ACADEMIC PROGRAM

CREATIVE THINKING

B.F.A. IN ANIMATION

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	Creative Thinking	
Degree :	Animation	
Location:	Centro Universitario de Tecnología y Arte Digital	
Area:	Audiovisual Language	
Year:	1º	
Teaching period:	1	
Type:	OB	
ECTS credits:	3	
Teaching modality:	On campus	
Language:	English	
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SUBJECT DESCRIPTION

Area description

The subject provides students with the body of knowledge related to the creation and fundamentals of storytelling through sound and moving image, from the formal and symbolic elements of visual composition of the still image to the narrative resources and their meaning, and the theory of editing and montage. It also provides the necessary context for the identification of the main artistic currents and the historical evolution of audiovisual narrative language.

Subject description

Creative thinking is a subject in which students will acquire skills and competencies for the appropriate selection of ideas, problem solving, organization of creative processes, project elaboration and product development in the animation environment. This learning will provide students with both conceptual and practical elements and tools that will allow them to understand the importance of creativity in the professional field to which they belong. They will also learn the practical value of synergies in ideation, production and analysis, with the aim of offering innovative contributions in the field of audiovisual production of Animation.

COMPETENCIES AND LEARNING OUTCOMES

Competencies

BASIC AND GENERAL

CG4 - Apply the fundamentals of aesthetics and image perception in terms of structure, form, color and space in the representation of digital content.

CG6 - Apply the creative fundamentals of idea generation in audiovisual projects for digital environments.

CB1 - That students have demonstrated to possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, while relying on advanced textbooks, also includes some aspects that involve knowledge from the forefront of their field of study.

CB2 - That students know how to apply their knowledge to their work or vocation in a professional manner and possess the skills that are usually demonstrated through the development and defense of arguments and problem solving within their field of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include reflection on relevant social, scientific or ethical issues.

CB4 - That students can transmit information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 - That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

TRANSVERSALS

CT5 - Demonstrate versatility, flexibility and creativity in the development of projects, activities and work.

SPECIFIC

CE15 - Identify and differentiate the styles and periods in the history of cinema and animation.

CE1 - Execute drawing with traditional and digital techniques of artistic creation both for the ideation and representation of images.

CE7 - Create audiovisual pieces applying the principles of composition, audiovisual narrative and graphics animation to the realization, planning, editing and post-production of sequences and shots.

SC13 - Knowing the methodology of synthesizing sound elements and the application of sound techniques in a digital product.

CE14 - To develop different types of scripts according to the target media.

Learning outcomes

At the end of the degree, the graduate will be able to:

- Understand the fundamentals of audiovisual language composition for the critical analysis of moving images and sounds.

- Create audiovisual narratives through the application of the principles of shot and scene composition of audiovisual language.

- Apply visual language to different animation techniques to transmit ideas.

- Integrate basic editing and montage techniques for a proper understanding of audiovisual narrative structures.

- Distinguish between sound effects, musical compositions and dubbing for a narrative of an animation production.

- Edit the sound tracks of an audiovisual montage in such a way that they reinforce the narrative or expressiveness of the project.

- Correctly use the phases of documentation, synopsis, treatment, rundown, literary script and technical script in the writing of an audiovisual script.

- Use camera movements, types of shots, staging and other formal resources in the creation of an audiovisual script.

- Create storyboards and animatic that transmit narrative situations through the image.

- Recognize the different cultural, technological, economic and historical factors that can influence an audiovisual production.

- Know the stylistic differences generated throughout the history of the different animation techniques to be used in a contemporary production.

- To develop an analytical and discursive sense in relation to other audiovisual works.

CONTENTS

· Creation, thinking and creative process.

· Techniques: brainstorming, mental maps, analogies, flow.

· Visual thinking: procedures and strategies.

· Problem definition.

· Free and guided creativity.

SUBJECT SYLLABUS

Introduction to creative thinking.

1.1 Brief history of creaDvity - What is creativity?

-1.2 Characteristics of creative people. Creativity as an attitude and experience. How to be creative?

-1.3 The creative process. Phases.

- 2. Techniques of ideation, problem solving and evaluation.

-Lateral thinking, The creative focus, The art of questioning, Brainstorming, Conceptual / mental maps, Six thinking hats, Flow, SCAMPER, The fantastic binomial, etc.

-3. Visual thinking and formalisation.

-3.1 Thinking with images. Visual development

-3.2 Narrative thinking. Exploration of experimental narratives

-3.3 Project memories or portfolios.

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
Theoretical / Expository classes	15,45	15,45
Practical classes	11,82	11,82
Tutorials	2,73	1,37
Independent study and autonomous work of the student	24,09	0,00
Elaboration of work (group or individual)	18,18	0,00
Evaluation Activities	2,73	3,00
TOTAL	75	31,64

Teaching methodologies

Expository method or master class

Case method

Problem-based learning

Cooperative or collaborative learning

Inquiry-based learning

Flipped classroom or inverted classroom methodology

Gamification

TEMPORAL DEVELOPMENT

Topic 1: Introduction to Creative Thinking 5 weeks.

Topic 2: Techniques of ideation, problem solving and evaluation 5 weeks.

Topic 3: Visual thinking and formalisation 5 weeks.

EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
Assessment of participation in class, exercises or projects of the course	10	20
Assessment of assignments, projects, reports, memos	20	60
Objective test	30	70

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
Assessment of participation in class, exercises or projects of the course	10	10
Assessment of assignments, projects, reports, memos	45	45
Objective test	45	45

General comments on the evaluations/assessments

It will be necessary to submit and pass all assignments on time, as well as the exam, in order to compute the average of the final grade.

It is crucial to hand in all assignments on time. A 10-minute courtesy period will be given in which the hand-in is considered to be on time. After that time, you will be allowed to hand in assignments within 24 hours after the due date, but with a penalty on the grade that will be determined by the teacher. No work will be accepted after 24 hours.

The non-delivery of a work, as well as the non attendance to the exposition of the same one or to the exam, will imply that the student will have to deliver it in the call of July or to present himself/herself. In the case of failing one or more deliveries and/or the exam, the student will have to re-submit the work and/or take the exam in July.

The story line and rundown exercises that have been failed can be resubmitted at the end of the course: in January.

It is mandatory to participate in the expositions of the work, both their own and those of other classmates, in order to be evaluated. Any absence, especially on exhibition days, must be duly justified.

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

-Basic:

Creativity: The Psychology of Discovery and Invention, by Mihaly Csikszentmihalyi (1996)

Lateral Thinking: A Textbook of Creativity, by Edward De Bono (1970)

The usefulness of the useless, by Nucio Ordine (2017)

-Recommended:

Where good ideas come from, by Steven Johnson (2010)

Creativity, Inc., by Edwin Catmull and Amy Wallace (2014)

La actitud creativa, by Rafael Lamata (2006)

Mentes creativas: una anatomía de la creatividad, by Howard Gardner (1995)

Six thinking hats, by Edward De Bono (1985)

The art of creative thinking, by Rod Judkins (2014)

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom
Theory

Materials:
To be agreed upon according to the needs of each creative process. A notebook

Software:
El software requerido por los proyectos que los alumnos escojan desarrollar.