

EDUCATION // PROFESSIONAL PROGRAMME

Advanced Programme in Digital Animation

PROGRAMME // OCTOBER 2027 INTAKE

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Advanced Programme in Digital Animation

Two years in person at Jimsonweed Studios, in Asturias. Morning and afternoon groups of 20, with 40 new places per programme and intake.

An animator is an actor who performs through another body. Before you touch a curve you learn what an actor learns: to understand what a character wants, to find them in your own body and to hold them in front of a camera. Then you carry that truth to a puppet, to a digital double and to creatures whose anatomy is nothing like yours.

A performance is never right the first time. It is sculpted: pose by pose and note by note, until the audience stops seeing the technique and believes the character. What you have felt in your own body is what lets you judge it in someone else's. That is why the programme starts where animation started, on the stage, on paper and with a puppet in your hands, and trains the eye before the hand. Tools change from one studio to the next; what you learn here holds in all of them. Jimsonweed Education aims to train artists from Asturias and build an animation and visual effects industry here. In year two, artists from both programmes make a sequence together, and you give life to the creatures your team creates.

In year one you take twelve workshops, one per discipline. In year two you make the project in a team and close the programme with your reel and a final presentation.

Who it is for

You draw, animate or act and want to bring that experience to a character.

You work in 3D and want to develop your acting, creature or technical animation skills.

You are interested in movement for films, series, shorts or games and can discuss a piece of your own.

02

What you learn and how

What you will learn

Build a character the way an actor does: what they want, what they fear and how that makes them move.

Direct and film yourself as reference, and recognise the take that rings true.

Put weight, timing and intention into a body, human or not.

Carry a performance into another anatomy, a face and a line of dialogue.

Tell a scene in storyboard and animatic, for the edit of a film and for a player who makes the choices.

Give and take a note: say what a performance is missing and how to bring it closer.

Where it leads

Character animator

Creature animator

Digital double animator for VFX

Technical animator

Gameplay animator

Cinematics animator

How you learn

We train judgement before dexterity. In every review you learn to break an image or a performance down into decisions and to know which one to move to make it better. None of that belongs to a piece of software: if you already work with a tool you will find every technique in it, and in whichever one you choose tomorrow.

You work the way a production works: inside a real pipeline, with versions, deliveries, colour and team reviews, from the first photograph to the master. Each workshop is backed by its own book of tutorials and exercises. The studio provides your workstation for your shift, so you do not need a computer of your own.

You are taught by working artists, and during the first year invited professionals come to the studio to give masterclasses in their specialism.

03

Year one. Block 1. Acting

Twelve workshops of 60 studio hours, taken on your own. You start in an acting class and end with an animated shot. Along the way you draw by hand, build a puppet, animate it frame by frame and move bodies further and further from your own. Each workshop ends in a result that is reviewed in class.

A01 Dramatic art: the character

60 H

A character is not a design: it is someone who wants something. In acting class you learn to express it with your body and your face, because you can only give a character what you have first found in yourself.

What you do. Work as an actor. Study a character, decide what they want in a scene and play the same emotion with your whole body, then with your face alone.

What you deliver. A scene performed in front of the class and a page on the character.

A02 Acting for the camera

60 H

The camera sees everything and forgives little. Your best reference is yourself, once you learn to direct yourself and to tell the living take from the correct one.

What you do. Film yourself playing the same moment with three intentions. Learn to direct your own reference and to choose the take that tells it best.

What you deliver. Three takes, the one you chose and its key poses marked.

04

Year one. Block 2. Story and drawing

A03 ## Storyboard, animatic and camera 60 H

A scene is solved before it is animated: where the camera stands decides whose scene it is, and the cut decides what the audience feels and when.

What you do. Draw the storyboard of a short scene of your own and cut its animatic. Film it with two classmates and cut the same footage twice to change who takes the initiative.

What you deliver. Storyboard, animatic and two short edits.

A04 ## Traditional animation: drawing and timing 60 H

Animation was born on paper and its principles are still there. Drawing every frame forces a choice: one pose, one line of action, one instant.

What you do. Animate a two-second gesture by hand, drawing by drawing, from your own reference. Animate it again and change the instant it happens.

What you deliver. Two line tests, the reference video and a timing chart.

05

Year one. Block 3. Puppet workshop

A05 ## Puppet making 60 H

A puppet does not lie: it stands or it falls. Building one teaches you where balance comes from before a computer can hide it.

What you do. Build a tabletop puppet on a prepared armature. Shape the body and test three poses it can hold.

What you deliver. An articulated puppet and three photographs of its poses.

A06 ## Stop motion 60 H

Frame by frame there is no going back. Every decision counts, and that is how you learn to decide.

What you do. With your puppet, animate a three-second decision frame by frame on a prepared set.

What you deliver. One take and its contact sheet.

06

Year one. Block 4. The body

A07 ## Body mechanics 60 H

Before it can act, a body has to weigh something. Balance, momentum and contact are the grammar of everything that follows.

What you do. Film a push and its recovery. On a rig prepared by the studio, animate the weight shift between the feet in one camera setup.

What you deliver. Reference, blocking and a three-second shot with the weight shift solved.

A08 ## Creature anatomy and locomotion 60 H

Every anatomy moves in its own way: where it carries its weight, how many feet touch the ground, what it does with its wings. To animate a creature is to understand its body from the inside.

What you do. Study how the anatomy of a biped, a quadruped and a winged creature decides the way each one moves. Animate the one you choose through a walk, a stop or a take-off.

What you deliver. Annotated reference and one shot of up to four seconds.

07

Year one. Block 5. The animated performance

A09 ## Stylised acting 60 H

To exaggerate is not to lie: it is to choose what is seen. Stylised acting carries the intention into the silhouette.

What you do. Give two intentions to a line of up to three seconds. Try both in key poses from your own reference and finish the one you choose.

What you deliver. Two versions in poses and one finished shot with the audio.

A10 ## Naturalistic acting, face and dialogue 60 H

A digital double shares the frame with real actors, and the audience knows by heart how a face moves. Here the margin is minimal.

What you do. Match a two-second reaction to a filmed actor on a digital double. Work on the eyes, the face and one line of dialogue.

What you deliver. A comparison between the footage and the double, with a close-up of the eyes.

08

Year one. Block 6. Technique and shot

A11 ## Technical animation and motion capture 60 H

Motion capture is a starting point, not a result. The craft lies in what you keep, what you correct and what you dare to change.

What you do. Record a short performance with motion capture and transfer it to a character. Restore a planted foot and a hand contact, and correct one deformation.

What you deliver. The capture, the edited shot and a before and after of the correction.

A12 ## The animated shot 60 H

In film the camera decides; in a game the player does. The same performance has to work in both.

What you do. Animate one shot for a film camera and the same action for a game, where the player moves the camera. Cut it with a classmate’s shot and choose your specialism.

What you deliver. A scene of two shots, a playable capture and your choice of specialism.

09

Year two. Development and assets

The project. Teams from one shift, with artists from both programmes, take an idea of their own to a finished sequence: creatures or characters created by the team, a world at large scale and filmed images. The work runs like a production, in phases and with reviews, and each artist answers to the others for their part. You decide how the creature your team has created moves and feels, and many eyes on each performance take it further than one person could alone.

Year two has 720 hours in the studio.

P01 ## Development 120 H

A sequence is won or lost before anything is built. Here the team decides what story it tells and what it can finish.

What you do. With the artists who will build it, agree on the idea, the creature and how it should move. Perform the reference and cut the animatic.

What you deliver. Performed reference, animatic and a page on each character.

P02 ## Assets 150 H

Everything that will appear on screen is built for the shots that need it, no more and no less.

What you do. Test each rig as it is built. Find the walk, the poses and the face of the creature, and tell the team what you need changed.

What you deliver. Motion tests and a closed list of rig notes.

10

Year two. Shots

P03 ## Shoot and shots 90 H

The team goes out to shoot and comes back with the image, the light and the place. With that the whole sequence is assembled for the first time.

What you do. Block the whole sequence with the cameras of the shoot. Check every shot against the one before and the one after.

What you deliver. The sequence in blocking.

P04 ## Shot production 180 H

The longest phase. Every shot passes from hand to hand and improves at each review.

What you do. Animate your shots to final. Give life to the character in the way that suits the creature the team has made, and answer the notes of each review.

What you deliver. Final animation, versioned and reviewed.

11

Year two. Compositing, reel and presentation

P05 ## Compositing and delivery 120 H

The shots come together and are watched the way the audience will see them. What does not hold up is corrected.

What you do. Watch your animation in the composited shots. Correct contacts, eyes and arcs where the light and the cut give them away.

What you deliver. The finished sequence and your list of last changes.

P06 ## Reel and final presentation 60 H

The work is shown. Each artist presents what they did and can explain why.

What you do. Cut your reel from the work of the sequence and say in one line per shot what you did. Present your shots and your reel to the tutors of both programmes.

What you deliver. Your reel and its breakdown.

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Places, tuition and applications

DURATION	Two academic years of nine months each
FORMAT	In person at a working studio in Asturias. All work takes place during your chosen shift.
SCHEDULE	Morning or afternoon. Four hours a day, five days a week.
PLACES	20 per shift. 40 new places per programme and intake.
STUDIO HOURS	720 hours a year. 1,440 hours over the two years.
TUITION	€9,000 per academic year
ENTRANCE TEST DATES	To be announced

Apply through the Education admissions form and choose your programme. We will send the instructions for two entrance tests. If the studio offers you a place, enrolment completes your admission.

The two tests help us see your talent and bring together 20 artists who can start working at a similar level. Choose work that lets us see how you think.

Test 1. Your own work. Submit a drawing, an animation or a filmed performance and explain one choice. We look for observation, intent and a contribution you can identify as your own.

Test 2. Movement exercise. Film an everyday action and tell it in six poses, drawn or made with a puppet. We look at weight, timing and how clearly the gesture reads.

Test dates to be announced.

Enrolment for each academic year closes before that year starts.

APPLY THROUGH EDUCATION ADMISSIONS

jimsonweedstudios.com/education/admissions

Combining work and study. You need 20 hours a week in a fixed morning or afternoon shift. All programme work takes place in the studio during that shift.