

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Comunicación y Artes Contemporáneas

God Blood

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Animación Digital

Trabajo de integración curricular presentado como requisito
para la obtención del título de
Licenciado en Animación Digital

Quito, 12 de mayo de 2025

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Comunicación y Artes Contemporáneas

HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

God Blood

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Quito, 12 de mayo de 2025

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RESUMEN

"**God Blood**" es una cinemática 2D que muestra cómo una madre es capaz de sacrificarlo todo para proteger lo que más ama: su hijo. Su valiente acto marcará profundamente la vida de él para siempre.

En una aldea subterránea, la paz se rompe cuando es atacada repentinamente por bestias infernales cuyo único propósito es erradicar a la humanidad. Alessia, una guerrera decidida, rescata a su hijo del caos y realiza el mayor sacrificio para salvarlo. Este acto inspira al niño a seguir sus pasos y convertirse también en un guerrero.

Palabras clave: Amor, Cinemática 2D, Guerrera, Sacrificio, Trauma, Determinación.

ABSTRACT

"God Blood" is a 2D cinematic that portrays how a mother is willing to sacrifice everything to protect what she loves most: her son. Her brave act leaves an indelible mark on his life.

In an underground village, peace is shattered when it is suddenly attacked by infernal beasts whose sole purpose is to wipe out humanity. Alessia, a determined warrior, rescues her son from the chaos and makes the ultimate sacrifice to save him. This act inspires the boy to follow in her footsteps and become a warrior himself.

Keywords: Love, 2D Cinematic, Warrior, Sacrifice, Trauma, Determination.

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GOD BLOOD

A SERIES BY ARIEL ROMERO

THE BIBLE

Technical Sheet

Product Type: 2D Cinematic

Title: God Blood

Direction: Ariel Parra, Karla Chiriboga, and
Gabriela Vayas

Technique: 2D Illustration

Duration: 5:20 minutes

Format: MP4 (2048x1152) DCI 2K

Production Date: 2024 – 2025

Storyline: A boy will be marked for life after surviving a tragedy in which his mother sacrificed everything to save him.

Historical Background

Hellenistic Weapons

24

Sarissa

- The sarissa was a long spear used by the Macedonian phalanx. It was about 13 to 20 (4 a 6 metros) feet in length, providing a longer reach than the typical spears of other Greek hoplites.



Figure 01: Macedonian soldier

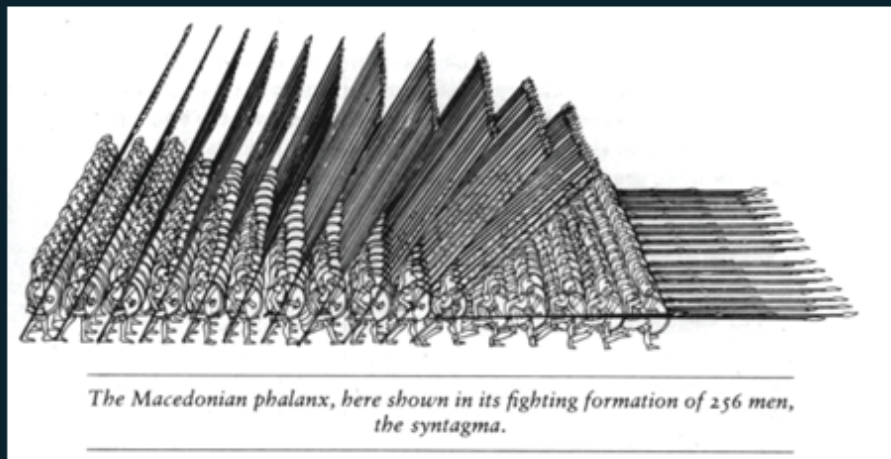


Figure 02: Macedonian phalanx

Xiphos and Kopis

- The xiphos was a short sword with a double-edged, leaf-shaped blade, commonly used by Greek infantry.
- The kopis was a one-edged, curved sword with a forward-curving blade. It was often associated with the Macedonian cavalry.

Historical Background

Hellenistic Weapons

25

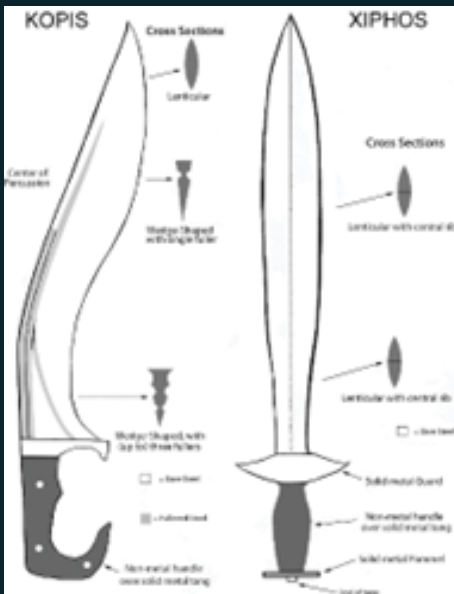


Figure 03: Kopis and Xiphos swords



Figure 04: Rare Greek swords

Aspis Shield

- The Greek "aspis" refers to a type of circular bronze shield that was commonly used by hoplites, the heavy infantry soldiers of ancient Greece.
- The aspis is also known as the hoplon, and the soldiers wielding it were called hoplites. The shield played a crucial role in the ancient Greek phalanx formation.



Figure 05: spartan warrior

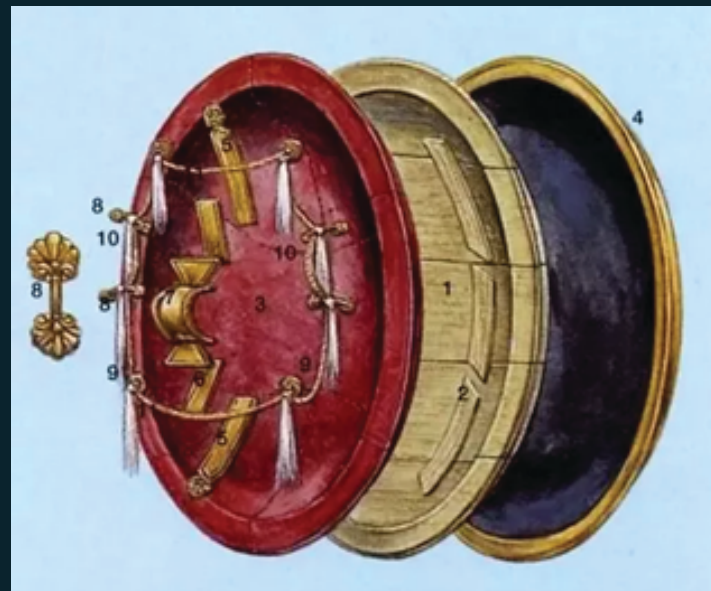


Figure 06: spartan shield

Historical Background

Hellenistic Weapons

26

Catapults and Ballistae

- Siege warfare during the Hellenistic period saw the use of advanced siege engines such as catapults and ballistae, which were employed to launch projectiles against fortified positions.

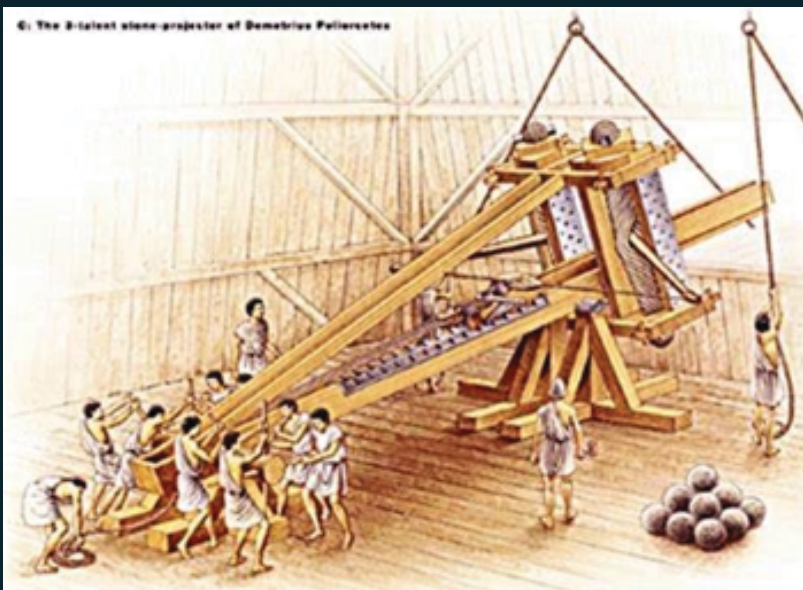


Figure 07: giant crossbow 1

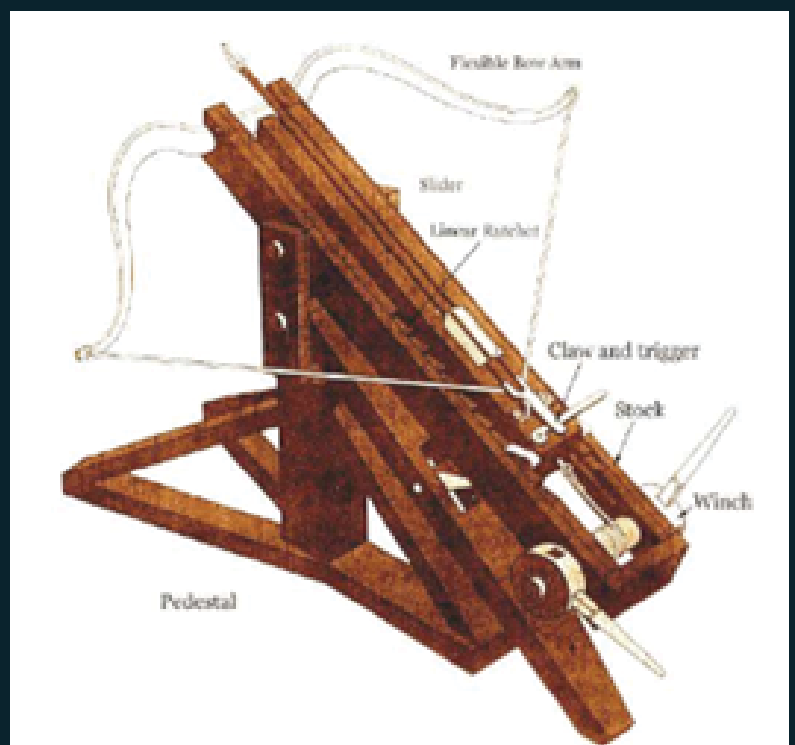


Figure 08: giant crossbow 2

Historical Background

Greek-Hellenistic Apparel

27

Chlamys

- The chlamys was a short cloak typically worn by soldiers and travelers. It was fastened on the right shoulder and often worn for ease of movement.

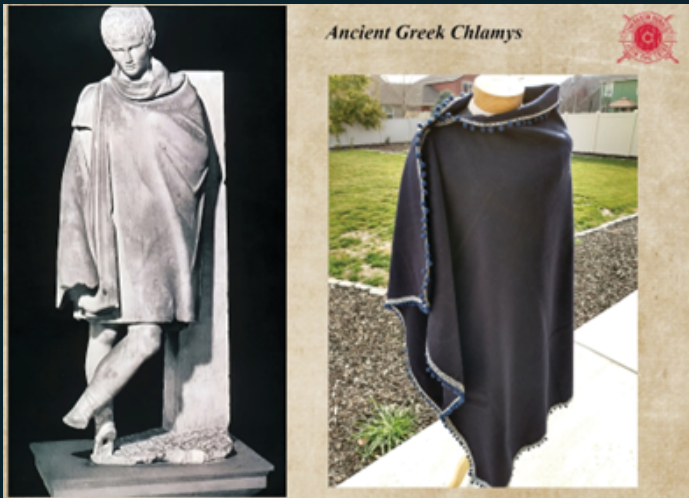


Figure 09: Ancient greek Chlamys 1



Figure 10: Ancient greek Chlamys 2

Himation

- The himation was a large, rectangular piece of fabric worn as an outer garment. It was draped over the body and served as a cloak or shawl.

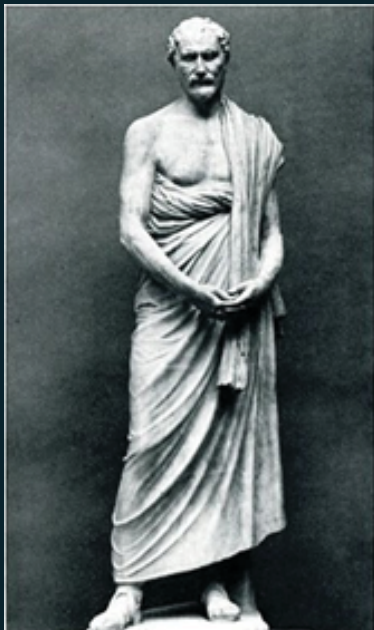


Figure 11: Ancient greek Himation 1



Figure 12: Ancient greek Himation 2

Historical Background

Greek-Hellenistic Apparel

28

Chiton

- The chiton was a tunic worn by both men and women. It was usually made of linen or wool and could vary in length.

Figure 14: Ancient greek Chiton 2



Figure 13: Ancient greek Chiton 1

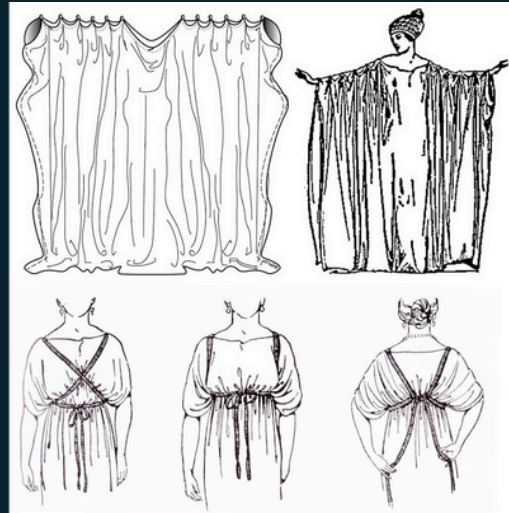


Figure 15: Ancient greek Chiton 3

Helmets

- Hellenistic helmets were designed for both protection and aesthetics. Types included the Corinthian helmet, which covered the entire head, and the pilos helmet, which had a conical shape and left the face exposed.

Figure 17: Ancient greek helmet 2



Figure 16: Ancient greek helmet 1



Figure 18: Ancient greek helmet 3

Historical Background

Greek-Hellenistic Apparel

29

Greaves

- Greaves were shin guards worn to protect the lower legs. They were typically made of bronze or other metal and were common among hoplites and infantry.

Figure 19: Ancient greek greaves 1



Figure 20: Ancient greek greaves 2



Toga

- The toga, a draped garment, was more associated with Roman attire than Greek, but it became prevalent in the later Hellenistic period as Roman influence grew.

Figure 21: Ancient greek toga 1

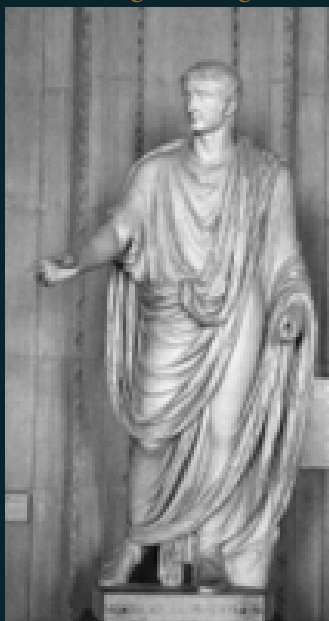


Figure 22: Ancient greek toga 2

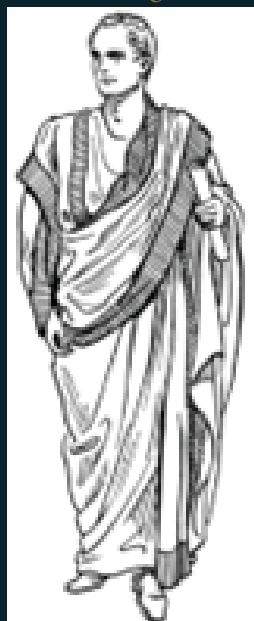
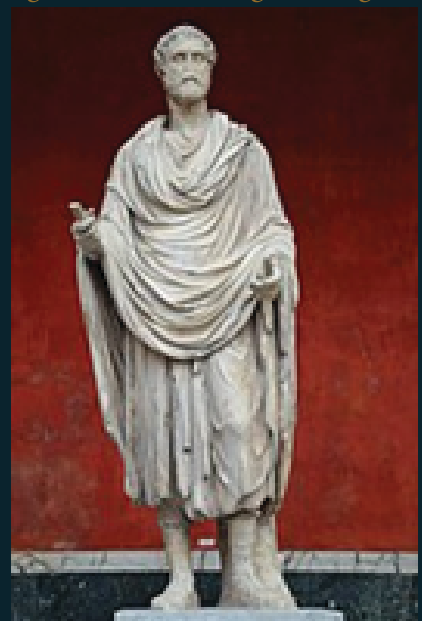


Figure 23: Ancient greek toga 3



Historical Background

Greek-Hellenistic Apparel

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Clothing Accessories

- Various accessories such as belts, sandals, and hats were common, and their styles could vary based on regional and cultural influences.

Figure 24: Ancient greek sandals 1



Figure 26: Ancient greek hat



Figure 25: Ancient greek sandals 2

Hellenistic weaponry and apparel evolved over time, influenced by changes in military tactics, technology, and cultural exchanges. The Hellenistic period witnessed a blend of traditional Greek elements with influences from conquered regions, contributing to a diverse and dynamic array of weapons and clothing styles.

Historical Background

The Greek Mythos

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Greek mythology is a collection of myths and stories that originated in ancient Greece, reflecting the beliefs, traditions, and cultural values of the ancient Greek people. The mythology is a rich tapestry of gods, goddesses, heroes, and mythical creatures. The primary sources of Greek mythology include epic poems, hymns, plays, and writings from various ancient authors.

Key elements and figures in Greek mythology

Theogony and Cosmogony

- Theogony, attributed to Hesiod, is a fundamental work that outlines the genealogy and relationships of the gods. It describes the creation of the cosmos and the birth of the gods from Chaos.

Figure 27: Greek mythos family tree 1

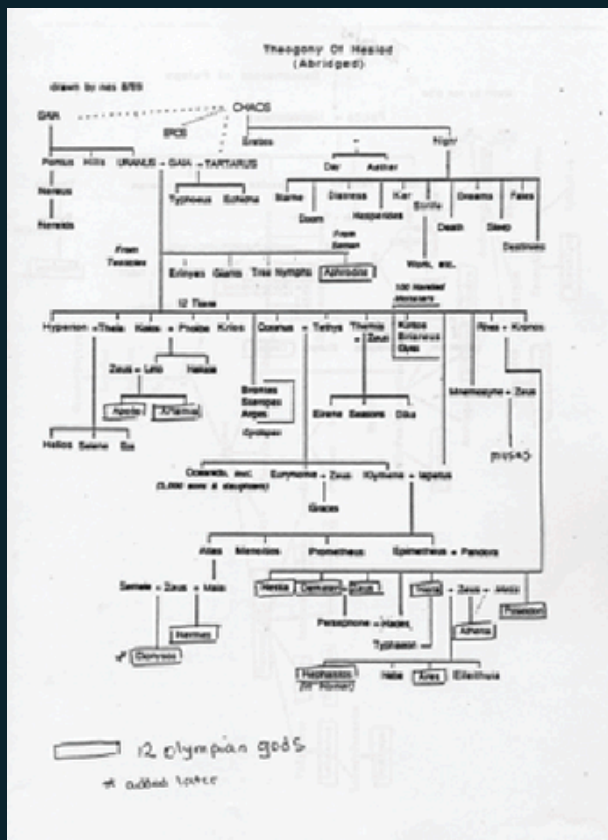


Figure 28: Greek mythos world map

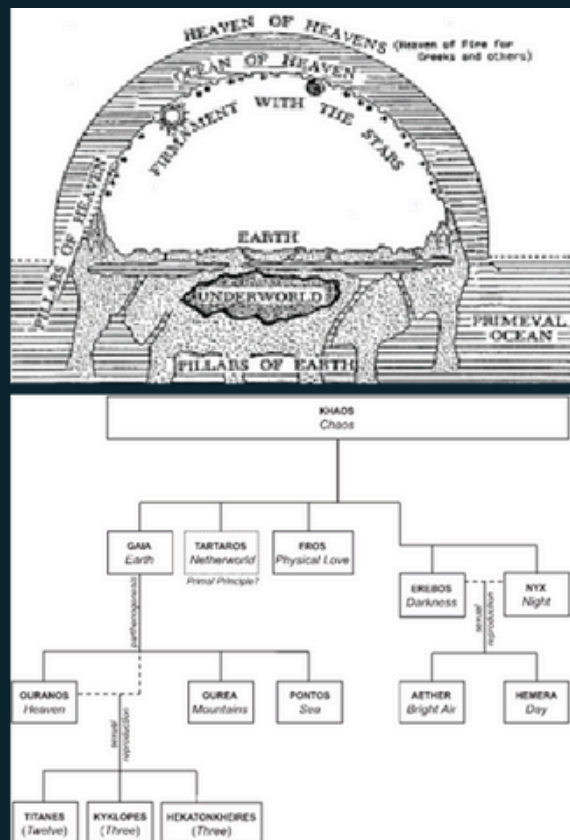


Figure 29: Greek mythos family tree 2

Historical Background

The Greek Mythos

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The Olympian Gods

- The Olympian gods are the principal deities residing on Mount Olympus. They include Zeus (king of the gods), Hera (queen of the gods), Poseidon (god of the sea), Demeter (goddess of agriculture), Athena (goddess of wisdom and war), Apollo (god of the sun and arts), Artemis (goddess of the hunt), Ares (god of war), Aphrodite (goddess of love and beauty), Hephaestus (god of fire and craftsman-ship), Hermes (messenger god), and Dionysus (god of wine and revel-ry).

Figure 30: Greek pantheon 1



Figure 31: Greek pantheon 2



Historical Background

The Greek Mythos

33

Heroes and Demigods

- Greek mythology features numerous heroes and demigods with extraordinary abilities, such as Heracles (Hercules), Perseus, Theseus, and Achilles. These figures often embark on heroic quests and face challenges.



Figure 32: Greek mythos art 1



Figure 33: hercules myth painting



Figure 34: Achilles statue



Figure 35: Perseus statue



Figure 36: Hercules statue

Historical Background

The Greek Mythos

34

The Titans and Titanomachy

- The Titans were powerful beings who ruled before the Olympian gods. The Titanomachy was a cosmic war between the Titans and the Olympians, led by Zeus, resulting in the overthrow of the Titans.

Creation Myths

- Different myths explain the creation of the world and humanity. Prometheus, for example, is often associated with the creation of humans.

The Underworld

- Hades, the brother of Zeus, rules the Underworld. Greek mythology includes stories about the afterlife, including the realm of the dead, the River Styx, and various deities associated with the Underworld.



Figure 37: Tartarus painting



Figure 38: Tartarus drawing

Historical Background

The Greek Mythos

35

Mythical Creatures

- Greek mythology features a variety of mythical creatures, such as the Chimera, Cerberus (three-headed dog guarding the Underworld), the Minotaur, the Sphinx, and the Hydra.

Figure 39: Chymera painted in pottery



Figure 40: Hercules vs Cerberus



Figure 41: Minotaur



Figure 42: Hydra illustration in pottery

Historical Background

The Greek Mythos

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Tragedies and Epics

- Greek literature, particularly tragedies and epics, played a crucial role in conveying and interpreting myths. Works like Homer's "Iliad" and "Odyssey" and various plays by playwrights like Aeschylus, Sophocles, and Euripides are essential sources.



Figure 43: Greek epic painting

It's important to note that Greek mythology is not a monolithic or consistent body of beliefs; it evolved over time and had regional variations. Different poets, playwrights, and historians contributed to the development and interpretation of these myths, resulting in a complex and multifaceted mythology.

GOD BLOOD

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INT. LIVING ROOM - DAY

URIEL, 7, energetic kid, plays with a toy wooden sword while ALESSIA, 35, his mother, grabs her gear and gets ready to leave.

Alessia kisses Uriel's forehead and leaves.

INT. LIVING ROOM - DAY

Uriel keeps playing on his own for a little bit until a very loud explosion roars across the colony.

Uriel trips and falls from the shock. The light coming from the midday sky begins to slowly turn blood red.

Uriel rushes to the nearest window to see what's going on.

INT. LIVING ROOM WINDOW - DAY

He sees the entire colony engulfing in flames.

EXT. STREET - DAY

Uriel, scared, slowly leaves the house, and walks onto the street. Then turns to the right.

He hears people screaming in panic and running to the opposite side. Uriel freezes in place and in the distance, he can see his mother running towards him.

Alessia picks Uriel up and continues to run.

As Uriel is being carried by his mom, he looks both to his left and right, seeing destroyed buildings, temples, and corpses. Uriel's fear keeps increasing.

EXT. COLONY LIMITS - DAY

Alessia stops running and puts Uriel on the back of a truck full of refugees.

Uriel accidentally drops his wooden sword.

Alessia looks at Uriel with sadness, she pauses, then hugs her child.

After letting go, Alessia picks up Uriel's toy sword and puts it close to his chest as she looks at him one last time with

2.

tears and a smile on her face.

She then tells him something.

The audience sees her mouth move but cannot hear what she said.

The truck engine starts revving up and Alessia turns around, now face to face with the flames that enveloped the colony.

As the truck accelerates, she grabs her spear and puts on her helmet.

Massive monstrous silhouettes emerge from the flames to face Alessia.

FROM URIEL POV

The truck keeps going further and further away from Alessia.

We then see Uriel's face screaming in tears.

INT. URIEL CABIN - DAWN

Adult, 25-year-old Uriel wakes up in a panic and then slowly settles down, realizing it was just a nightmare, the same nightmare he's been having for the past 18 years.

He sits up bedside, slowly looks to his right, to a small table he has next to his bed.

He takes an object from the tabletop and then the camera cuts to a detail shot of Uriel's hand holding his old wooden toy sword.

We see sadness in his face. Uriel closes his eyes, then looks forward directly to the camera as his sadness turns into DETERMINATION.

Alessia Design Process

43

Figure 46: Alessia character explorations



Figure 47: Alessia character construction



Figure 48: Alessia character expressions

Figure 49: Alessia character poses



Figure 50: Alessia character turnaround



Figure 51: Alessia character grayscale



Figure 52: Alessia character color variations



Figure 53: Alessia character props



Figure 54: Alessia character silhouette



Uriel Design Process

55

Figure 55: Uriel character explorations



Figure 56: Uriel character construction

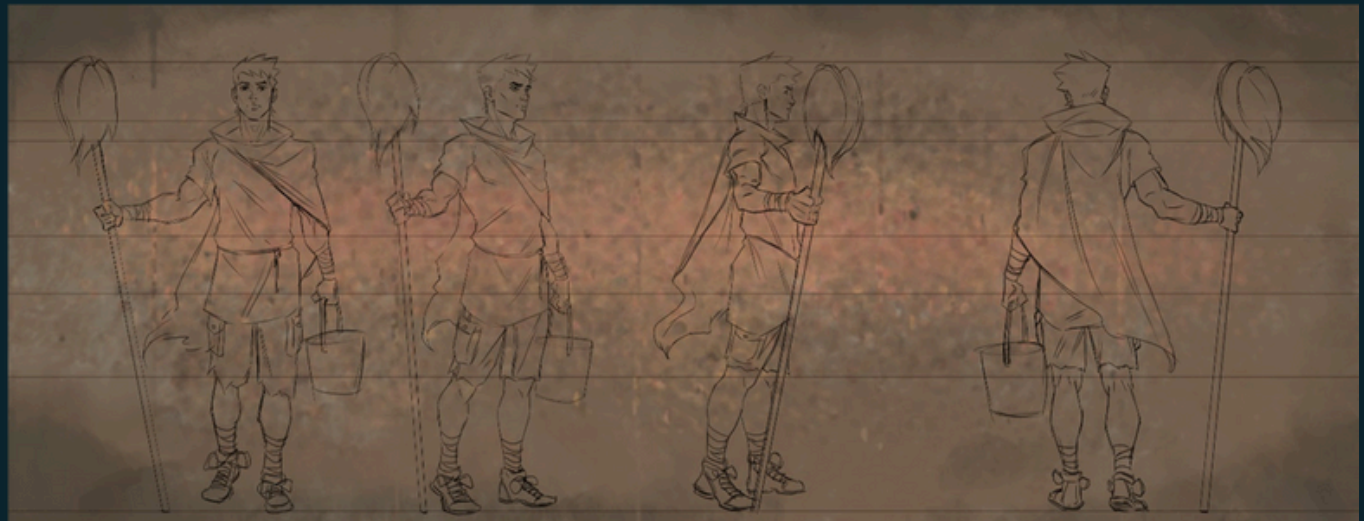


Figure 57: Uriel character turnaround

Figure 58: Uriel character turnaround

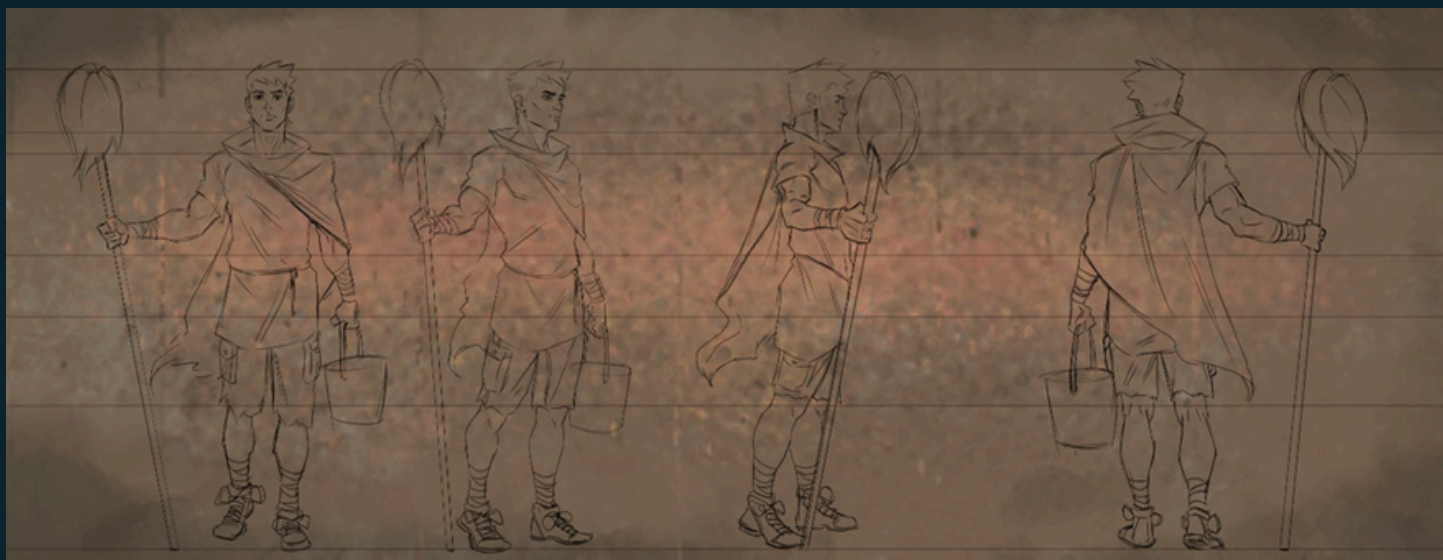


Figure 59: Uriel character props

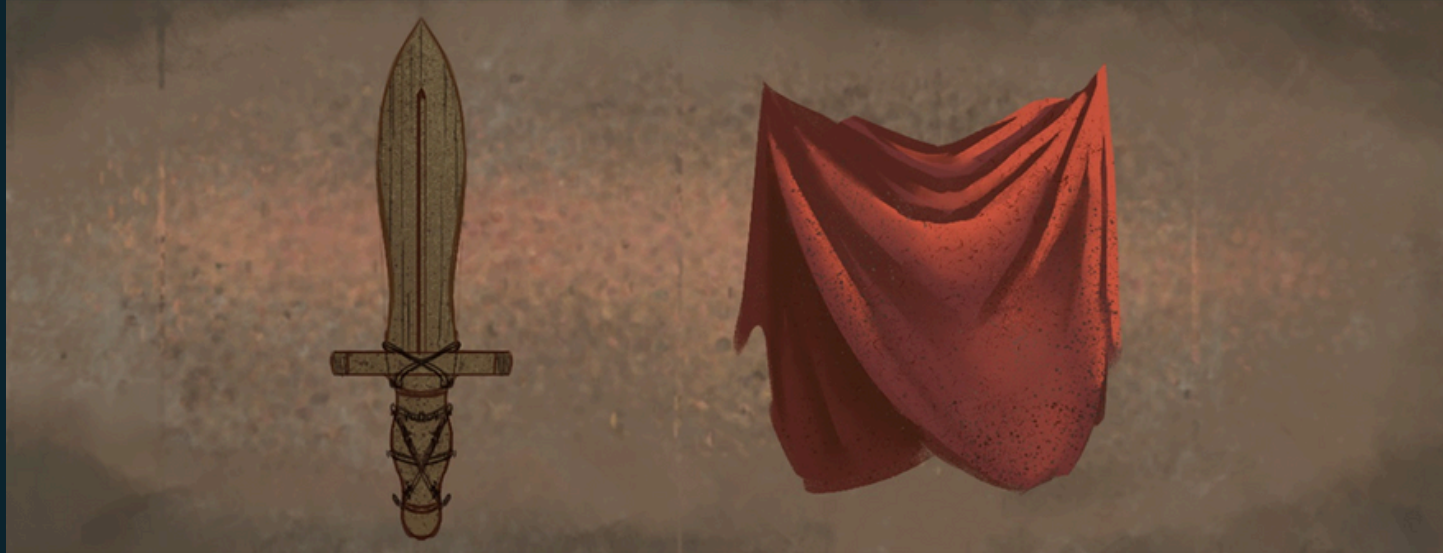


Figure 60: Uriel character silhouette



Uriel Design Process (Kid)

57

Figure 61: Kid character construction



Figure 62: Kid character turnaround

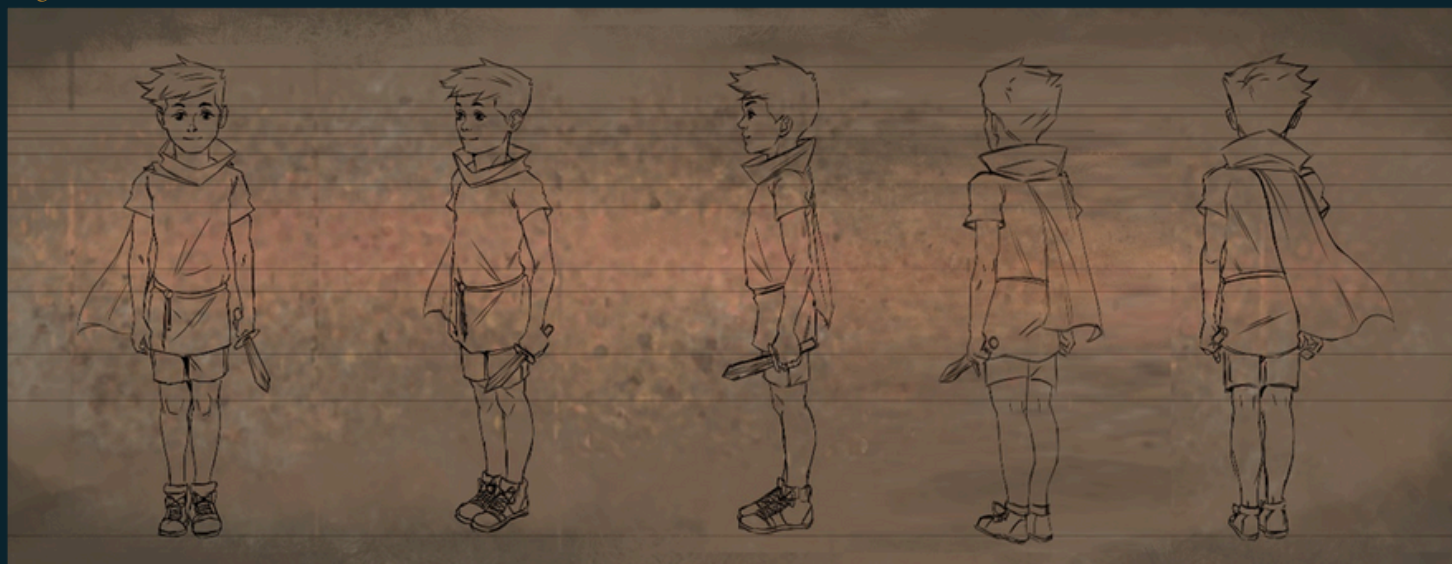


Figure 63: Kid character expressions



Figure 64: Kid character poses



Figure 65: Kid character grayscale



Figure 66: Kid character grayscale



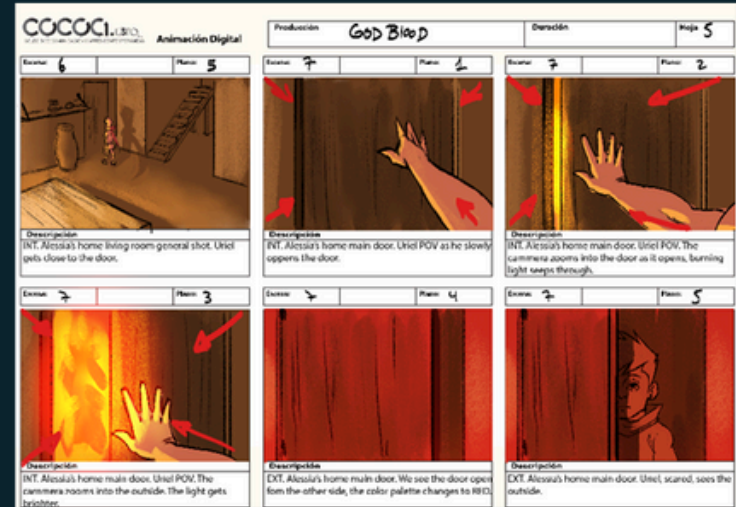
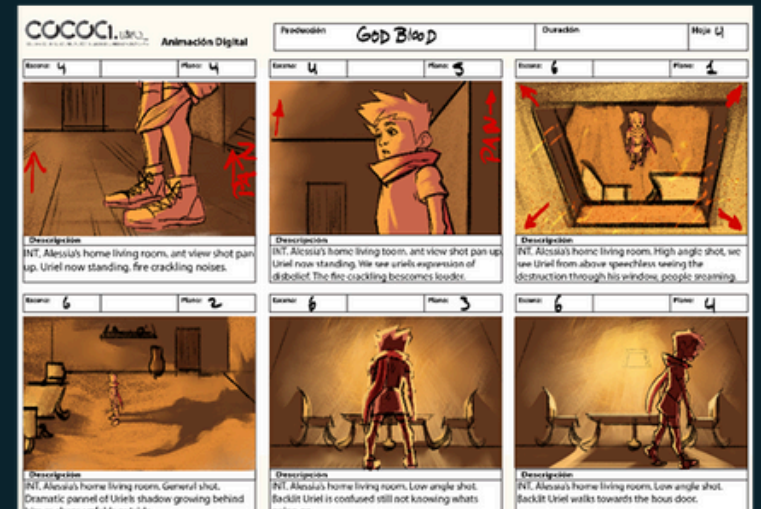
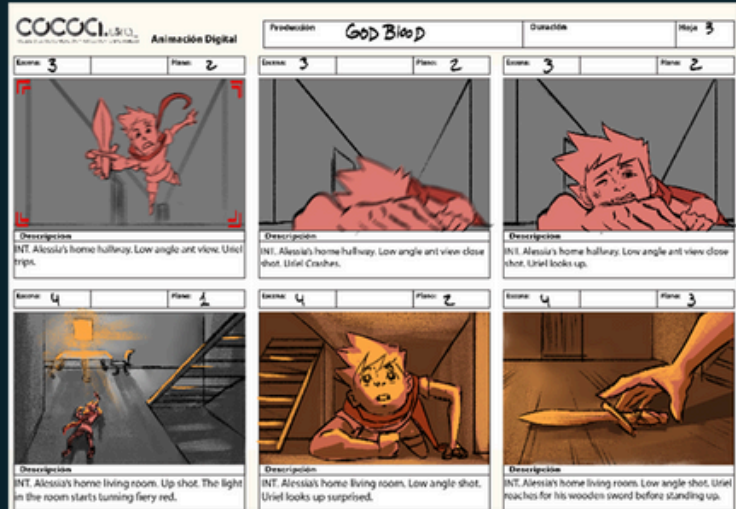
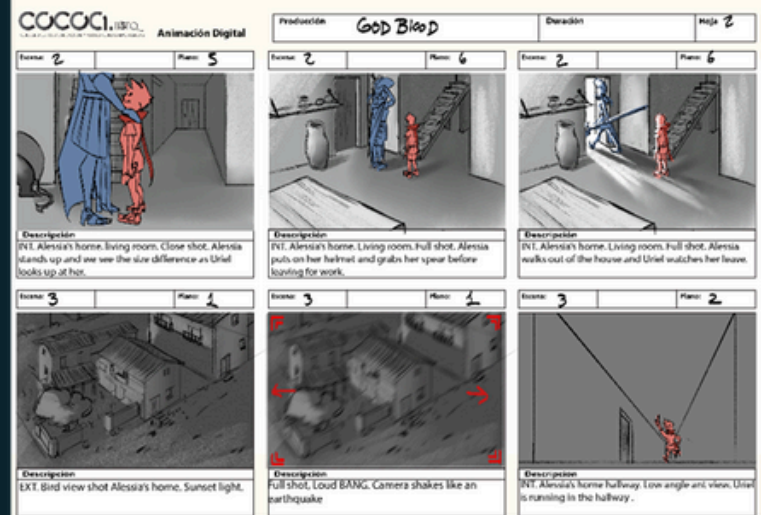
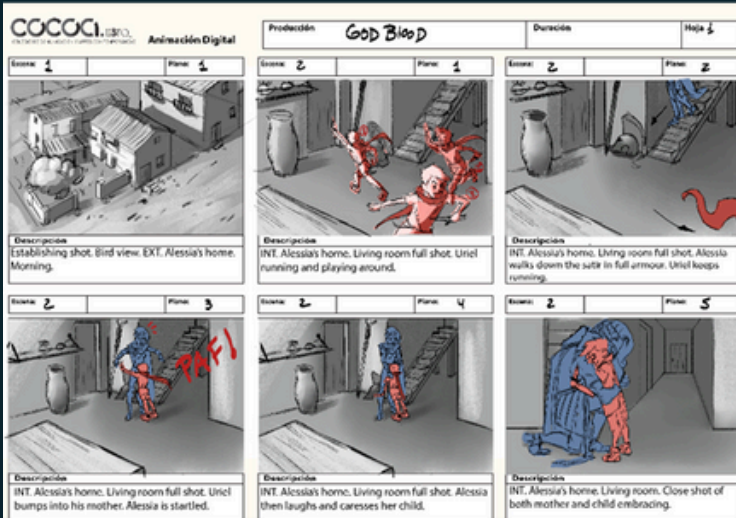
Figure 67: Kid character props



Storyboard

60

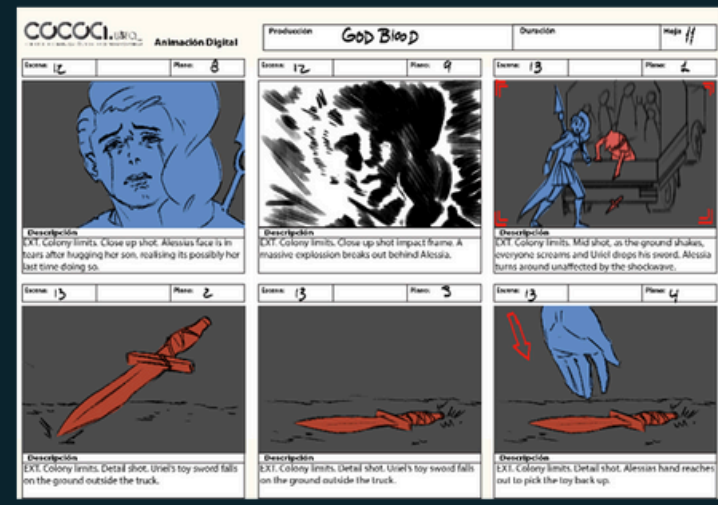
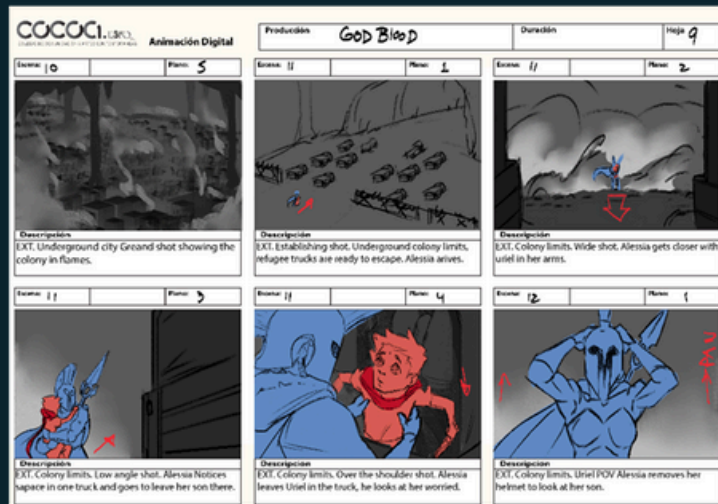
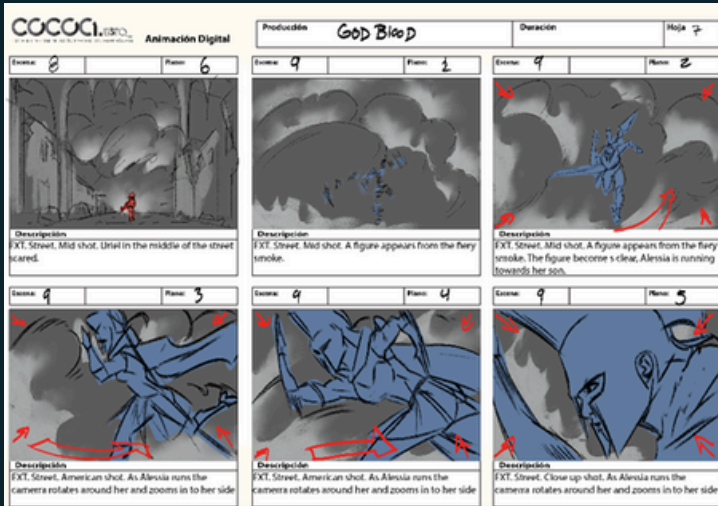
Figures 67-72: Storyboard 1



Storyboard

61

Figures 73-78: Storyboard 2



Storyboard

62

Figures 79-81: Storyboard 3

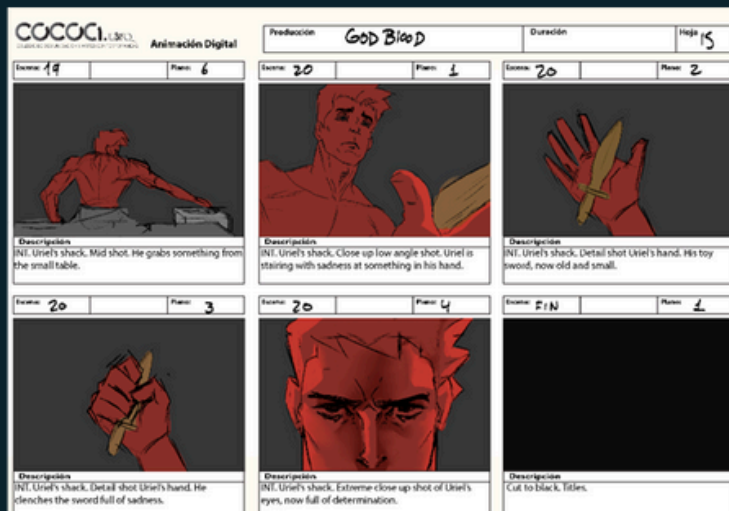


Figure 82: 3D base render room 1



Figure 83: 3D base render room 2



Figure 84: 3D base render room 3



Figure 85: 3D base render room 4



Figure 86: 3D base render room 5



Figure 87: 3D base render room 6



Backgrounds

66

Figure 88: Interior background full painting 1



Figure 89: Interior background full painting 2



Figure 90: Interior background full painting 3



Backgrounds

67

Figure 91: Interior background full painting 4



Figure 92: Interior background full painting 5



Figure 93: Interior background full painting 6



To begin the production process, I created an animatic. This consists of animating the storyboard images in a limited way to showcase camera movements and the basic actions of the characters. It includes sound design with music and sound effects sourced from the internet, which serve as a reference to later help create the final sound design for the short film.

Illustration

For the creation of a cinematic, illustration is essential, as the animation is much more limited. Therefore, the story is told through images with much higher visual quality but with more restricted movement.

The illustration process I chose to follow replicates the workflow of traditional oil painting. I admire old masters a lot so I used their process as reference to paint every single frame.

Figure 94: Alla prima painting reference by John Singer Sargent 1



Figure 95: Alla prima painting block out reference by John Singer Sargent

References

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