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| SYLLABUSFaculty of Arts and Science... |
| Course Code | **Course Title** | **Credits** | ECTS Value |
| TDE 347 | Writing Intelligence: Criticism and Creativity 5.0 (Brand: NİL TV) | (1-2)2 | 5 |
| Prerequisite Courses: | SDG Focus Area: 4. Quality Education: digital-critical literacy5: Gender Equality: Textual analysis on cultural diversity and representation9. Innovation: media co-creation and authorship10: Reducing Inequalities: An inclusive literary approach with texts from diverse cultures11. Sustainable Culture: ethical storytelling practices17. Partnerships: university–TV collaboration |
| Course Language: | Turkish | **Course Delivery Mode:** | Face to Face |
| Course Type and Level: | Compulsory/ Undergraduate / 3.Year / Fall Semester |
| Instructor's Title, Name, and Surname | **Course Hours** | **Office Hours** | Contact |
| Prof. Dr. Elmas Şahin | 2 |  | elmassahin@cag.edu.tr |
| Course Coordinator: | Prof. Dr. Elmas Şahin |
| Course Objectives: This course explores how AI-powered writing tools intersect with critical and creative thinking. It provides theoretical frameworks and practical applications that explore the boundaries between human authorship, machine co-creation, and new modes of digital literacy. Through collaboration with a national TV broadcaster, students will develop original texts that blend algorithmic authorship with narrative critique—tailored for media production, ethical storytelling, and digital literacy. |
| Course Learning Outcomes | Upon successful completion of this course, the student will be able to; | Relations |
| Program Outcomes | Net Contribution |
| 1 | Uses AI tools ethically, effectively, and creatively. | 17 | 5 |
| 2 | Presents postmodern and digital texts in media-appropriate formats with critical reading and evaluation skills. | 18 | 5 |
| 3 | Improves thoughts on digital writing and ethics. | 17, 19 | 5, 5 |
| 4 | Produces original literary and critical texts through human-machine collaboration through workshops. | 17, 18 | 5, 5 |
| 5 | Integrates critical thinking methods into creative writing processes. | 12, 18 | 5, 5 |
| 6 | Develops self-awareness in AI-assisted writing processes. | 16, 17 | 5, 5 |
| 7 | Feels an aesthetic and ethical responsibility towards the social impact of literary production. | 18, 19 | 5, 5 |
| Course Content: | "Writing Intelligence: Criticism and Creativity " course invites students to a creative journey at the limits of literary production supported by artificial intelligence. This course synthesizes classic creative writing and critical thinking skills with the new narrative forms offered by the digital age; focuses on the production, analysis and discussion of texts written with both human and artificial intelligence. Workshops, theoretical readings and artificial intelligence applications come together to develop students' critical understanding of digital literature. Along with posthumanism, ethical and digital subjectivity, text editing for TV/media, media aesthetics is also introduced to rewriting and remix culture. |
| Course Schedule (Weekly Plan) |
| Week | **Topic** | **Preparation** | Teaching Methods and Techniques |
| 1 | Module 1: Introduction to Brand- Nil Tv & the Digital Writer (Weeks 1–4, Themes: Mass Media, AI writing production, concept of text and digital authorship, literary theories and criticism, ethical issues. Focus: Introduction, definition of AI tools, first attempts) Introduction – AI writing in the new age of literature. Application: A short "life story written by artificial intelligence" essay in which students introduce themselves | Reading: Digital\_Humanities (Burdick et al.), Intro / Marcus du Sautoy – Ch.1- Berna Moran “Okur Merkezli eleştiri”- Elmas Şahin “Eleştirinin Görevi”  | AI tool: ChatGPT / Copilot / Gemini and Familiarization with Sudowrite, first shorthand tests / Conceptual brainstorming |
| 2 | An introduction to digital narrative forms and artificial intelligence applications. Application: Traditional and digital narrative comparison; short sample text analysis / Media, Text and Conversion, with contributions of Brand-Nil Tv | Reading: J.H. Murray – Hamlet on the Holodeck, Ch. 2 / F. Kittler (fragmanlar) | Media transfer mappingComparison of analyzes with Perplexity, Elicit, Poe |
| 3 | Automatic typing workshop (typing with YZ). Application: Automatic spelling tests (human-YZ co-production) / First Contact with YZ | Reading: S. Marcus, The Cut-Up Method of W. Burroughs / J. Shane | Artificial story production |
| 4 | Ethical issues - Text ownership, anonymity, copyright. Application: Discussion forum on copyright, ownership, anonymity / Digital Criticism Reading | Reading: Hayles, N. Katherine – How We Think (Selected text) / R. Barthes – Death of the writer | Rereading with AI |
| 5 | Module 2: Theory, Criticism, Interpretation (Weeks 5–8, Themes: Literary criticism theories, theoretical frameworks, reading with artificial intelligence Focus: Theoretical understanding, critical analysis skills) From structuralism to posthumanism – Literary theory panorama, Posthuman Narrative Application: Examining the same text from a structuralist and poststructuralist perspective | Reading: Eagleton – Literary Theory, Intro. / Elmas Şahin, Anlatı Üzerine Anlatı Ch. 1-2 / D. Haraway – Cyborg Manifesto | Text-subject-ethical study |
| 6 | Interpreting texts written by artificial intelligence (example reviews). Application: Each student chooses an AI story, makes a theoretical analysis / Remix Culture | Reading: Short stories produced with GPT /Copilot / Genini or Sudowrite/Perplexity, Elicit, Poe / L. Lessig – Remix | Remix Studio |
| 7 | Writing with theory – From critical theory to creative output. Application: short story / poem / TV program / news production with theoretical inspiration, text formatting for TV | Reading: Donna Haraway – “A Cyborg Manifesto” (abstract) / Examples of visual storytelling- Berna Moran-criticism book | Story/Screenplay essay |
| 8 | Midterm Exam- Project |  |  |
| 9 | Midterm Exam- Project |  |  |
| 10 | **Module 3: Experimental Workshops (Weeks 9–12, Experimental writing techniques/Experimental Fiction, creative production Focus: Practical creation, formal games, exploration of individual voice) Hypertext, multiple-ended narratives Application: YZ-assisted “multiple-choice” story writing** | Reading: Espen Aarseth – Cybertext (seçme bölüm) / Italo Calvino / Elmas Şahin, Anlatı Üzerine Anlatı | Story/Scenario essay/Nonlinear text structure |
| 11 | Pos Visual poem/story form and meaning – Experimental poem/story with artificial intelligence. Application: Visualized writing workshop (with YZ visual production) / Machine Empathy | Reading: Concrete Poetry examples + digital audio poetry/ K. Crawford – Atlas of AI | Empathy Text writing |
| 12 | Cut-up, collage text and random text. Application: Creating a new plot by cutting and pasting from different texts / Reading Against the Machine- **Visiting Nil Tv- Brand** of the course | Reading: Tristan Tzara, Burroughs / Derrida selections, **Nil TV** | Comment + rewrite, Media |
| 13 | Character Architecture & Spatial Aesthetics – Visually Supported Typing. Application: character + spatial design with AI + writing demo / Interactive Narrative and scenario creation with AI. | Reading: Character analysis of a selected short film or novel / Twine, Notion /Virginia Woolf “Mrs Dalloway” | Configuration Workshop Perplexity, Elicit, Poe gibi AI Tools, & structuring, editing with Notion AI, Grammarly  |
| 14 | Module 4: Project, Presentation, Evaluation (Weeks 13–14) Final project Workshop – Conceptual or creative production. Project / Presentation: Visual, textual or digital presentation is free | Each student presents a project on a topic of his choice (creative or theoretical). | Media editing / Open campus presentation + media shots |
| 15 | Collective forum: Forum: Writing with AI – fears and hopes  | Individual reflection texts (What have I learnt? What have I questioned?) | Media editor and Feedback + media shots |
| 16 | Final Project. Collective evaluation forum & reflection texts / Feedback. Media editing and Feedback + media shooting | Individual reflection texts (What have I learnt? What have I questioned?) | Media editing and Feedback + media shooting |
| 17 | Final Exam-Project |  |  |
| 18 | Final Exam-Project |  |  |
| Course Resources |
| Textbook: | Berna Moran *Edebiyat Kuramları ve Eleştiri* Elmas Şahin, *Anlatı Üzerine Anlatı; Edebiyat Kuramı ve Eleştiri,* Akademisyen Yayınları, 2024 *Elmas Şahin, “Eleştirinin Görevi”* *Elmas Şahin, Zamana Vuran DalgalarYitik Ülke Yayınları, 2015*Hayles, *How We Think*Burdick et al., *Digital\_Humanities*J.H. Murray, *Hamlet on the Holodeck*Donna Haraway – “A Cyborg Manifesto” |
| Recommended References: | René Wellek *Edebiyat Teorisi*, Caleb Thomas Winchester *Some Principles of Literary Criticism*, Terry Eagleton, Literary Theory  |
| Course Assessment and Evaluation |
| Activities | **Number** | **Percentile** | Notes |
| Midterm Exam | 1 | **30%** |  |
| Project |  |  |  |
| Assignment |  |  |  |
| Presentation | 1 | **20%** |  |
| Portfolio | 1 | **20%** |  |
| Final | 1 | **30%** |  |
| ECTS Table |
| Content | **Number** | **Hours** | Total |
| Course Duration | **14** | **3** | 42 |
| Out-of-Class Study | **14** | **4** | 56 |
| Assignment /Portfolio | **1** | **8** | 8 |
| Presentation | **1** | **8** | 8 |
| Project | **-** | **-** | - |
| Midterm Exam (Midterm Exam Duration + Midterm Exam Preparation) | **1** | **17** | 17 |
| Final Exam (Final Exam Duration + Final Exam Preparation) | **1** | **19** | 19 |
| Total: | 150 |
| Total / 30: | =150/30=5 |
| ECTS Credit: | 5 |

Suggested Structure: 1 assignment/portfolio (20%), 1 midterm project (30%), 1 final project (30%), Process/participation/presentations (20%)

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| Past Term Achievements |
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