p> <p>The reality effect in animated film: movement, voice, gaze.</p> <p>The distance effect in animation: a world recomposed by graphics, model and light.</p> <p>Cinema: a composite art that includes all the other arts (painting, literature, music, etc.).</p> <p>The relationship between the design professions and cinema. Putting films into historical and economic situations. Development of film analysis skills.</p>
targeted skills	<p>-master historical and artistic data relating to cinema in general and animated films in particular.</p> <p>-recognise the effects produced by cinema.</p> <p>-Understand and master the use of specific vocabulary. be able to research and develop an argument based on film-related themes.</p> <p>integrating concepts and analyses into practical film-making processes.</p>
training methods (teaching methods and resources used)	<p>Thematic talks based on films selected and screened.</p> <p>Discussion of films outside class time.</p> <p>A summary of the main concepts in form of written reminders.</p> <p>Specific course on the great moments in the history of cinema and audiovisual media.</p>
assessment procedures	<p>A written and illustrated application on a specific theme proposed by each student and then validated in class. This validation is discussed collectively.</p>

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teaching field UNIT 10 / UNIT 14 CROSS-DISCIPLINARY TEACHING**teaching component
COMMUNICATION** **EC 10.1 / EC 14.1 TOOLS FOR EXPRESSION AND
CREATIVE EXPLORATION**

teaching objectives

-reinforcement of drawing, character design and set design
In-depth work on colour and atmosphere, with a focus on animation,
-Work on sensitive, didactic and eloquent worlds,
-translating sequencing into images, exploring the nature of images and various forms of storytelling
-developing an open image culture (still and moving)
-exploration and appropriation of graphic and plastic combinations

targeted skills

-be able to articulate the tools for reflection and conduct varied proposals
-master specific tools for drawing and exploring forms of plasticity
-know how to construct a narrative
-explore the specific plasticity of storytelling and set design
-the ability to work as part of a team and independently
-know how to argue a point and an approach

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

A selection of references from the fields of visual arts, animation, cinematography and stage direction
Sharing ideas and research
Group work combining varied and open skills (3D and IADD)

assessment

Continuous assessment
Presentations
Oral presentations Multi-media presentations

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teaching field UNIT 10 / UNIT 14 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 10.2 / EC 14.2 TECHNOLOGIES AND MATERIALS**

teaching objectives	To develop an open image culture (still and moving) Explore a variety graphic and plastic tools Take charge of storytelling forms
targeted skills	-master specific drawing and exploration tools forms of plasticity -the ability to combine plasticity with storytelling -the ability to work as part of a team and independently -using visual and storytelling tools
training methods (teaching methods and resources used)	A selection of references from the visual arts (drawing, illustration, comics, graphics) and the performing arts (theatre, film, puppetry) is used to support the thinking and practice of each student. Working in teams (3D Moving Images) brings together different skills and sensibilities
assessment	Continuous assessment

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teaching field UNIT 10 / UNIT 14 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 10.2 / EC 14.2 TECHNOLOGIES AND MATERIALS / LABO SON**

teaching objectives

- Sound image writing.
- From sound recording to mixing, mastery of the sound chain and aesthetic questioning.

target skills

- enhanced training in technical knowledge of production chain
- production of sound applied to images: sound recording, editing, dubbing, mixing.
- Mastering the recording and production sound effects for film.
- Ability to mix edited sounds.
- Further study and reflection on the balance of sounds: sound effects, voice, music.
- Mastery of the dramaturgy of sound: aesthetic and musical choices to guide the use of sound techniques.

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

- Individual or group follow-up depending on the stages and partnerships - follow-up of the sound post-production work applied to the project
- assistance with aesthetic choices right through to the final mix of the project.

assessment

Continuous assessment.

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teaching field UNIT 10 / UNIT 14 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 10.3 / EC 14.3 TOOLS AND LANGUAGES
DIGITAL**

teaching objectives Learn how animate 3D characters.**target skills**

- know how to lead a standard walk, then a characteristic walk and finally a race.

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

Dedicated room with video-projection computers
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

assessment methods

Progressive walking exercises: - ball with legs
- standard operation
- typical walk
- race
evaluated in the form of proprietary 3D software files.

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teaching field UNIT 10 / UNIT 14 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 10.4 / EC 14.4 MODERN LANGUAGES - ENGLISH**

teaching objectives	Written and oral practice of the language in relation to the professional field. Support in preparing application tools for abroad (CV, portfolio, job interviews). Start preparatory work for certification in English.
targeted skills	Autonomous communication skills. Ability to present, communicate and promote their project. Use of appropriate specific vocabulary. The target level is B2 of the Common European Framework of Reference for Languages in the language skills (oral comprehension, written comprehension, oral production and written production).
training methods (teaching methods and resources used)	The teaching of English will be based on authentic audiovisual resources, the section's teaching projects and the work done other subjects, and will take account of current events, particularly cultural events.
assessment	Assessment of language skills continuous.

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teaching field UNIT 10 / UNIT 14 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 10.5 / E 14.5 ECONOMIC AND SOCIAL CONTEXTS
LEGAL**

teaching objectives To integrate economic and legal issues into student projects.**targeted skills** -understanding of economic and social issues.
legal aspects of a situation through appropriate research.
-be able to write a clear summary with references on the subject.**training methods
(teaching methods and
resources used)** Individual choice of subjects with the help of the teacher.
Choice issues and elements of form.**assessment procedures** Presentation a written application in the form of an
fifteen pages.

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teaching field UE 11 / UE 15 PRACTICAL AND ACADEMIC TEACHING PROFESSIONALS**teaching component** **EC 11.1 / EC 15.1 TECHNIQUES AND SKILLS**

teaching objectives Learn how to design and produce a short film.
3D animation film.**targeted skills** cross-disciplinary Bible research and compilation with the letters

- know how to script
- be able to produce a storyboard and character design
- create 2D and 3D animatics
- create a sound composition
- implement the project

training methods dedicated video projection room**(teaching methods and
modalités d'emploi)**

Each student has 2 tutors who monitor and assess them at every stage of the short film design and production process.

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teaching field UE 11 / UE 15 PRACTICAL AND ACADEMIC TEACHING PROFESSIONALS**teaching component** **EC 11.2 / EC 15.2 PRACTICE AND IMPLEMENTATION OF THE PROJECT**

teaching objectives Deepening of character modelling and preparing the character for animation.**targeted skills** Know how to achieve :

- character modelling - character texturing
- morphing
- skinning
- rigging

training methods (teaching methods and resources used) Courses and tutorials in the form of pdf files Networked demonstrations of the software enabling students to work on the software simultaneously
Individualised monitoring of students' progress, both on their own and within the group**assessment methods** Assessment image / animation / video / 3D files made

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teaching field UE 11 / UE 15 PRACTICAL AND ACADEMIC TEACHING PROFESSIONALS**teaching component** **EC 11.3 / EC 15.3 COMMUNICATION AND MEDIATION OF THE PROJECT**

teaching objectives Work on conceptualisation and writing,
Arguing a project: around the Bible and the year's project
Seeking partnerships and planning / working on a professional stance in project proposals
Developing a critical mind through personal work but also within a team**targeted skills**

- question, analyse and formulate a creative approach : from note-taking and conceptualisation to multiple media presentation.
- Questioning your place in the design and delivery of a project: questioning yourself, questioning others. From independent work to teamwork. Making your own choices but also working 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 the teams
Oral practice: presentations, presentations to the group, presentations to professionals
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.)
Bible about the year's documentary project

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teaching field UE 11 / UE 15 PRACTICAL AND ACADEMIC TEACHING PROFESSIONALS

teaching component **EC 11.4 / EC 15.4 RESEARCH APPROACH IN LINK WITH THE PROJECT APPROACH**

teaching objectives
achieved

Understanding and discerning the objectives to be

in connection with the specific animation project

Ability to diverge in creative research proposals

Ability to question and remedy leads as the project develops

Acquiring autonomy in the first stages an animation project, right through to 2D animatic.

Make the project part of a contemporary and active approach to animation

target skills

- know how to develop a methodology specific to the construction of an animation project
- be able identify and analyse the issues involved in an event project,
- know how to link them on a semantic and reflexive level and question them in relation to a specific practice in one of the fields of animation
- mastering the balance between issues and practice
- knowing how to set a contemporary storytelling and aesthetic context to serve a purpose
- knowing how to develop the project according to animation pipeline, with each stage resolving specific issues
- problematise with a view to developing a project through to 3D animatics
- develop a spirit of research and uniqueness

training methods
(teaching methods and resources used)

Work in small groups or individually Written oral presentation

Continuous assessment

Traditional and/or digital tools specific to animation.

assessment methods

Oral presentation Continuous assessment

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teaching field UNIT 12 / 16 PROFESSIONALISATION**teaching component** **EC 12 / EC 16 FIELD OF STUDY
PROFESSIONALISATION AND FURTHER STUDY**

teaching objectives	Communicate your work to prepare for the world professional Meet and talk to professionals - directors, editors, etc. Help and support in finding internships
target skills	-Be able to present yourself in form of a demo tape, a portfolio, CV and covering letter -to make the connection with the professional world of animation
training methods (teaching methods and resources used) assessment	Individual and group monitoring Conferences, round tables with professionals Continuous assessment Reports

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.
-