

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Creative Practice and Dance	FMPA 423	SPRING 2023-2024	Theory 2	Practice 2	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
				x		
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate / Doctoral (Second / Third Cycle)	
			x			

Language of Instruction	English
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Course Instructor(s)	Sen. Ins. Yıldız Güventürk	E-mail: yildiz.guventurk@arucad.edu.tr Office: ES OFF04
Course Objectives	This course explores different modalities of creation through multidisciplinary approach with a main focus on dance and movement. Students will start developing their creative practice by engaging in solo and collaborative studies	
Course Learning Outcomes	At the successful completion of this course, students will have the ability of: <ul style="list-style-type: none"> Understanding diverse approaches and solutions in multidisciplinary creative research Understanding different disciplines and modes of expression in creative practice Generating and executing movement ideas Working in collaboration Receiving, giving and responding to peer feedback Creative problem solving in regards to integrating ideas under varying conditions such as space and time 	
Course Content	Readings, viewings. In class discussions. Improvisation exercises, movement exercises, interdisciplinary thinking, creative studies.	

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Reading/Viewing Due
1. Feb 15/16	Introduction to the course - <i>What is creative practice?</i>	T/P	

2. Feb 22/23	<i>What is creative practice?</i> - Journal #1	T/P	Reading: “How Artists Fit Into Research Processes” by Ernest Edmonds
3. Feb 29/ Mar 1	Improvisation as practice - Study #1 workshop Journal #2	T/P	Bring 5 of your favorite objects to class (a song, a painting, a short text...)
4. Mar 7/8	Study #1 Showing/Feedback - Study #1 Showing Journal #3	T/P	Study #1 due for showing
5. Mar 14/15	Telling a story - Study #2 workshop Journal #4	T/P	Bring back your 5 favorite objects to class and add 2 more to them - Reading: “Reflections on Embodiment and Creative Practice” by John T. Haworth
6. Mar 21/22	Study #2 Showing/Feedback - Study #2 Showing Journal #5	T/P	Study #2 due for showing
7. Mar 28/29	Midterm	T/P	Study #1 and #2 performance
8. Apr 4/5	Midterm check-in Journal #6	T/P	Reading: “Boredom and Creativity in the Era of Accelerated Living” by Christoph Lindner
9. Apr 18/19	No class (Ramadan Bairam)	T/P	-
10. Apr 25/26	Practice and Research - Study #3 workshop Journal #7	T/P	Reading: “Emergent Strategy” by A. Brown(p. tbd) – “Creative Habit” by T. Tharp (p. tbd)
11. May 2/3	Study #3 Showing/Feedback - Study #3 Showing Journal #8	T/P	Study #3 due for showing
12. May 9/10	Telling a story II - Study #4 Workshop Journal #9	T/P	Reading: “Creative Habit” by T. Tharp (p. 118-132) – “Emergent Strategy” by A. Brown (p. tbd)
13. May 16/17	Study #4 Showing/Feedback - Study #4 Showing Journal #10	T/P	Study #4 due for showing
14. May 23/24	In class work, preparation for final - Journal #11	T/P	

15. May 30/31	In class work, preparation for final - Journal #12	T/P	
16. June 6/7	Final		Study #3 and #4 showing

Required Course Material(s) / Reading(s)/ Text Book(s)	<ul style="list-style-type: none"> Brown, Adrienne Maree. <i>Emergent Strategy</i>, AK Press, 2017. Burrows, Jonathon. <i>A Choreographer's Handbook</i>. Routledge, 2010. Edmonds, Ernest, and Mike Leggett. "How Artists Fit Into Research Processes." <i>Leonardo</i> 43, no. 2 (2010): 194–95. http://www.jstor.org/stable/40661641. Haworth, John T. "REFLECTIONS ON EMBODIMENT AND CREATIVE PRACTICE." <i>Social Analysis: The International Journal of Social and Cultural Practice</i> 41, no. 1 (1997): 86–96. http://www.jstor.org/stable/23171734. Kleon, Austin. <i>Steal Like an Artist</i>. Workman Publishing New York, 2012. Lindner, Christoph. "Boredom and Creativity in the Era of Accelerated Living." In <i>Boredom, Shanzhai, and Digitisation in the Time of Creative China</i>, edited by Jeroen de Kloet, Chow Yiu Fai, and Lena Scheen, 110–20. Amsterdam University Press, 2019. https://doi.org/10.2307/j.ctvqr1bnw.9. Tharp, Twyla. <i>Creative Habit</i>. Simon & Schuster Paperbacks, 2003.
Recommended Course Material(s)/ Reading(s) /Other	

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	25%
Quiz		
Assignment	1	20%
Project		
Field Study		
Presentation / Seminar		
Studio Practice		
Other		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	55%
TOTAL		100
CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES		

No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5- highest)				
		1	2	3	4	5
1	Have an overview of and understanding of the art of movement and dance in a contemporary manner in terms of aesthetic, social and artistic impacts on our time.					
2	Enable students to develop body and mind control, to coordinate body parts to achieve wanted movement patterns in choreography.					
3	Gain refined ability to apply various techniques such as ballet, modern dance techniques, contemporary dance techniques, improvisation and contact improvisation to their own body to perform different dance styles on stage.					
4	Establish a firm sense of rhythm, space and effort both in theory and practice.					
5	Have an awareness of their being through movement as an artistic and creative tool as well as a medium of narration or expression.					
6	Be able to use improvisation, design principles and devise techniques to contribute creative process as collaborative artist personae.					
7	Develop creative and leading skills for group works to choreograph dances or design performances related to body and movement.					
8	Enable students to think deeper and alternatively to react or respond to all global human issues as artists. Encourage students to develop as reflective, critical, independent thinkers who will go on to actively and enthusiastically engage with the wider world.					
9	Comprehend the history of dance, the development of various dance and body-mind techniques their impacts on contemporary dance practices.					
10	Take responsibility for the pioneering local community and global society towards performing arts both as followers and creative collaborators.					
11	Develop advanced skills in building a unique artistic identity and promoting their name and works through digital/social media.					
12	Have an awareness of teaching methods and pedagogical approaches for dance and movement.					

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOURLY	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14		4	56

Preliminary Preparation and self- study	14		4	56
Mid-Term	1		8	8
Quiz				
Assignment	1		3	3
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		8	8
Other				
TOTAL WORKLOAD				131
TOTAL WORKLOAD / 25				5.24
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE

Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offense at any time and it could have devastating effects on your degree result and future professional lives.

Plagiarism is easy to avoid if you make sure to 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.

Attendance

70% attendance to the courses is required. Absences due to illness will not be excused. Students may only make up missed midterm or final exams if they have a doctor-approved note from a health institution.

Attire

Please wear clothing that you feel comfortable moving in. Avoid wearing any clothing that will distract you and limit your movement capacity (such as skirts, jeans, shorts etc.) Since we will be engaging in floorwork practice, wearing long sleeves and sweatpants are highly encouraged. Taking off wrist bands and/or watches is recommended but not required. Socks are allowed, although you may be asked to remove them occasionally, for the sake of feeling your weight (center of gravity) better.

Etiquette

During our shared time together, bring your attention and energy to the practice at hand. Please be ready to dance at class start time, silence and put away all cell phones, remove your shoes before entering the studio, and refrain from eating or chewing gum. Students arriving more than 15 minutes after class start time will be asked to observe class. Any student observing class due to illness, injury, or tardiness will be asked to engage in class through observation and discussion.

Safety During the Study of Dance

The study of dance involves intensive physical challenges. Every effort is made to provide a supportive and reasonably safe learning environment. To aid in this regard, students enrolled in dance courses are responsible for the following standards: (1) All members of the class, including the instructor, are to be treated with respect. No one may intentionally hurt themselves, another person or the physical space and its contents at any time. (2) Students have the right to egress from any class activity, to step out of work that they believe may compromise their well-being. (3) Students will not abuse the privilege of egress, a privilege that will be respected by the classroom community. (4) Students are responsible for informing faculty of anything that might limit their full participation in the class (injuries, restrictions, etc.).

Appropriate physical contact, between student and student, as well as student and instructor, can be expected. A student who does not wish to be touched, for whatever reason, is responsible for informing the instructor. Failure of students to meet these standards may result in disciplinary and academic consequences.

Journals, Mid Term, Class Reflection and Final

Journals: A journal entry is due, to be submitted to Teams (.doc or .docx format), **on Friday** of the week **by 23.59** (before midnight). You are expected to write and reflect about your experience (what was challenging and why? who did you work/interact with? Where did you feel more ease and how? etc...) in that week's class, **in 250-300 words**. Time will be provided in class for you to write your journal entry.

Mid Term: Study #1 and Study #2

Final: Study #3 and Study #4

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 by the University.

PREPARED BY	Sen. Ins. Yıldız Güventürk
UPDATED	February 2024
APPROVED	