COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
			Theory	**Practice**		
Sight, Sound and Motion	VCDE 201	3	2	2	3	6

Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
	Yes					

Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		Yes		-	

Language of Instruction	English

Course Instructor(s)	Emad Abouata Amlashi	E-mail : emad.amlashi@arucad.edu.tr Office : DA-OFF06	
Course Objectives	This course is designed to introduce the students to the world of motion pictures and time-based media. Motion pictures and videos are now dominating the entire social media and internet, from advertisements to public services and influencers. The sight, sound and motion course will teach the students how to shoot, edit, record and design sound and publish standard video and motion graphics to be used in their future career as an effective tool in visual communication.		
Course Learning Outcomes	**Students will able to:**	**Teaching Methods**	**Evalutation Methods**
	Apply videography techniques, including framing, composition, and camera movement.	Hands-on Shooting Exercises, In-Class Demonstrations	Mid-term project / Final project

Course Content	Use DSLR cameras effectively to capture high-quality video content.	Practical Workshops, Supervised Filming Sessions	Mid-term project / Final project
	Edit video content using industry-standard editing software.	Practical Exercises, Media Analysis, Editing Labs, Project-Based Learning	Mid-term project / Final project
	Record and design sound for video projects, including Foley and layered audio.	Sound Design Workshops, Studio Practice	Mid-term project / Final project
	Export and prepare video content for distribution across various platforms.	Group Discussions, Case Study Evaluations, Lectures, Theoretical Discussions, Practical Exporting Sessions, Publishing Workshops	Mid-term project / Final project
	Analyze and apply copyright regulations and ethical considerations in media publishing.	Group Discussions, Case Study Evaluations, Lectures, Theoretical Discussions, Practical Exporting Sessions, Publishing Workshops	Final project
	This course introduces students to motion pictures and time-based media through a practical approach. Students will gain hands-on experience in shooting, editing, and sound design, using DSLR cameras and editing software. The course covers essential techniques in visual storytelling, camera movement, lighting setups, and layered sound design. Emphasis will be placed on real-world production processes, from capturing raw footage to editing and publishing final content. Students will also explore industry standards for exporting and distributing their videos while ensuring adherence to copyright laws. Weekly practical sessions will reinforce learning, allowing students to apply their skills in video production and sound design.		

COURSE OUTLINE/SCHEDULE			
Week	**Topic**	**Implementation (theory/practice)**	**Required Reading, Preliminary preparation**

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1	Introduction to motion pictures and timeline-based media	T	
2	DSLR videography: Choosing the right tools, Static vs. Dynamic	T/ P	Brown, B. (2016). Cinematography: Theory and Practice. Focal Press.(TR850 .B7598 2016 c.2)
3	Idea and visualizing /Working with natural lights and practical lights	P	Honthaner, E. L. (2010). The complete film production handbook. 4th ed. Focal Press.(REF PN1995.9.P7 .H66 2012)
4	Writing a script and preparing a shot list	T/P	Katz, Steven D. Film directing shot by shot : visualizing from concept to screen. Studio City, CA: Michael Wiese Productions, 2019. Print. (available at library: REF PN1995.9.P7 .K38 1991)
5	Production workshop: Silent (Visual) storytelling	P	
6	Introduction to Adobe Premier and offline editing: Media management, timeline and cut	T	Jago, M. (2021). Adobe Premiere Pro CC classroom in a book 2021 release: the official training workbook from Adobe. San Jose, California: Adobe. (Available at library: TR899 .B34 2021)
7	Microphone placing and sound recording	P	
8	Midterm	P	
9	Sound Effects and Foley Artistry Creating sound effects (Foley) for motion media Layering sound for depth and texture	T/P	Jago, M. (2021). Adobe Premiere Pro CC classroom in a book 2021 release: the official training workbook from Adobe. San Jose, California: Adobe. (Available at library: TR899 .B34 2021)
10	visual poetry, Visual/Video essay and video art	P	Brown, B. (2016). Cinematography: Theory and Practice. Focal Press.(TR850 .B7598 2016 c.2) Edward Branigan Tracking Color in Cinema and Art: Philosophy and Aesthetics. New York: Routledge, 2018 (PN1995 .B7185 2017)
11	Introduction to sound design/editing	T/P	Honthaner, E. L. (2010). The complete film production handbook. 4th ed. Focal Press.(REF PN1995.9.P7 .H66 2012)

12	In depth with editing and sound: experimentation, effects and innovation	T/P	Jago, M. (2021). Adobe Premiere Pro CC classroom in a book 2021 release: the official training workbook from Adobe. San Jose, California: Adobe. (Available at library: TR899 .B34 2021)
13	New Ideas: watching samples of modern movements in motion pictures and experimental media	T/P	Katz, Steven D. Film directing shot by shot : visualizing from concept to screen. Studio City, CA: Michael Wiese Productions, 2019. Print. (available at library: REF PN1995.9.P7 .K38 1991)
14	Publishing and Distribution, copyright issues related to publishing, Exporting for Various Platforms	T/P	Meretoja, H., & Davis, C. (Eds.). (2017). Storytelling and Ethics: Literature, Visual Arts and the Power of Narrative (1st ed.). Routledge. (REF PN56.S7357 .S763 2018)
15	Production of Final Project	P	
16	Finalizing the projects and recap	P	
17	Final	P	

Required Course Material(s) / Reading(s)/ Text Book(s)	- Meretoja, H., & Davis, C. (Eds.). (2017). Storytelling and Ethics: Literature, Visual Arts and the Power of Narrative (1st ed.). Routledge. (REF PN56.S7357 .S763 2018) - Katz, Steven D. Film directing shot by shot : visualizing from concept to screen. Studio City, CA: Michael Wiese Productions, 2019. Print. (available at library: REF PN1995.9.P7 .K38 1991) - Jago, M. (2021). Adobe Premiere Pro CC classroom in a book 2021 release: the official training workbook from Adobe. San Jose, California: Adobe. (Available at library: TR899 .B34 2021) - Brown, B. (2016). Cinematography: Theory and Practice. Focal Press. (TR850 .B7598 2016 c.2) - Edward Branigan Tracking Color in Cinema and Art: Philosophy and Aesthetics. New York: Routledge, 2018 (PN1995 .B7185 2017) - Honthaner, E. L. (2010). The complete film production handbook. 4th ed. Focal Press.(REF PN1995.9.P7 .H66 2012)

Recommended Course Material(s)/ Reading(s) /Other	• Field, S. (2005). *Screenplay: the foundations of screenwriting*. New York, N.Y: Delta Trade Paperbacks.(REF PN1996 .F43 2005)

ASSESSMENT		
Learning Activities	**NUMBER**	**WEIGHT in %**
Mid-Term		40
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		
Other		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade		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	Has the skills and competence to turn their designs into a portfolio document and present them.			*		
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)	15		4	60
Preliminary Preparation and self- study	15		1	15
Mid-Term	1		35	35
Quiz				
Assignment				

Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		40	40
Other				
TOTAL WORKLOAD				150
TOTAL WORKLOAD / 25				6
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 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.

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.   Students will actively participate in in-class practices, discussions, and hands-on exercises throughout the semester, continuously developing and refining their projects. Given the evolving nature of time-based media, assessment will not be limited to final submissions but will also consider students' engagement, creativity, and progress over time.   Instead of grading individual practices separately, both the midterm and final project grades will reflect students' ongoing work and commitment. This includes: In-Class Practices: Active participation in workshops and practical exercises, experimenting with different techniques.   Discussions & Critiques: Contribution to peer reviews and class discussions, demonstrating analytical thinking and constructive feedback.   Development & Iteration: Continuous refinement of projects, integrating feedback and improving narrative coherence, aesthetic skills and media adaptation.

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

PREPARED BY	Emad Abouata Amlashi
UPDATED	12-03-2025
APPROVED	