

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Video Art and Hybrid Artistic Practices	PLAS 448		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					

Course Instructor(s)	Lec. Ali Azhari		E-mail : ali.azhari@arucad.edu.tr			
			Ofis : FM OFF03			
Course Learning Outcomes	Learning Outcomes (Bloom's Taxonomy Level)	Teaching Methods	Assessment Methods			
	<b>Remembering / Understanding</b> Defines the historical development, fundamental concepts, and major artists of video art.	Visual presentations, artist studies, sample video analyses	Short written responses, concept-based evaluations			
	<b>Understanding / Applying</b> Comprehends the relationship of video art with time, space, and movement and transfers these concepts into production processes.	Practice-oriented guidance, experimental exercises, discussion through examples	Midterm project, process evaluation			
	<b>Applying</b> Applies hybrid production techniques by combining video and plastic art disciplines.	Studio work, individual production, trial-and-error processes	Studio performance, practical evaluation			

<b>Analyzing / Evaluating</b> Analyzes and critically evaluates examples of video art from conceptual, technical, and spatial perspectives.	Critique sessions, comparative analysis, group evaluations	Oral critique, analytical evaluation, rubric-based assessment
<b>Creating</b> Develops original hybrid art projects by combining video, performance, and spatial elements.	Project development process, independent production, supervision	Final project, presentation, and holistic evaluation

<b>Course Content</b>	<p>This course focuses on examining the relationship of moving images with space, time, and the body by addressing video art within the context of plastic arts. Within the scope of the course, video art, experimental film, performance video, installation, and multi-channel video practices are examined. Students develop hybrid production forms by exploring the interactions between video, sculpture, space, and performance. Technical knowledge is addressed at a basic level throughout the course process, while the primary focus remains on conceptual and artistic production processes.</p>
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<b>COURSE OUTLINE/SCHEDULE</b>			
Week	Topic	Practice (Theory/Practice)	Required Readings / Preparatory Work
1	<ul style="list-style-type: none"> <li>• Course scope, expectations, and assessment system</li> <li>• Definition of video art and its distinction from other disciplines</li> <li>• Viewing short examples of video art</li> </ul>	T	A History of Video Art / Chris Meigh-Andrews. - 2nd edition. 4.V53 / .M445 2014
2	<ul style="list-style-type: none"> <li>• Video art after the 1960s</li> <li>• Transition from analog to digital</li> <li>• Pioneer artists</li> </ul>	T	Video Art / Michael Rush. - Rev. ed. - New York : Thames & Hudson, 2007.,N6494.V53. / R87 2007  A History of Video Art / Chris Meigh-

			Andrews. - 2nd edition. 4.V53 / .M445 2014
3	<ul style="list-style-type: none"> <li>• Presentation of students' project proposals</li> <li>• Conceptual framework + technical approach</li> <li>• Explanation of the spatial and hybrid structure of the project</li> </ul>	T/P	<p>Video Art / Michael Rush. - Rev. ed. - New York : Thames &amp; Hudson, 2007.,N6494.V53. / R87 2007</p> <p>A History of Video Art / Chris Meigh-Andrews. - 2nd edition. 4.V53 / .M445 2014</p>
4	<ul style="list-style-type: none"> <li>• Non-linear narrative</li> <li>• Experimental editing</li> <li>• Visual language</li> </ul>	T/P	<p>Video Art / Michael Rush. - Rev. ed. - New York : Thames &amp; Hudson, 2007.,N6494.V53. / R87 2007</p>
5	<ul style="list-style-type: none"> <li>• Spatialization of video</li> <li>• Projection and installation</li> <li>• Viewer experience</li> </ul>	T/P	<p>Video Art / Michael Rush. - Rev. ed. - New York : Thames &amp; Hudson, 2007.,N6494.V53. / R87 2007</p> <p>A History of Video Art / Chris Meigh-Andrews. - 2nd edition. 4.V53 / .M445 2014</p>
6	<ul style="list-style-type: none"> <li>• Relationship between performance art and video</li> <li>• Use of the body in front of the camera</li> </ul>	T/P	<p>Video Art / Michael Rush. - Rev. ed. - New York : Thames &amp; Hudson, 2007.,N6494.V53. / R87 2007</p> <p>A History of Video Art / Chris Meigh-Andrews. - 2nd edition. 4.V53 / .M445 2014</p>
7	<ul style="list-style-type: none"> <li>• <b>Midterm Exam (project / conceptual design presentation)</b></li> </ul>	T/P	<p>Video Art / Michael Rush. - Rev. ed. - New York : Thames &amp; Hudson, 2007.,N6494.V53. / R87 2007</p> <p>A History of Video Art / Chris Meigh-Andrews. - 2nd edition. 4.V53 / .M445 2014</p>
8	<ul style="list-style-type: none"> <li>• Video and Installation</li> </ul>	P	<p>Video Art / Michael Rush. - Rev. ed. - New York : Thames &amp; Hudson,</p>

			2007.,N6494.V53. / R87 2007
9	<ul style="list-style-type: none"> <li>Hybrid Production Methods</li> <li>Video + sculpture</li> <li>Video + object</li> <li>Video + performance</li> </ul>	T/P	Video Art / Michael Rush. - Rev. ed. - New York : Thames & Hudson, 2007.,N6494.V53. / R87 2007
10	<ul style="list-style-type: none"> <li>Project Development and Critique Interim critique</li> <li>Identification of deficiencies</li> </ul>	T/P	Video Art / Michael Rush. - Rev. ed. - New York : Thames & Hudson, 2007.,N6494.V53. / R87 2007
11	<ul style="list-style-type: none"> <li>Project Development and Critique</li> <li>Interim critique</li> <li>Identification of deficiencies</li> </ul>	T/P	Video Art / Michael Rush. - Rev. ed. - New York : Thames & Hudson, 2007.,N6494.V53. / R87 2007
12	<ul style="list-style-type: none"> <li>Studio production process (individual studies)</li> </ul>	T/P	Video Art / Michael Rush. - Rev. ed. - New York : Thames & Hudson, 2007.,N6494.V53. / R87 2007
13	<ul style="list-style-type: none"> <li>Continuation of project development and implementation</li> </ul>	T/P	Video Art / Michael Rush. - Rev. ed. - New York : Thames & Hudson, 2007.,N6494.V53. / R87 2007
14	<ul style="list-style-type: none"> <li>Final project preparation and preliminary evaluation (critique)</li> </ul>	P	
15	FINAL (Project Submission)		

Required Course Material(s) / Reading(s)/ Text Book(s)	<ul style="list-style-type: none"> <li>A History of Video Art / Chris Meigh-Andrews. - 2nd edition. 4.V53 / .M445 2014</li> <li>Video Art / Michael Rush. - Rev. ed. - New York : Thames &amp; Hudson, 2007.,N6494.V53. / R87 2007</li> </ul>
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Recommended Course Material(s)/ Reading(s) /Other	<ul style="list-style-type: none"> <li>• Abstract Video the moving image in contemporary art - Oakland, California: University of California Press, 2015. REF N6494.V53 / .A246 2015</li> <li>• Video Art Theory a comparative approach - Malden, MA: Wiley-Blackwell, 2016.</li> <li>• Movements in art since 1945 / Edward Lucie-Smith. - new rev. ed. - London : Thames &amp; Hudson, 2020.N6490 / .L79 1984</li> <li>• After Modern Art 1945-2017 David Hopkins - Second edition - Oxford: Oxford University Press, 2018.REF N6512 / .H67 2018</li> <li>• Bishop, C. (2011). Installation Art. London: Tate.</li> </ul>
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<b>ASSESSMENT</b>		
<b>Learning Activities</b>	<b>NUMBER</b>	<b>WEIGHT in %</b>
Mid-Term	1	30
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		
Participation in Class and Discussions	1	20
<b>Contribution of Final Examination/Final Project/ Dissertation to the Final Grade</b>	1	50
<b>TOTAL</b>		100

<b>CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES</b>
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No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5- highest)				
		1	2	3	4	5
1	Explains fundamental knowledge related to art history, art theory, and the historical development of art, and interprets artworks within cultural, social, and theoretical contexts.					
2	Applies the fundamental elements and principles of art and design in two- and three-dimensional visual arrangements by considering color theory and color relationships.					
3	Expresses objects, figures, and space through drawing in accordance with the principles of proportion, perspective, and light-shadow.					
4	Uses different materials, techniques, and workshop methods in accordance with occupational health and safety regulations and sustainable production approaches, and creates original artistic productions.					
5	Analyzes artworks critically within aesthetic, cultural, social, and ethical contexts and evaluates them in relation to current art discussions.					
6	Conducts research during artistic production processes and transfers conceptual thinking into the creative production process.					
7	Develops independent and collaborative art projects and gains the ability to plan, implement, and evaluate artistic production processes.					
8	Effectively expresses artistic works using written, oral, and visual presentation methods.					
9	Uses digital tools, contemporary technologies, and new media opportunities in artistic production processes.					
10	Develops interdisciplinary approaches in art production and establishes relationships with different fields of art.					
11	Prepares a portfolio during the professional development process, gains awareness of the professional functioning of the art environment and copyright issues, and follows current developments in the field.					
12	Designs, produces, and presents an independent graduation project, demonstrating artistic practice in a comprehensive and integrated manner.					

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)





Course Teaching Hour (X weeks * total course hours)	14		4	56
Preliminary Preparation and reading	14		2	28
Mid-Term (Presentation in the course time)	1		4	4
Quiz				
Assignment				
Project				
Individual study after class				
Presentation / Seminar				
Studio Practice (Independent work outside class)	14		3	42
Final Examination/ Final Project/ Dissertation	1		1	1
Other				
<b>TOTAL WORKLOAD</b>				131
<b>TOTAL WORKLOAD / 25</b>				5.2
<b>ECTS</b>				5














**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	X

	SDG 5: Gender Equality	
	SDG 6: Clean Water and Sanitation	
	SDG 7: Affordable and Clean Energy	
	SDG 8: Decent Work and Economic Growth	
	SDG 9: Industry, Innovation and Infrastructure	X
	SDG 10: Reduced Inequalities	X
	SDG 11: Sustainable Cities and Communities	X
	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	X
	SDG 17: Partnership for the Goals	

**ASSESSMENT DETAILS AND EVALUATION CRITERIA**

Final grades will be determined according to the assessment criteria of Course Learning Activities and the Final Examination/Project/Thesis, and will be calculated in accordance with the Education and Examination Regulations established by the University.

### **Mandatory Attendance Requirement**

In accordance with the current Senate decision implemented as of the 2023–2024 academic year, the mandatory attendance requirement for all courses is 70%, and medical reports do not alter this obligation. Medical reports are considered valid only in cases of absence from examinations. Students who are unable to attend an examination (midterm exam) due to health reasons are required to submit their medical reports to the faculty secretary's office within three working days following the examination date.

<b>PREPARED BY</b>	Lec. Ali Azhari
<b>UPDATED</b>	12.05.2026
<b>APPROVED</b>	Approved by the Departmental Board on 28.04.2026