

COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
AI Hybrid Visual Storytelling	VCDE318	6	Theory 2	Practice 2	2	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 Office : DA-OFF06
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Course Objectives	<p>This course aims to explore hybrid visual storytelling through the integration of narrative design, visual communication, and artificial intelligence as a creative collaborator. It focuses on the development of narrative systems that can be translated into cinematic sequences using both human-generated and AI-generated visual materials. Students will develop an individual storytelling project based on mythological and cultural frameworks, reimagining a parallel version of ARUCAD University within different geographical contexts. Through structured narrative construction, world-building, and character development, students will learn how to design coherent story systems that can support visual and temporal progression.</p> <p>By the end of the course, students will produce a short hybrid cinematic narrative (1–3 minutes) that combines AI-generated imagery, original visual materials, and editing techniques into a coherent time-based storytelling sequence, supported by process documentation and critical reflection on their interaction with AI systems.</p>
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Course Learning Outcomes	Students will able to:	Teaching Methods	Evaluation Methods
	Define and explain hybrid visual storytelling and the role of artificial intelligence in creative production	Lectures, Case Study Analysis	Mid-term Project
	Develop narrative systems integrating myth, character, and spatial world-building	Storytelling Workshops, Case	Mid-term Project

Course Content		Study analyze, in-class hands-on practices	
	Apply narrative structures into scene-based cinematic sequences.	In-class Hands-on Practice	Midterm / Final Project
	Apply AI tools to expand, test, and refine narrative and visual ideas through iterative processes	In-class Hands-on Practice, AI experimentation, supervised practice, Project review	Mid-term project / Final Project
	Plan and construct a hybrid visual workflow combining AI-generated and original materials	Studio practice, project development sessions	Final Project
	Create and present a short hybrid narrative video demonstrating visual coherence and narrative progression	Studio practice, critique sessions	Final Project
	<p>This course explores hybrid visual storytelling through the integration of narrative design, visual communication, and artificial intelligence. Students develop individual projects that reimagine a parallel version of ARUCAD University within different cultural and mythological contexts. The course is structured as a studio-based workshop moving from narrative construction to cinematic production. Students begin by building narrative systems, including world logic, character development, and story progression. These narrative structures are then translated into visual sequences using AI tools and hybrid production methods. Through iterative experimentation, students learn how to guide, evaluate, and refine AI-generated outputs while maintaining creative control and authorship. The course culminates in the production of a short hybrid video narrative supported by process documentation and critical reflection.</p>		

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Introduction to AI Hybrid Storytelling Course structure, expectations, AI as collaborator and it's Ethical Considerations	T	Boden M. A., . (2018). Artificial intelligence. Oxford, United Kingdom: Oxford University Press. (Q335 .B5595 2018) Coeckelbergh M., . (2020). AI ethics. Cambridge, MA: The MIT Press.(Q334.7 .C64 2020)
2	Choosing a Narrative / Research into myths and folk tales	P	
3	Story Foundations & Narrative Systems What is story? Narrative as system	T/P	Nelson, M. (2019), Fantasy world-building : a guide to developing mythic worlds and legendary creatures, Mineola, New York : Dover Publications (NC825.F25 N45 2019)

4	Project Selection Myth, geography, and Parallel ARUCAD concept	T	Field, S. (2005). Screenplay: the foundations of screenwriting. New York, N.Y: Delta Trade Paperbacks.(REF PN1996 .F43 2005)
5	World-Building & Spatial Logic Designing parallel environments	T	Nelson, M. (2019), Fantasy world-building : a guide to developing mythic worlds and legendary creatures, Mineola, New York : Dover Publications (NC825.F25 N45 2019)
6	Narrative Construction Build Your Story in 6 Steps (in-class workshop)	T/P	Field, S. (2005). Screenplay: the foundations of screenwriting. New York, N.Y: Delta Trade Paperbacks.(REF PN1996 .F43 2005)
7	AI Interaction I Expanding narrative into script (prompting & iteration)	T/P	McKee, R. (1999). Story: substance, structure, style, and the principles of screenwriting. London: Methuen.(PN1996 .M465 1997)
8	Midterm Presentation Narrative Bible + AI narrative expansion	P	
9	From Story to Sequence Scene breakdown and visual thinking	T	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)
10	AI Image Generation I Environment, atmosphere, and style exploration	P	
11	AI Image Generation II Character consistency and visual continuity	P	
12	Hybrid Composition Combining AI images with original materials	P	
13	Motion & Temporal Design Turning images into sequence (rhythm, pacing)	T	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	Video Construction & Editing Narrative flow and sequencing	T	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)
15	Project Refinement Feedback, corrections, and final adjustments	P	

16	Final Presentation / Feedback on Hybrid narrative video presentation	P	
17	Final Project Submission	P	

<p>Required Course Material(s) / Reading(s)/ Text Book(s)</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) • Boden M. A., . (2018). <i>Artificial intelligence</i>. Oxford, United Kingdom: Oxford University Press. (Q335 .B5595 2018) • Coeckelbergh M., . (2020). <i>AI ethics</i>. Cambridge, MA: The MIT Press.(Q334.7 .C64 2020) • Nelson, M. (2019), <i>Fantasy world-building : a guide to developing mythic worlds and legendary creatures</i>, Mineola, New York : Dover Publications (NC825.F25 N45 2019) • 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)
<p>Recommended Course Material(s)/ Reading(s) /Other</p>	<ul style="list-style-type: none"> • McKee, R. (1999). <i>Story: substance, structure, style, and the principles of screenwriting</i>. London: Methuen. (PN1996 .M465 1997) • Mollick E., . (2024). <i>Co-intelligence</i>. London: WH Allen. (QA76.76.E95 M655 2024)

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)	16		4	64
Preliminary Preparation and self- study	16		2	32
Mid-Term	1		14	14
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		20	20
Other				
TOTAL WORKLOAD				130
TOTAL WORKLOAD / 25				5.2
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 Assessment Details as outlined below and in accordance with the Education and Examination Regulations of the University. Students are expected to actively participate in studio-based workshops, discussions, and hands-on practices throughout the semester, continuously developing and refining their individual projects. Given the iterative and process-based nature of hybrid storytelling and AI interaction, assessment will not be limited to final outputs but will also consider students' engagement, creative decision-making, and progression over time. Rather than evaluating each exercise separately, both the midterm and final project grades will reflect the student's overall development, including narrative construction, AI interaction, and visual production processes. This includes:

In-Class Practices: Active participation in narrative development sessions, AI interaction exercises, and studio work, demonstrating engagement with the creative process.

AI Interaction & Iteration: Ability to experiment with AI tools through prompting, testing, evaluation, and refinement, while maintaining narrative control and authorship.

Development & Process: Continuous improvement of the project from initial concept to final outcome, including narrative coherence, visual consistency, and integration of hybrid materials.

Discussions & Critiques: Contribution to peer reviews and class discussions, showing critical thinking, analytical awareness, and constructive feedback.

Final Project Outcome: Production of a coherent hybrid narrative video that demonstrates the successful translation of story into a time-based visual sequence.

Attendance is compulsory. Students are required to attend at least 70% of the classes. Health reports are considered within the remaining 30% absenteeism allowance.

PREPARED BY	Dr. Emad Abouata Amlashi
UPDATED	18-03-2026
APPROVED	