

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Video Installation	PHVD 344	6	Theory 1	Practice 4	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)	Asst. Prof. Dr. Farshad Asgarikia	E-mail : farshad.asgarikia@arucad.edu.tr		
		Office : TI - OFF18		
Course Objectives	This course focuses on the creative production of time-based art using digital video and effects, with a strong emphasis on video concepts, techniques, composition, and the sequencing of ideas. Students will explore both narrative and non-narrative structures, pushing the boundaries of traditional storytelling within a visual art context. The course also introduces the history of video art as a pivotal art form, tracing its evolution through technological advancements and artistic innovation.			
Course Learning Outcomes	Students will be able to:	Teaching Methods	Evaluation Methods	
	Define the main stages of video production — concept development, shooting, editing, and post-production — and describe their interrelation.	Lecture, instructor demonstration	Quiz, short written test	

Course Content	Explain the conceptual and emotional relationship between sound and image in video art.	Case method, film and video screening	Class discussion, written exam
	Apply technical skills in digital video editing using Davinci Resolve.	Project-based instruction, Panel discussion	Practical exam, midterm project
	Critisize principles of video composition, sequencing, and non-linear narrative to interpret artistic intent.	Group work method, project-based instruction	Peer assesment, written exam
	Evaluate aesthetic and theoretical dimensions of contemporary video art practices.	Seminar method, comparative analysis	Presentatio n, written exam
	Create original digital video artworks that integrate technical proficiency, aesthetic sensitivity, and conceptual depth.	Project-based Instruction, Group work method	Final exam, portfolio evaluation
	<p>This course will center on the creative production of digital video art, integrating advanced video and audio effects. Throughout the semester, students will be tasked with producing digital video art projects, focusing on the interplay between visual and audio elements within both linear and non-linear narrative frameworks. Emphasis will be placed on the exploration of experimental storytelling techniques within an art context, pushing the boundaries of traditional narrative structures. Class sessions will combine a blend of practical demonstrations, in-depth discussions, technical exploration, and aesthetic critique. In addition, students will engage with historical and theoretical contexts relevant to the development of video art as a distinct artistic medium. This includes an introduction to key movements, artists, and technological advances that have shaped the field of video art.</p>		

COURSE OUTLINE/SCHEDULE

Week	Topic	Implementa tion (theory/pr actice)	Required Reading, Preliminary preparation
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1	<p>Introduction to Digital Video Art</p> <ul style="list-style-type: none"> • Overview of course objectives and structure • Introduction to the history and evolution of video art • Key movements and artists in video art 	T/P	Recommended Course Material
2	<p>Fundamentals of Video and Audio</p> <ul style="list-style-type: none"> • Understanding basic video and audio equipment • Introduction to video resolution, frame rates, and sound recording 	T/P	Recommended Course Material
3	<p>Linear and Non-Linear Narrative Structures</p> <ul style="list-style-type: none"> • Defining linear vs. non-linear storytelling in video art • Exploring examples of both narrative forms in video art 	T/P	Recommended Course Material
4	<p>Experimental Storytelling Techniques</p> <ul style="list-style-type: none"> • Introduction to unconventional narrative techniques (fragmentation, abstraction) • Exercises in visual storytelling using experimental methods 	T/P	Recommended Course Material
5	<p>Video Production Process</p> <ul style="list-style-type: none"> • Pre-production planning: storyboarding, shot lists, and conceptual development • Overview of production workflow 	T/P	Recommended Course Material

6	<p>Shooting Techniques and Camera Work</p> <ul style="list-style-type: none"> • Exploring framing, composition, and camera movements • Practical exercises in video shooting 	T/P	Recommended Course Material
7	<p>Audio Techniques and Sound Design</p> <ul style="list-style-type: none"> • Recording and mixing audio for video art • The role of sound in creating mood and narrative in video projects 	T/P	Recommended Course Material
8	<p>MIDTERM</p> <p>Lighting for Video</p> <ul style="list-style-type: none"> • Exploring lighting techniques for different video environments • Practical session on lighting setups for video production 	T/P	Recommended Course Material
9	<p>Editing in Davinci Resolve</p> <ul style="list-style-type: none"> • Introduction to non-linear editing in Davinci Resolve • Basic cuts, transitions, and timeline management 	T/P	Recommended Course Material
10	<p>Advanced Video Editing</p> <ul style="list-style-type: none"> • Advanced editing techniques: layering, masking, and keyframes • Introduction to video effects and transitions for creative purposes 	T/P	Recommended Course Material

11	<p>Color Grading and Digital Compositing</p> <ul style="list-style-type: none"> • Using Davinci Resolve for color correction and grading • Introduction to digital compositing and green screen techniques 	T/P	Recommended Course Material
12	<p>Video and Audio Integration</p> <ul style="list-style-type: none"> • Syncing video and audio elements in post-production • Creative use of audio effects in video projects 	T/P	Recommended Course Material
13	<p>Experimental Approaches to Video Art</p> <ul style="list-style-type: none"> • Exploring time, space, and performance in video art • Installation-based video art and performance documentation • Your individual ideas 	T/P	Recommended Course Material
14	<p>Final Project Development</p> <ul style="list-style-type: none"> • One-on-one consultations and feedback on final video projects • Refining narrative and visual concepts 	T/P	Recommended Course Material
15	<p>Final Project Presentation</p> <ul style="list-style-type: none"> • Students present their completed video art projects • Peer review and in-depth critique sessions 	T/P	Recommended Course Material
16	<p>Final closing discussion:</p> <p>Peer Review group critique: What is the future of video art?</p>	T	

Required Course Material(s) / Reading(s)/ Text Book(s)	Each student is required to have a digital camera with a minimum image resolution of 10 megapixels and at least one 32 GB SD card for image capture and storage. The camera should allow for manual controls over exposure, aperture, and shutter speed to ensure full engagement with the course's technical requirements.
Recommended Course Material(s)/ Reading(s) /Other	<ul style="list-style-type: none"> • Westgeest, H. (2016). Video art theory : a comparative approach. Malden, MA: Wiley Blackwell. N6494.V53.W47 2016 • Jennings, G. & Mondloch, K. (2015). Abstract video : the moving image in contemporary art. Oakland, California: University of California Press. REF N6494.V53 .A246 2015 • Andrews, C. (2014). A history of video art. New York: Bloomsbury. N6494.V53.M445 2014

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL	2	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










Preliminary Preparation and self- study	10		4	40
Mid-Term	1		5	5
Field Study	2		5	10
Studio Practice	2		7	14
Final Examination/ Final Project/ Dissertation	1		5	5
TOTAL WORKLOAD				149
TOTAL WORKLOAD / 25				5.96
ECTS				6

ETHICAL RULES WITH REGARD TO THE COURSE
Plagiarism Disclaimer

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.

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.

	SDG 1: No Poverty	
	SDG 2: Zero Hunger	
	SDG 3: Good Health and Well-Being	
	SDG 4: Quality Education	<input checked="" type="checkbox"/>
	SDG 5: Gender Equality	<input checked="" type="checkbox"/>
	SDG 6: Clean Water and Sanitation	
	SDG 7: Affordable and Clean Energy	
	SDG 8: Decent Work and Economic Growth	<input checked="" type="checkbox"/>

	SDG 9: Industry, Innovation and Infrastructure	<input checked="" type="checkbox"/>
	SDG 10: Reduced Inequalities	<input checked="" type="checkbox"/>
	SDG 11: Sustainable Cities and Communities	
	SDG 12: Responsible Consumption and Production	
	SDG 13: Climate Action	
	SDG 14: Life Below Water	
	SDG 15: Life on Land	
	SDG 16: Peace, Justice and Strong Institutions	<input checked="" type="checkbox"/>
	SDG 17: Partnership for the Goals	

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 by the Education and Examination Regulation set forth by the University.

*Mandatory attendance for all of our courses is 70%, regardless of medical reports. Reports will only be valid if exams cannot be attended. A report must be submitted within three working days to the faculty secretary following an exam by students who are unable to take the exam for health reasons.

PREPARED BY	Asst. Prof. Dr. Farshad Asgarikia
UPDATED	2.04.2025
APPROVED	Approved by the Departmental Board on 09.04.2026