

COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Sight, Sound & Motion	VCDE201	3	Theory 2	Practice 2	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)	Emad Abouata Amlashi	E-mail : emad.amlashi@arucad.edu.tr
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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
	Apply videography techniques, including framing, composition, and camera movement.	Hands-on Shooting Exercises, In-Class Demonstrations
	Use DSLR cameras effectively to capture high-quality video content.	Practical Workshops,
		Evaluation Methods
		Mid-term project / Final project
		Mid-term project / Final project

Course Content		Supervised Filming Sessions	
	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
<p>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.</p> <p>Weekly practical sessions will reinforce learning, allowing students to apply their skills in video production and sound design.</p>			

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

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 Production workshop: Silent (Visual) storytelling	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	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)
6	Microphone placing and sound recording	P	
7	Midterm Project Submission Sound Recording Practice	P	
8	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)
9	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)
10	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)
11	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)
12	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)

	Publishing and Distribution, copyright issues related to publishing, Exporting for Various Platforms		Meretoja, H., & Davis, C. (Eds.). (2017). <i>Storytelling and Ethics: Literature, Visual Arts and the Power of Narrative</i> (1st ed.). Routledge. (REF PN56.S7357 .S763 2018)
13	Production of Final Project	P	
14	Finalizing the projects and recap	P	
15	Final Project Submission		

<p>Required Course Material(s) / Reading(s)/ Text Book(s)</p>	<ul style="list-style-type: none"> • Meretoja, H., & Davis, C. (Eds.). (2017). <i>Storytelling and Ethics: Literature, Visual Arts and the Power of Narrative</i> (1st ed.). Routledge. (REF PN56.S7357 .S763 2018) • Katz, Steven D. <i>Film directing shot by shot : visualizing from concept to screen</i>. Studio City, CA: Michael Wiese Productions, 2019. Print. (available at library: REF PN1995.9.P7 .K38 1991) • Jago, M. (2021). <i>Adobe Premiere Pro CC classroom in a book 2021 release: the official training workbook from Adobe</i>. San Jose, California: Adobe. (Available at library: TR899 .B34 2021) • Brown, B. (2016). <i>Cinematography: Theory and Practice</i>. Focal Press.(TR850 .B7598 2016 c.2) • Edward Branigan <i>Tracking Color in Cinema and Art: Philosophy and Aesthetics</i>. New York: Routledge, 2018 (PN1995 .B7185 2017) • Honthaner, E. L. (2010). <i>The complete film production handbook</i>. 4th ed. Focal Press.(REF PN1995.9.P7 .H66 2012)
<p>Recommended Course Material(s)/ Reading(s) /Other</p>	<ul style="list-style-type: none"> • Field, S. (2005). <i>Screenplay: the foundations of screenwriting</i>. 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						
No	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.			*		
2	Knows the basic concepts and terminology related to the field of game design.	*				
3	Has knowledge about the history of computer and video games and developments in this field.	*				
4	Knows game design processes and related applications.		*			
5	Has the ability to utilize various disciplines such as communication, art, music, psychology, mythology, cinema, etc. in the game design process.					*
6	Has the ability to analyze analog and digital game genres.	*				
7	Has the ability to use contemporary game engines and problem solving skills.	*				
8	Has the knowledge of questioning the game designs with an analytic and critical perspective.		*			
9	Has knowledge about media literacy.					*

10	Has the competence to prepare projects based on ethical principles in game development processes.				*	
11	Has the competence to evaluate games as an art form.			*		
12	Has the competence to use game design concepts and methods in related fields such as design, software development and media.		*			
13	Has the competence to take part and responsibility in game development teams.		*			
14	Has the competence to collect, analyze and interpret analytical data about games and players.	*				
15	Has the competence to develop and present a digital game project by using game design practices effectively.		*			
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.			*		

















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		42	42
Other				
TOTAL WORKLOAD				126
TOTAL WORKLOAD / 25				5.04
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	
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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	10-10-2025
APPROVED	