

COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Computer Art History	COMM408	3	Theory 3	Practice	3	5
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
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Course Instructor(s)	Rihards Vitols	E-mail : rihards.vitols@arucad.edu.tr Office : TI OFF 07	
Course Objectives	<p>In this Computer Art History class, students will explore how artists have engaged with technology from early experiments to contemporary digital practices. Beginning with the “3N’s” and the pioneering efforts of the First Artists working with computers, the course examines the evolution of Video & Animation, 3D modeling, Live Systems, and AI-driven art. Through topics such as Web Art, Bots & Virus culture, Media Archaeology, Modern Approaches, and Human–Computer Interaction, students will develop a critical understanding of how artistic practice both shapes and is shaped by technological innovation. By the end of the course, students will be able to analyze key movements, tools, and concepts in computer art history, evaluate the cultural and social impact of digital media, and articulate informed perspectives on emerging forms such as AI 2 and interactive systems.</p>		
Course Learning Outcomes	Students will able to:	Teaching Methods	Evaluation Methods
	Students will identify key pioneers and movements in computer art history, from early experimental artists to contemporary digital practitioners.	Class Discussions	Class Discussions

	Students will be able to analyze developments in Video & Animation and 3D art, understanding their technical and conceptual foundations.	Class Discussions	Class Discussions
	Students will examine historical technologies and their influence on contemporary digital art.	Design Projects	Midterm: Project work
	Students will apply Media Archaeology methods to examine historical technologies and their influence on contemporary digital art.	Class Discussions	Class Discussions
	Students will develop informed critical perspectives on how technology shapes artistic production and visual culture	Capstone Project	Final: Final project
Course Content	This course covers the historical and conceptual development of computer art, beginning with early digital experiments and the First Artists who pioneered creative uses of technology. Students will explore major areas including Video & Animation, 3D art, Live Systems, Artificial Intelligence, Web Art, Bots and Virus culture, and Media Archaeology. The course also examines modern approaches to digital practice and the role of Human-Computer Interaction, highlighting how technological innovation continues to influence artistic expression and visual culture.		

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Introduction to Course	T	
2	3N's	T	Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini
3	First Artists	T	Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini
4	Video & Animation	T	Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini
5	3D	T	Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini

6	Artificial Life	T	Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini
7	AI	T	Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini
8	Midterm Week		Multiple choose exam
9	Web Art	T	Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini
10	Bots & Virus	T	Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini
11	Media Archeology	T	Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini
12	Human Computer Interaction	T	Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini
13	Sound	T	Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini
14	Modern Approach	T	Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini
15	Where to Start	T	Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini
16	Final Exam Week		Multiple choose exam


















<p>Required Course Material(s) / Reading(s)/ Text Book(s)</p>	<p>Library Catalogue number: Confronting the Machine An Enquiry Into the Subversive Drives of Computer-Generated Art Boris Magrini N72.T4 .M34 2017 When Machine Made Art Grant D. Tylor PDF Systems by Edwerd A. Shcrnken</p>
<p>Recommended Course Material(s)/ Reading(s) /Other</p>	

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		
Other	1	60
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade		
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES		Level of Contribution (1- lowest/ 5-highest)				
PROGRAMME LEARNING OUTCOMES		1	2	3	4	5
1	Knows the historical development of the field of communication, basic concepts, theories.					X
2	Knows the basic concepts and terminology related to the field of game design.			X		
3	Has knowledge about the history of computer and video games and developments in this field.			X		
4	Knows game design processes and related applications.			X		
5	Has the ability to utilize various disciplines such as communication, art, music, psychology, mythology, cinema, etc. in the game design process.					X
6	Has the ability to analyse analog and digital game genres.				X	
7	Has the ability to use contemporary game engines and problem solving skills.	X				
8	Has the knowledge of questioning the game designs with an analytic and critical perspective.			X		
9	Has knowledge about media literacy.			X		

10	Has the competence to prepare projects based on ethical principles in game development processes.	X			
11	Has the competence to evaluate games as an art form.		X		
12	Has the competence to use game design concepts and methods in related fields such as design, software development and media.	X			
13	Has the competence to take part and responsibility in game development teams.	X			
14	Has the competence to collect, analyze and interpret analytical data about games and players.		X		
15	Has the competence to develop and present a digital game project by using game design practices effectively.	X			
16	Evaluates artificial intelligence applications in their studies with a critical approach in terms of aesthetics and originality, and uses them in accordance with ethical rules.		X		

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	15		3	45
Preliminary Preparation and self- study	15		3	45
Mid-Term	1		15	15
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		30	30
Other				
TOTAL WORKLOAD				135
TOTAL WORKLOAD / 25				5,4
ECTS				5

	SDG 1: No Poverty	
	SDG 2: Zero Hunger	
	SDG 3: Good Health and Well-Being	
	SDG 4: Quality Education	X
	SDG 5: Gender Equality	X
	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	X
	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	

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.

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	Dr. Rihards Vitols
UPDATED	15.02.2026
APPROVED	Asst. Prof. Dr. Hakan Karahasan