COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
			Theory	**Practice**		
Creative and Critical Thinking	COMM302	6	3	-	3	5

Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
	X	-	-	-	-	-

Level of Course	Associate Degree (Short Cycle)	Undergraduate (First Cycle)	Graduate/ Doctoral (Second /Third Cycle)
	-	Yes	-

Language of Instruction	English

Course Instructor(s)	Vic Grout	E-mail: vic.grout@arucad.edu.tr Office: TIOFF18

Course Objectives	This is a course that aims to introduce students to the essentials of critical and creative thinking. Throughout the semester, students will watch and discuss documentaries, read and criticise articles, hear thinkers and creative artists from various fields and have the opportunity to discuss the very notion of creativity and critical thinking with them. Throughout, students will be encouraged to germinate and develop their own worldviews and explanations across various topics in different ways.

Course Learning Outcomes	Students will able to:	Teaching Methods	Evaluation Methods
	1. Apply critical thinking techniques to a variety of topics and scenarios.	Lecture notes and reading material	Midterm report
	2. Discuss contemporary issues in terms of creative and critical thinking.	Lecture notes and class discussion/debate	Midterm report
	3. Compare, contrast, criticize and critique their own and others' creative material.	Lecture notes and class discussion/debate	Final exam

	4. Present coherent arguments on complex topics by synthesizing conflicting material in a creative context.	Lecture notes and class discussion/debate	Final exam
Course Content	The aim of this course is to help students understand and practice the techniques and tools that enable them to enhance and develop their creativity as well as the appreciation of creativity in other people. In this course, students will learn the techniques of criticizing appropriately and the knowledge and use of creative techniques for obtaining new or alternative solutions: to teamwork, to motivation, for improving performance of alternative solutions; as well as the concept of innovation in all areas of their future professional work. Loosely, the focus of the first half will be the critical thinking and the second half the creative thinking, but there will be considerable interplay throughout.		

COURSE OUTLINE/SCHEDULE			
Week	**Topic**	**Implementation (theory/practice)**	**Required Reading, Preliminary preparation**
1	Syllabus review: course requirements, assignment and assessment policies, and reading list. A quick argument to begin with!	T	Class notes https://vicgrout.net/2017/04/03/fake-news-had-to-happen-but-why/
2	Thinking Critically. How to be a CAT (Critical Analytical Thinker)	T	Class notes
3	How to think! Thoughts into actions: Professional processes vs. 'Judging each case on its merits'? Reflection and reflective practice. Discussion and debate.	T	Chaffee, J., (2019). *Thinking critically*. Boston: Cengage Learning.
4	Perceiving and Believing. Decartes vs. non-western philosophies. Models of consciousness.	T	Hoffman, D.D. (2020) *The Case Against Reality: How Evolution Hid the Truth from Our Eyes,*
5	Language and Thoughts. What art? Why art? Religion?	T & P	The Philosophy of Wittgenstein https://www.youtube.com/watch?v=XTgy3WCT0UU
6	Midterm Assignment. Discussion. Q & A.	T & P	Midterm project preparation discussions
7	Social media	T & P	Class notes
8	**Midterm Assessment**		

9	Artwork in the age of mechanical reproduction. Viewpoints.	T & P	*Ways of Seeing* documentary by John Berger, Episode 1 https://www.ways-of-seeing.com/ch1
10	Art and Exploitation. Sex, race and gender. Discrimination.	T & P	*Ways of Seeing* documentary by John Berger, Episode 2 https://www.ways-of-seeing.com/ch2 https://www.ways-of-seeing.com/ch3
11	Artwork as a Commodity. Ownership and 'value'. Commercialism.	T & P	*Ways of Seeing* documentary by John Berger, Episode 3 https://www.ways-of-seeing.com/ch4 https://www.ways-of-seeing.com/ch5
12	Artworks in Advertising, Consumer Culture. Consumerism.	T & P	*Ways of Seeing* documentary by John Berger, Episode 4 https://www.ways-of-seeing.com/ch6 https://www.ways-of-seeing.com/ch7
13	Humanism, Transhumanism & Posthumanism. AI and Art.	T	Donna Harraway, 'A Cyborg Manifesto' https://www.youtube.com/watch?v=XiF9SBrzWoU
14	Ideological, political and philosophical approaches.	T	Movie: They Live
15	Thinking Critically, Living Critically. Critical and creative analysis. Thought and action.	T & P	Class notes, Chaffee, J., (2019). *Thinking critically*. Boston: Cengage Learning.
16	Revision	T & P	Final project preparation discussions
17	**Final exam week**		

Required Course Material(s) / Reading(s)/ Text Book(s)	Chaffee, J., (2017). *Thinking critically*. Boston: Cengage Learning. (Library catalogue number: B105.T54 .C42 2017) John Berger. *Ways of Seeing*. Harmondsworth: Penguin, 1990. (Library catalogue number N7430.5 .W39 2008)

Recommended Course Material(s)/ Reading(s) /Other	Kialo Edu: A tool for thoughtful, inclusive class discussion: https://www.kialo-edu.com/ Mindtools: https://www.mindtools.com/c7cpzpf/creativity-tools/creativity-tools Edgar Allan Poe (1846). *The Philosophy of Composition*. https://pdcrodas.webs.ull.es/fundamentos/PoeThePhilosophyOfComposition.pdf .

ASSESSMENT		
Learning Activities	**NUMBER**	**WEIGHT in %**
Mid-Term Assignment	1	40
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		
Other		
Contribution of Final Exam to the Final Grade	1	60
TOTAL		100

	CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES					
	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5- highest)				
		1	2	3	4	5
1	Knows the historical development of the field of communication, basic concepts, theories and research methods.		X			

			1	2	3	4	5
2	Knows the principles and elements of basic design.			X			
3	Knows the history, theories and theorists of visual communication.			X			
4	Knows advanced practical skills in various commercial and creative contexts, including graphic and audiovisual multimedia design.			X			
5	Knows national and international ethical rules, standards and legal documents on communication and visual communication design.				X		
6	Able to use the tools, methods and techniques and computer software required for visual communication design applications.			X			
7	Able to produce innovative and original works that reflect abstract and concrete concepts by emphasizing creativity				X		
8	Has the knowledge and skills to transform creative and innovative ideas into graphic, photographic, typographic, illustrative, 2 and 3-dimensional, animated and interactive visual expressions.		X				
9	Applies visual communication design techniques with design technologies in developing and changing media environments.			X			
10	Has the competence to create visuals with designs that emphasize aesthetics in design processes.				X		
11	Has the competence to define the problem, solve the problem, plan, manage the project and present in the design-based project development process.					X	
12	Has the ability to use research methods and techniques in the field of Visual Communication.				X		
13	Has the competence to research, plan, implement and report during the project phase.			X			
14	Has the competence to establish the connection between design and aesthetic values.				X		
15	Has the competence to interpret universal visual culture and associate the ties of symbols with universal visual culture.					X	
16	Has the competence to analyze, understand and interpret projects in the field of visual communication design with a critical and independent approach.						X
17	Knows how to integrate and use digital technologies and artificial intelligence based/supported design tools creatively and innovatively in visual communication design and production stages.				X		
18	Knows how to integrate and use digital technologies and artificial intelligence-based/ supported design tools creatively and innovatively in visual communication design and production stages.				X		
19	Evaluates artificial intelligence applications in design studies with a critical approach in terms of aesthetics and originality, and uses them in accordance with ethical rules.						X

ECTS / STUDENT WORKLOAD				
ACTIVITIES	**NUMBER**	**UNIT**	**HOUR**	**TOTAL (WORKLOAD)**
Course Teaching Hour (X weeks * total course hours)	15		3	45

Preliminary Preparation and self- study	15		2	30
Mid-Term assignment	1		20	20
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination	1		30	30
Other				
TOTAL WORKLOAD				125
TOTAL WORKLOAD / 25				5
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives. However, plagiarism is easy to avoid if you make sure you identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources. The maximum similarity level is 20% in written assignments.

Important Note on Attendance: You must attend at least 70% of the sessions for this course or you will automatically fail. Students cannot be absent more than 30% of the time, *even if you have medical reports* or other forms of justification. Lecturers have no control over this rule: it will be rigorously applied by the system.

You will also be required to submit a statement on your use (if any) of generative AI when submitting assignment work.

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply with the Education and Examination Regulation set forth by the University.

Final grades will be determined by a weighted combination of midterm and finals, allowing students to develop their classroom and practical experience into the work of a reflective practitioner. Over the duration of the course they will critically analyse the thoughts and work of others and produce creative output of their own.

The midterm project, worth 40% of the overall course grade will require students to undertake an extended critique of an established creative form or media, whether that be a single piece of work, several pieces of work by a known individual or an entire genre. The word count, or equivalent, will be around 1,500 words.

The final examination, worth 60% of the overall course grade will focus on creative interpretation and critique including artistic aspects of emerging and future technology.

PREPARED BY	Vic Grout
UPDATED	14/03/2025
APPROVED	