

DNMADE

Animation specialisation

Field of study

2D 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.

**2D 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 who create visual storytelling in 2D animation and stop-motion films, with the aim of informing, learning or communicating a useful experience to an audience.

During the , students will acquire various associated skills within the discipline:

- managing a film creation process: script, storyboard, animatics, posing, set design, modelsheet, animation, compositing, etc.
- gathering and information on an identified subject
- mastering the means of representation, expressiveness and movement in animation
- the development a cultural base enabling the appropriation and critical understanding of knowledge
- the ability to display different degrees iconicity to different audiences
- script development (writing, logical structure, narrative progression, choice of point of , editing and temporality, storyboards)
- the ability to use different means expression and appropriate technological tools
- the ability to understand and interpret the needs of a professional partner
- implementing a teaching strategy to disseminate information

Career opportunities

Further study

- further in-house studies, via the DSAA DIS, which can be a logical continuation of this DNMADE in the scientific field.
 - Continuing your studies externally, via animation schools: Gobelins, Emca, La Poudrière (...) and Ecoles type Beaux Arts.
- Professional fields
- the field of documentary in the context of the general or specialist press, television or digital broadcasting channels, whether in the form of a magazine or publication (print or digital), or even in a cinematographic context.
 - the field of mediation in different contexts, for example in museums (events or permanent), or to promote general initiative projects to raise the profile of different players (science festivals, heritage days, etc.).
 - the field of information design and data-visualisation, which can be of interest both to private companies seeking to showcase different aspects of their business, and to institutions wishing to promote research programmes.
 - the field of education, whether as a designer learning materials or tools to facilitate training or discovery.

SECOND YEAR (S3-S4)

Field of study 2D ANIMATION

Overview of the second year

- This year sees the production of a short film animation: writing the script, bible, sets, characters, animatics, and animating/compositing part of the film. The project is carried out alone, with a context given at the outset. The student experiments with the various phases of project methodology, planning and work organisation.
- The student learns new animation software and reinforces technical courses in animation.
- The image is worked on in the sense of documentary and of storytelling in specific courses, affirming the notion of the graphic author.
- A large part of the work is dedicated to projects personal graphic design and animation.
- Film culture and writing skills are honed during this year.
- Workshops and partnerships punctuate the year.
- The courses are partly shared with the 3D field of study.
- Conferences are held throughout the year specific themes

Internship Students undertake a 3-month work placement from May to September.

Students are supported in their search for a work placement and in presenting their portfolio.

Teaching Committee

Composed of a teacher-researcher, the inspectorate
The committee reviews each semester and validates students' ECTS credits on the basis of the marks obtained. and face-to-face.

specialisation ANIMATION

field of study 2D ANIMATED FILM

teaching field UNIT 9 / UNIT 13 GENERIC LESSONS

teaching component EC 9.1 / EC 13.1 HUMANITIES

teaching objectives

- 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

- 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)

- 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

- Evaluation of the Cultural Logbooks -Evaluation at written applications and assignments - oral assessment of presentations

specialisation ANIMATION

field of study 2D ANIMATED FILM

teaching field UNIT 9 / UNIT 13 GENERIC LESSONS**teaching component** **EC 9.2 / EC 13.2 ARTS, DESIGN AND CULTURE TECHNIQUES**

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

specialisation ANIMATION

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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, questioning 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
- 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 Oral presentations
Multi-media presentations

specialisation ANIMATION

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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

specialisation ANIMATION

field of study 2D ANIMATED FILM

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 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.

specialisation ANIMATION

field of study 2D ANIMATED FILM

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

teaching objectives	-Learn more about animation software -Practical work digital technology as a creative tool -Support in production techniques applied to projects
target skills	-Be autonomous in the use of tools -Knowing how to optimise the production line using digital tools -Keeping a creative watch
training methods (teaching methods and resources used)	-Independent use of tools -Knowing how to optimise the production line according to -Digital tools -Creative intelligence
assessment	Assessment during the course

specialisation ANIMATION

field of study 2D ANIMATED FILM

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.

specialisation ANIMATION

field of study 2D ANIMATED FILM

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.

specialisation ANIMATION

field of study 2D ANIMATED FILM

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

teaching objectives

- Understanding the challenges of the moving image
- Know the tools and software for creating moving images
- Develop technical choices to meet specifications Share knowledge to encourage exchange and group work

target skills

- Ability to write and direct a short animated film
 - Mastering a certain level of drawing to express yourself fully
- Master the illustration project: sketch, choice, finalisation.
Mastering digital tools and dedicated software.

Individual and group monitoring

Continuous assessment

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

specialisation ANIMATION

field of study 2D ANIMATED FILM

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

teaching objectives

- Understand and initiate the various stages of a documentary animation project: bible, storyboard, animatics, animation, image and sound editing.
- Understand the issues involved in making a film: its nature, duration, filmic intentions and contexts.

targeted skills

- Master the development a bible, the codes of storyboard, an animatic, organising the production schedule, practising 2D animation and image-sound editing individually and in groups.
- Ability to situate your film production within the field of animated cinema
- Understand a set of specifications in order to make a coherent film that is both appropriate and personal.

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

- Exercises and partnerships
- Submissions the form of a written and oral application presenting the various stages of the project
- Individual and group monitoring
- Follow-up work in Humanities as well

assessment methods

Continuous assessment

specialisation ANIMATION

field of study 2D ANIMATED FILM

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

teaching objectives

- Mastery of dedicated storyboard codes
- Mastery of storyboard design and communication tools
- Mastery of management and hierarchical organisation of information relating to educational moving images

targeted skills

- Deepen the work of storyboarding as a tool for developing project implementation
- master communication tools (diagrams, visuals and textual information)
- how to work in a group and on an individual basis

training methods (teaching methods and resources used)

- Group and/or individual work
- Pooling of visual proposals
- Individualised monitoring of students' progress, both on their own and within the group
- Storyboarding projects from the design studio

assessment procedures

- Continuous assessment
- Individual or group oral presentations
- Project monitoring

specialisation ANIMATION

field of study 2D ANIMATED FILM

teaching field UE 11 / UE 15 PRACTICAL TEACHING AND PROFESSIONALS**teaching component OF THE** **EC 11.2 / EC 15.2 PRACTICE AND IMPLEMENTATION PROJECT / 2D ANIMATION TECHNIQUES**

teaching objectives

-Understand and deepen knowledge of movement in 2D animation

- Getting started with Animate
- expressiveness in animation through sound and image editing.
- Develop and practise your graphic writing and personal animation style.

targeted skills

-master the 12 principles of animation - master the 2D animation software, traditional animation and the principles of stop motion.

training methods (teaching methods and resources used)

- Specific animation exercises
- Individual and group monitoring

assessment procedures

- Continuous assessment

specialisation ANIMATION

field of study 2D ANIMATED FILM

teaching field UE 11 / UE 15 PRACTICAL AND ACADEMIC TEACHING PROFESSIONALS**teaching component OF THE** **EC 11.2 / EC 15.2 PRACTICE AND IMPLEMENTATION PROJECT / ACCREDITATION DN3 THEMES**

teaching objectives

The general aim of workshop is to enable students to students to formulate project hypotheses with a view to 3rd year, to support these hypotheses with a methodical approach to research and experimentation, and to develop an argument to present these hypotheses during the accreditation of project themes.

target skills

- Identify a subject for an animated documentary short,
- develop a methodical approach to the subject (point of view, scenario, target audience, prioritisation of useful information, etc.),
- experimental research (expressive and technical) to lay the storytelling and aesthetic foundations of the approach to the subject,
- Build a case presenting the issues and potential of the proposed project.

training methods (teaching methods and resources used)

18-hour module in semester 4 of the course, divided into 6 lessons of 3 hours each. The module alternates between group and individual work. Film documents are offered for analysis to complement the methodological approach and the experimental research stages. A precise work schedule is given for the production of argumentative documents.

assessment procedures

- Continuous assessment,
- Final check during the oral accreditation of the project themes.

specialisation ANIMATION

field of study 2D ANIMATED FILM

teaching field UE 11 / UE 15 PRACTICAL TEACHING AND 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

specialisation ANIMATION

field of study 2D ANIMATED FILM

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	Train students in the creative methods of production for an animation project. Train students to reflect on their approach, and to be able to state and share it.
targeted skills	-mastering visual, conceptual and storytelling research at the start of the animation project. -master the means of communicating research orally and in writing in the form of plates.
training methods (teaching methods and resources used)	Collective follow-up - time for group sharing - and individual follow-up. Sandwich-placement between independent work and specific research supervision.
assessment	Continuous oral and written assessment.

specialisation ANIMATION

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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.
-