

COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Motion Design and Visual Effects	VCDE309	Fall	Theory	Practice	3	5
Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
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Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		Yes		-	

Language of Instruction	English
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Course Instructor(s)	Sen.Ins.Ali Azhari	E-mail : ali.azhari@arucad.edu.tr Office : DA-OFF 103	
Course Objectives	This course aims to provide students with a comprehensive understanding of motion design principles and visual effects techniques used in contemporary film, television, and digital media. Through a combination of theoretical study and hands-on practice, students will learn to conceptualize, design, and produce dynamic visual sequences that integrate animation, compositing, and live-action footage. By the end of the course, students will be able to effectively apply motion design as a storytelling and communication tool, employing industry-standard software and creative workflows to produce visually compelling and technically proficient projects.		
Course Learning Outcomes	Students will able to: ☐ Identify key concepts, terminology, and historical	Teaching Methods The course is conducted through	Evaluation Methods Student performance will

	developments in motion design and visual effects. □ Explain the principles of animation, composition, and visual storytelling in digital motion media. □ Apply design and animation techniques using industry-standard software such as After Effects, Blender, or similar tools. □ Analyze the visual and narrative impact of motion graphics and VFX sequences in film, advertising, and interactive media. □ Evaluate creative and technical choices in motion design projects through critique and peer review. □ Create original motion design and visual effects projects that demonstrate aesthetic sensitivity, conceptual depth, and technical proficiency	a series of in-class assignments and guided workshops designed to balance technical instruction with creative exploration. Each session introduces specific motion design and visual effects techniques through demonstrations and short exercises, followed by hands-on projects that encourage students to experiment with their own visual style and conceptual thinking. Continuous feedback, peer reviews, and collaborative discussions support the development of both technical proficiency and individual artistic expression.	be evaluated through a combination of continuous in-class practice, project-based assessments, and creative application of techniques. In-class assignments contribute to both formative and summative evaluation, allowing students to demonstrate progress throughout the semester. In-class exercises and participation: <i>included within project assessments</i> Midterm project (concept development and technical execution): 40% Final project (comprehensive motion design or visual effects piece): 60% Both the midterm and final are conducted as practical projects that assess each student's ability to integrate design principles, storytelling, and technical skills into
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			cohesive, original visual outcomes.
	□ Define the fundamental principles of motion design and visual effects, including timing, composition, and visual hierarchy. □ Choose appropriate tools, techniques, and visual styles to achieve specific narrative or aesthetic goals.	In-class exercises and participation: <i>included within project assessments</i>	Student performance will be evaluated through a combination of continuous in-class practice, project-based assessments, and creative application of techniques. In-class assignments contribute to both formative and summative evaluation, allowing students to demonstrate progress throughout the semester. Midterm project (concept development and technical execution): 40% Final project (comprehensive motion design or visual effects piece): 60% Both the midterm and final are conducted as practical projects that assess each student's ability to integrate design principles, storytelling, and technical skills into cohesive, original visual outcomes

	□ List the main stages of a motion design pipeline—from concept development to final rendering.	Student performance will be evaluated through a combination of continuous in-class practice, project-based assessments, and creative application of techniques. In-class assignments contribute to both formative and summative evaluation, allowing students to demonstrate progress throughout the semester. In-class exercises and participation: <i>included within project assessments</i> Midterm project (concept development and technical execution): 40% Final project (comprehensive motion design or visual effects piece): 60% Both the midterm and final are conducted as practical projects that assess each student's ability to integrate design principles, storytelling, and technical skills into cohesive, original visual outcomes
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	☐ Remember and repeat key terminology related to animation, compositing, and post-production workflows.	In-class exercises and participation: <i>included within project assessments</i>	Student performance will be evaluated through a combination of continuous in-class practice, project-based assessments, and creative application of techniques. In-class assignments contribute to both formative and summative evaluation, allowing students to demonstrate progress throughout the semester. Midterm project (concept development and technical execution): 40% Final project (comprehensive motion design or visual effects piece): 60% Both the midterm and final are conducted as practical projects that assess each student's ability to integrate design principles, storytelling, and technical skills into cohesive, original visual outcomes
	☐ Describe the visual and conceptual strategies used in professional motion	In-class exercises and participation: <i>included</i>	Student performance will be evaluated through a combination of

	graphics and visual effects sequences.	<i>within project assessments</i>	continuous in-class practice, project-based assessments, and creative application of techniques. In-class assignments contribute to both formative and summative evaluation, allowing students to demonstrate progress throughout the semester. Midterm project (concept development and technical execution): 40% Final project (comprehensive motion design or visual effects piece): 60% Both the midterm and final are conducted as practical projects that assess each student's ability to integrate design principles, storytelling, and technical skills into cohesive, original visual outcomes
Course Content	By the end of this course, students will be able to: - Demonstrate a comprehensive understanding of motion design principles and visual effects techniques used in contemporary film, television, and digital media. - Conceptualize, design, and produce dynamic visual sequences that integrate animation, compositing, and live-action footage. - Apply motion design effectively as a storytelling and communication tool.		

	- Utilize industry-standard software and creative workflows to create visually engaging and technically proficient projects
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COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementat ion (theory/prac tice)	Required Reading, Preliminary preparation
1	Introduction to Motion Design and Visual Effects Overview of course objectives, industry examples, and creative workflow. Introduction to Adobe After Effects interface and workspace. <i>(In-class practice: navigating AE tools and basic animation setup.)</i>		Shaw A., . (2016). Design for Motion. New York: Focal Press. TR 897.7 .S3885 2016
2	Fundamentals of Keyframing and Animation Understanding time, easing, and motion principles. Creating smooth transitions and dynamic movement. <i>(Practice: animating simple objects and text.)</i>		Shaw A., . (2016). Design for Motion. New York: Focal Press. TR 897.7 .S3885 2016
3	Composition, Layer Management, and Masks Working with layers, pre-compositions, and masks to structure complex scenes. <i>(Practice: layered animation exercise.)</i>		Gyncild B., Gyncild B. & Fridsma L. (2019). Adobe After Effects CC Classroom in a Book 2019 Release. San Jose, Calif: Adobe Press. TA1637.G96 2019
4	Typography in Motion Animating text for expressive communication and rhythm. <i>(Practice: kinetic typography project.)</i>		Carter R., Day B., Meggs & Maxa. (2015). Typographic Design. Hoboken, New Jersey: John Wiley & Sons. Z246 .C217 2015
5	Visual Storytelling and Design Principles Color, rhythm, balance, and		Whitaker H., John Halas & Tom Sito. (2009). Timing for Animation. Burlington, MA: Focal Press. TR 897.5 .W63 2009

	timing in motion graphics. (<i>Practice: short visual narrative.</i>)		
6	Working with Audio and Motion Synchronization Integrating sound with movement for impact. (<i>Practice: motion synced to music/voice.</i>)		Farnell A., . (2010). Designing sound. Cambridge, Mass: MIT Press. TK7881.4 .F365 2010
7	Midterm Preparation Project planning, concept development, and review of core techniques.		https://www.youtube.com/watch?v=NgSAv5BWwTg
8	Midterm Exam		
9	Introduction to Visual Effects (VFX) Compositing fundamentals, blending live-action and digital elements. (<i>Practice: simple compositing exercise.</i>)		Finance C. L., Susan Zwerman, . (2010). The Visual Effects Producer. Amsterdam: Elsevier/Focal Press. TR 858 .F557 2010
10	Tracking, Rotoscoping, and Green Screen Techniques Using masks, rotobrush, and motion tracking for realistic integration. (<i>Practice: object tracking and keying.</i>)		Shaw A., . (2016). Design for Motion. New York: Focal Press. TR 897.7 .S3885 2016
11	Effects, Simulations, and Visual Enhancements Particle systems, glow effects, and camera movement. (<i>Practice: atmospheric scene enhancement.</i>)		Finance C. L., Susan Zwerman, . (2010). The Visual Effects Producer. Amsterdam: Elsevier/Focal Press. TR 858 .F557 2010
12	3D Layers and Cameras in After Effects Understanding depth, parallax, and virtual camera animation. (<i>Practice: 3D scene with animated camera.</i>)		Carter R., Day B., Meggs & Maxa. (2015). Typographic Design. Hoboken, New Jersey: John Wiley & Sons. Z246 .C217 2015

13	Introduction to AI Tools in Motion Design Exploring AI applications for animation, VFX, and image generation (e.g., Runway, Pika, or similar). (<i>Practice: AI-assisted motion sequence.</i>)		Duin A. H., Pedersen I., . (2023). Augmentation technologies and artificial intelligence in technical communication. New York: Routledge, Taylor & Francis Group. T10.5 .D85 2023
14	AI-Enhanced Visual Storytelling Combining AI assets with traditional motion design workflows. (<i>Practice: hybrid AI-manual project.</i>) Final Project Development and Consultation Individual mentoring and production support.		Lupton E., . (2017). Design is Storytelling. New York, NY: Cooper Hewitt Smithsonian Design Museum. NK1520.L867 2017 https://www.youtube.com/watch?v=ue8CnA6xvdw&list=PLcjfpgmRyO_TJuFKw5HAB8CqBodheVy70
15	Final Exam Week		

Required Course Material(s) / Reading(s)/ Text Book(s)	Library Catalogue number: Shaw A., . (2016). Design for Motion. New York: Focal Press. TR 897.7 .S3885 2016 Gyncild B., Gyncild B. & Fridsma L. (2019). Adobe After Effects CC Classroom in a Book 2019 Release. San Jose, Calif: Adobe Press. TA1637.G96 2019 Carter R., Day B., Meggs & Maxa. (2015). Typographic Design. Hoboken, New Jersey: John Wiley & Sons. Z246 .C217 2015 Whitaker H., John Halas & Tom Sito. (2009). Timing for Animation. Burlington, MA: Focal Press. TR 897.5 .W63 2009 Farnell A., . (2010). Designing sound. Cambridge, Mass: MIT Press. TK7881.4 .F365 2010 Finance C. L., Susan Zwerman, . (2010). The Visual Effects Producer. Amsterdam: Elsevier/Focal Press. TR 858 .F557 2010 Duin A. H., Pedersen I., . (2023). Augmentation technologies and artificial intelligence in technical communication. New York: Routledge, Taylor & Francis Group. T10.5 .D85 2023
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Recommended Course Material(s)/ Reading(s) /Other	Glebas F., . (2009). Directing The Story. Amsterdam: Elsevier/Focal Press. REF PN1995.9.P7 .G448 2009
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ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		
Other		
Contribution of Final Examination/Final Project/ Dissertation 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.					*
2	Knows the principles and elements of basic design.		*			
3	Knows the history, theories and theorists of visual communication.		*			

4	Knows advanced practical skills in various commercial and creative contexts, including graphic and audiovisual multimedia design.				*	
5	Knows national and international ethical rules, standards and legal documents on communication and visual communication design.	*				
6	Able to use the tools, methods and techniques and computer software required for visual communication design applications.				*	
7	Able to produce innovative and original works that reflect abstract and concrete concepts by emphasizing creativity				*	
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.				*	
9	Applies visual communication design techniques with design technologies in developing and changing media environments.				*	
10	Has the competence to create visuals with designs that emphasize aesthetics in design processes.				*	
11	Has the competence to define the problem, solve the problem, plan, manage the project and present in the design-based project development process.				*	
12	Has the ability to use research methods and techniques in the field of Visual Communication.		*			
13	Has the competence to research, plan, implement and report during the project phase.			*		
14	Has the competence to establish the connection between design and aesthetic values.				*	
15	Has the competence to interpret universal visual culture and associate the ties of symbols with universal visual culture.				*	
16	Has the competence to analyze, understand and interpret projects in the field of visual communication design with a critical and independent approach.				*	
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.				*	
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.				*	
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.				*	

ECTS / STUDENT WORKLOAD

ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14		4	56
Preliminary Preparation and self- study	14		2	28
Mid-Term				
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		41	41
Other				
TOTAL WORKLOAD				125
TOTAL WORKLOAD / 25				5
ECTS				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 life.

Plagiarism is easy to avoid if you make sure you thoroughly identify and recognize your sources and do not copy from visual examples, designs or notes taken directly from your sources word for word. The maximum citation limit cannot exceed 20%. Artificial intelligence citations are also considered within this scope. If proven otherwise, the student will fail the course.

	SDG 1: No Poverty	
	SDG 2: Zero Hunger	
	SDG 3: Good Health and Well-Being	

	SDG 4: Quality Education	*
	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	*
	SDG 10: Reduced Inequalities	
	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	
	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 with the Education and Examination Regulation set forth by the University.

Throughout the course, students will learn the theoretical base of the topic and they will be able to equip themselves with the practical know-how skills of Advertisement production. Also, students are expected to design a creative advertisement piece with the knowledge they have gained in the course.

During the class sessions, participation is a very important input for the learning process for the students. It is also vital to understand the effect of creativity input on the production process of advertisement.

70% attendance to courses is compulsory. Health reports belong to 30% absenteeism right.

PREPARED BY	Sen.Inst.Ali Azhari
UPDATED	16.10.2025
APPROVED	