**ESOGU VISUAL ARTS DEPARTMENT**

**COURSE INFORMATION FORM**

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| **Course Name** | **Course Code** |
| Artificial intelligence and Art Practices II | 14121XXXX |

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| **Semester** | **Number of Course Hours per Week** | **ECTS** |
| **Theory** | **Practice** |
| 6 | 4 | 2 | 8 |

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| **Basic Education** | **ART** | **Design** | **Social Science** |
|  | 6 | 2 |  |

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| **Course Language** | **Course Level** | **Course Type** |
| Turkish | Undergraduate | Elective |

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| **Prerequisite(s) if any** | No |
| **Objectives of the Course** | To be able to comprehend the subjects of ‘artificial intelligence and ethics, copyrights, national artificial intelligence strategies, artificial intelligence and security, artificial intelligence in research and education’ both theoretically and practically. To be able to discover new instrumental usage areas of artificial intelligence in art and to increase artistic creativity with artificial intelligence tools. To gain the ability to use multiple (together) artificial intelligence applications and to carry out artificial intelligence productions as a project-based group work in the context of a certain concept. |
| **Short Course Content** | Historical development of the application areas of artificial intelligence in science and art, ‘chat’/conversation applications, presentation and visual creation tools, text and large language models, sound and music creation applications, avatar character creation and storytelling tools in comic book aesthetics, moving image, video, animation and three-dimensional modeling applications, and developing the practices of using artificial intelligence tools. Examining and interpreting artificial intelligence artists and their works. Thus, being able to realize artificial intelligence productions within the framework of a concept in an original way by considering artistic creativity and aesthetic perception. |

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| **Learning Outcomes of the Course** | **Contributed PO(s)**  | **Teaching Methods \*** | **Measuring Methods \*\*** |
| **1** | By following technological developments in artificial intelligence and staying away from fake information channels such as 'deepfake' and manipulative regulations, productions are made based on 'Artificial Intelligence Ethics and Security'. | PO3, PO4, PO5 | 1, 2, 4, 5, 6, 11, 13 | A, F, J, K |
| **2** | A vision is developed about the future of artificial intelligence, the place of artificial intelligence in education, and the professions of the future, and artificial intelligence research and learning practices are developed. | PO3, PO4, PO5 | 1, 2, 5, 6, 11, 12, 13 | A, F, J, K |
| **3** | Artistic creativity and productivity are demonstrated by exploring the multiple uses of Web 2.0 and Web 3.0 technology applications in art, accompanied by digital and artificial intelligence technologies. | PO3, PO4, PO5, PO6 | 1, 2, 5, 6, 7, 11, 13 | A, J, K |
| **4** | Thanks to the interdisciplinary dimension of the new instrumental language of artificial intelligence in art, transformations and innovations in art mediums are comprehended by making textual, visual, motion image and network translations of AI as art practices. | PO6, PO7, PO8, PO9 | 2, 6, 10, 11,14 | A, J, K |

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| **Main Textbook** | Arielli, E. (2022). ‘Chapter 3: Techno-animism and the Pygmalion Effect‘. in Artificial Aesthetics: A Critical Guide to AI, Media and Design. Manovich, L. & Arielli, E.Kaku, M. (2021). Geleceğin Fiziği. (Çev: Yasemin Saraç ve Oymak Hüseyin Oymak), Ankara: ODTÜ Yayıncılık Kaku, M. (2020). Zihnin Geleceği. (Çev: Emre Kumral), Ankara: ODTÜ Yayıncılık.Lovelock, J. (2021). Novasen: Yaklaşan Hiperzekâ Çağı. (Çev: Ebru Kılıç), İstanbul: Kolektif Kitap.Rutsky, R. L. (1999). High Techne: Art and Technology from the Machine Aesthetic to the Posthuman. London: the University of Minnesota Press. |
| **Supporting References** | Similar to the sources shown below, specific books, theses, articles written about artificial intelligence and digital technologies, and in the context of social sciences and physical sciences web-based resources such as libgen.is, archive.org, aaaaarg.fail, academia.edu, arxiv.org, books.google.com and also https://aiartists.org/ website which includes major artists who conduct artificial intelligence and robot researches and produce artificial intelligence models.Artut, S. (2019). Yapay Zekâ Olgusunun Güncel Sanat Çalışmalarındaki Açılımları. İnsan ve İnsan Sayı. 22, s. 767-783. (<https://dergipark.org.tr/tr/download/articlefile/845090>)Berardi, F. B. (2014). Gelecekten Sonra. (Çev: Osman Şişman ve Sinem Özer), İstanbul: Otonom Yayıncılık.Berardi, F. B. (2012). Ruh İş Başında: Yabancılaşmadan Otonomiye. (Çev: Fırat Genç), İstanbul: Metis Yayınları. Braidotti, R. (2017). Göçebe Özneler. (Çev: Öznur Karakaş), İstanbul: Kolektif Kitap. Bradiotti, R. (2018). İnsan Sonrası. (Çev: Öznür Karakaş), İstanbul: Kolektif Kitap.Bradiotti, R. (2021). İnsan Sonrası Bilgi. (Çev: Seyran Sam& Eda Çaça), İstanbul: Kolektif Kitap.Clough, P. T. (2008). The Affective Turn: Political Economy, Biomedia and Bodies. Los Angeles, London, New Delhi, and Singapore: SAGE Publications, Theory, 360 Culture & Society Vol. 25 (1): 1-22, Downloaded from http://tcs.sagepub.com at SAN FRANCISCO STATE UNIV on March 19, 2008.Ed: Ertan, E. (2015). Dijital Sonrası Tarihçeler. (Çev: Hande Eagle, Nafiz Akşehirlioğlu, Yiğit Adam), İstanbul: Akbank Sanat.Mazzone, M. & Elgammal, A. (2019). Essay Art, Creativity, and the Potential of Artificial Intelligence. Arts Vol. 8 (1), 26, s. 1-9. Downloaded fromhttps://www.academia.edu/38407528/Art\_Creativity\_and\_the\_Potential\_of\_ Artificial\_IntelligenceRabinow, P. (1992). ‘Artificiality and Enlightment: From Sociobiology to Biosociality.’ in Incorporations, p. 234-252. Ed: Jonathan Crary and Sanford Kwinter. New York: Zone Books.Rose, N. (2007). The Politics of Life Itself: Biomedicine, Power and Subjectivity in the Twenty-first Century. New Jersey: Princeton University Press.Thacker, E. (2004). Biomedia. Minneapolis: University of Minnesota Press. Thacker, E. (2005). The Global Genome, Biotechnology, Politics and Culture. Cambridge, MA: MIT Press. |
| **Necessary Course Material** | Computer, projection, internet, mobil devices, Paid AI applications such as Adobe Photoshop Generative AI, Adobe Firefly, Midjourney, DALL-E, DeepDream, RunwayML or free AI applications such as Kling AI, Krea AI, Imagen 3, ImagineArt, Poe, Copilot, Suno, Wondershare, Invideo, Adobe Express, ElevenLabs. |

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| **Course Schedule** |
| **1** | Meeting: Course Content |
| **2** | Blog and Website Content Creation |
| **3** | Virtual Assistants: Natural Language Processing with Large Language Models |
| **4** | Creating a Chatbot, Developing Proper Prompt Usage Practices |
| **5** | Image Processing, Voice Recognition |
| **6** | Visual and Drawing Tools, Generative Fill Applications |
| **7** | Sound and Music Tools |
| **8** | Mid-Term Exam |
| **9** | Google, Microsoft, Adobe, Nvidia Artificial Intelligence Applications |
| **10** | Creating Avatars, Live Broadcasting with Personal Avatars and Videoing Avatars |
| **11** | Comic Book Creation and Storytelling Tools |
| **12** | Applications of Three-dimensional Modeling and Creating Three-Dimensional Virtual Spaces |
| **13** | Motion Image, Video, Presentation Tools |
| **14** | Applications to Convert Video Footage into Animations |
| **15** | Developing Learning Practices such as Researching, Summarizing, Creating Questions, and Making Language Translations with Artificial Intelligence |
| **16,17** | Final Exam |

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| **Calculation of Course Workload** |
| **Activities** | **Number** | **Time (Hour)** | **Total Workload (Hour)** |
| Course Time (number of course hours per week) | 14 | 6 | 84 |
| Out-of-class study time (Literature review) | 2 | 22 | 44 |
| Out-of-class study time (reading, watching) | 3 | 19 | 57 |
| Out-of-class study time (material research) | 2 | 20 | 40 |
| Out-of-class study time (practice) | 1 | 26 | 26 |
| Project (Preparation time) | 1 | 2 | 2 |
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| Mid-Term Exam | 1 | 1 | 1 |
| Studying for Mid-Term Exam | 1 | 1 | 1 |
| Final Exam | 1 | 1 | 1 |
| Studying for Final Exam | 1 | 1 | 1  |
|  | **Total workload** | **237** |
|  | **Total workload / 30** | **7,9** |
|  | **Course ECTS Credit** | **8** |

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| **Evaluation** |
| **Activity Type** | **%** |
| Mid-term | 40 |
| Quiz |  |
| Homework |  |
| Bir öğe seçin. |  |
| Bir öğe seçin. |  |
| **Final Exam** | 60 |
| **Total** | 100 |

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| **RELATIONSHIP BETWEEN THE COURSE LEARNING OUTCOMES AND THE PROGRAM OUTCOMES (PO)** (5: Very high, 4: High, 3: Middle, 2: Low, 1: Very low) |
| **NO** | **PROGRAM OUTCOME** | **Contribution** |
| **1** | Comprehending the basic concepts, elements and principles of visual arts. |  |
| **2** | Acquisitioning and using the knowledge about the history of visual arts. |  |
| **3** | Evaluating with a critical approach of the knowledge gained by having the ability to review and use the literature on visual arts. | 4 |
| **4** | Gaining the ability to acquire scientific, philosophical, cultural and technological knowledge in the field of visual arts and follow the relevant developments. | 4 |
| **5** | Experiencing the knowledge gained about different materials, techniques and technologies in different fields of visual arts in the production processes of art practices. | 4 |
| **6** | Gaining the knowledge and skills of interdisciplinary study and transferring them to art practices in theoretical or practical processes. | 4 |
| **7** | Developing articulacy and presentation skills; be able to express different stages of the artistic process with various techniques and programs in order to make appropriate presentations. | 3 |
| **8** | Developing the ability to perform experimental productions by producing ways of alternative solutions for the problems encountered. | 3 |
| **9** | Executing and exhibiting creative, innovative and original artistic projects individually or in collaboration with the theoretical and applied knowledge and skills acquired | 3 |
| **10** | Developing a critical perspective on own art practices and to consider the criticisms of audiences. |  |
| **11** | Paying attention to ethical rules in the production and exhibition processes of artistic practices. |  |

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| **LECTUTER(S)** |
| **Prepared by** | Dr. Ress. Assist. Şeyma Nalan Ekice |  |  |  |
| **Signature(s)** |  |  |  |  |

**Date:** 02.01.2025