

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Mask	PLAS 382		Theory 0	Practice 6	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
		x		x		
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate / Doctoral (Second / Third Cycle)	
			x			

Language of Instruction	English
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Course Instructor(s)	Assist. Prof. Dr. Raif DİMİLİLER	E-mail : raif.dimililer@arucad.edu.tr Office : DA-OFF02
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Course Objectives	To inform the students by looking at the culture infrastructure of the use of mask in a traditional way, and to describe the application and their areas of use and transfer them into different materials as a sculpture form.
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Course Learning Outcomes (Students will be able to...)	Bloom Level	Teaching Methods	Evaluation Methods
Identify and explain the historical, cultural, and symbolic functions of masks in traditional and contemporary artistic practices.	Remember / Understand	Demonstration; visual presentation of materials and tools.	Open-ended questions; material identification exercises.

Course Learning Outcomes	Recognize different materials, modelling techniques, and molding processes used in mask production and sculptural applications.	Understand	Lecture; visual analysis; discussion of historical and contemporary examples.	Studio talks and presentations.
	Apply appropriate studio methods, modelling tools, and occupational health and safety procedures during mask production processes.	Apply	Hands-on workshop; instructor demonstration; individual guidance.	Studio practice observation; process evaluation.
	Produce mask forms through drawing, modelling, carving, and surface development techniques in studio practice.	Apply	Studio practice; step-by-step workshop sessions.	Mid-term project evaluation; process critique.
	Analyze form, expression, symbolism, and material relationships within mask design and sculptural production.	Analyze	Studio practice; individual guidance; peer observation.	Project critique based on produced works; instructor feedback.
	Develop original mask projects by integrating cultural references, conceptual thinking, and technical production skills.	Create	Studio practice; presentation and review sessions.	Final project submission and critique.
	Evaluate and refine mask projects through studio critiques, presentations, and reflective artistic practice.	Evaluate	Critique sessions; group and individual studio discussions.	Studio presentations; peer evaluation; final oral presentation.

Course Content	In this course, students Introduce the new materials, manual carving, molding techniques Sharpening, and modelling. Also they will gain cultural knowledge about mask.
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COURSE OUTLINE/SCHEDULE			
Week	Topic	Implement ation (theory/pr actice)	Required Reading, Preliminary preparation
1	Introduction to the course: syllabus review, workshop rules, health and safety procedures, and an overview of mask practices in art and culture.	T	
2	Introduction to mask materials and production methods: clay, plaster, modelling tools, armature systems, and basic molding techniques.	T	Sentance, Sentance, . (2009). Craft traditions of the world. London: Thames & Hudson. TT15 .S46 2009
3	Masks in cultural and artistic contexts: symbolic, ritualistic, theatrical, and contemporary uses of masks across different societies and artistic traditions.	T	Sentance, Sentance, . (2009). Craft traditions of the world. London: Thames & Hudson. TT15 .S46 2009
4	Preliminary design studies: mask drawing, concept development, anatomical references, and planning three-dimensional mask forms.	P	Sentance, Sentance, . (2009). Craft traditions of the world. London: Thames & Hudson. TT15 .S46 2009
5	Introduction to mask modelling techniques: developing basic forms, proportions, facial structure, and volumetric relationships in clay.	P	Sentance, Sentance, . (2009). Craft traditions of the world. London: Thames & Hudson. TT15 .S46 2009

6	Surface development and expressive form: texture applications, stylization, exaggeration, and expressive modelling approaches in mask production.	P	Sentance, Sentance, . (2009). Craft traditions of the world. London: Thames & Hudson. TT15 .S46 2009
7	MIDTERM EXAM, Surface development and expressive form: texture applications, stylization, exaggeration, and expressive modelling approaches in mask production.	P	
8	Second project development: conceptual planning, material selection, and preparation for advanced mask production processes.	P	Sentance, Sentance, . (2009). Craft traditions of the world. London: Thames & Hudson. TT15 .S46 2009
9	Advanced mask modelling techniques: structural refinement, balance, and integration of symbolic and aesthetic elements within mask forms.	P	Sentance, Sentance, . (2009). Craft traditions of the world. London: Thames & Hudson. TT15 .S46 2009
10	Mold-making techniques: introduction to plaster molding processes, surface preparation, and reproduction methods in sculptural practice.	P	Idole, Masken, Menschen frühe Kulturen, Alte Welt und Neue Welt: 6. Dezember 1992 bis 31. Mai 1993, Museum zu Allerheiligen Schaffhausen, Sammlung Eböther. ISBN: 3907066014. RC SUM N 5336.S9 .S336 1992
11	Experimental mask production: combining traditional and contemporary approaches through mixed materials and alternative surface treatments.	P	Idole, Masken, Menschen frühe Kulturen, Alte Welt und Neue Welt: 6. Dezember 1992 bis 31. Mai 1993, Museum zu Allerheiligen Schaffhausen, Sammlung Eböther. ISBN: 3907066014. RC SUM N 5336.S9 .S336 1992

12	Surface finishing techniques: sanding, detailing, painting, patination, and final surface applications for mask artworks.	P	Idole, Masken, Menschen frühe Kulturen, Alte Welt und Neue Welt: 6. Dezember 1992 bis 31. Mai 1993, Museum zu Allerheiligen Schaffhausen, Sammlung Eböther. ISBN: 3907066014. RC SUM N 5336.S9 .S336 1992
13	Final project development: refinement of technical and conceptual aspects of mask projects through individual studio guidance and critique sessions.	P	Idole, Masken, Menschen frühe Kulturen, Alte Welt und Neue Welt: 6. Dezember 1992 bis 31. Mai 1993, Museum zu Allerheiligen Schaffhausen, Sammlung Eböther. ISBN: 3907066014. RC SUM N 5336.S9 .S336 1992
14	Final project presentation: installation, documentation, oral presentation, and group critique of completed mask works.		Idole, Masken, Menschen frühe Kulturen, Alte Welt und Neue Welt: 6. Dezember 1992 bis 31. Mai 1993, Museum zu Allerheiligen Schaffhausen, Sammlung Eböther. ISBN: 3907066014. RC SUM N 5336.S9 .S336 1992
15	FINAL		

Required Course Material(s) / Reading(s)/ Text Book(s)	<p>Mask drawing clay modelling tools 1x apron Plaster molding</p> <p>Craft traditions of the world locally made, globally inspiring Bryan and Polly Sentence. ISBN: 9780500514665 0500514666, TT15 .S46 2009</p> <p>Idole, Masken, Menschen frühe Kulturen, Alte Welt und Neue Welt: 6. Dezember 1992 bis 31. Mai 1993, Museum zu Allerheiligen Schaffhausen, Sammlung Eböther. ISBN: 3907066014. RC SUM N 5336.S9 .S336 1992</p>
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Recommended Course Material(s)/ Reading(s) /Other	Art & Design A-level 2025 theme: Mask Art UK
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ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz	-	-
Assignment	-	-
Project		
Field Study	-	-
Presentation / Seminar	-	
Studio Practice		
Other (class participation)		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	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	Explains the fundamental knowledge of art history, art theory, and the historical development of art, and interprets artworks within cultural, social, and theoretical contexts.					
2	Applies the basic elements and principles of art and design, considering color theory and color relationships in two- and three-dimensional visual compositions.					
3	Represents objects, figures, and space through drawing in accordance with the principles of proportion, perspective, and light–shadow.					
4	Uses different materials, techniques and studio methods in accordance with occupational health and safety rules and sustainable production approaches, and produces original artistic works.					
5	Analyzes works of art through a critical perspective within aesthetic, cultural, social and ethical contexts and evaluates them in relation to contemporary art discussions.					
6	Conducts research in artistic production processes and integrates conceptual thinking into creative practice.					
7	Develops both independent and collaborative art projects and gains the ability to plan, implement, and evaluate artistic production processes.					
8	Communicates artistic works effectively using written, oral, and visual presentation methods.					
9	Uses digital tools, contemporary technologies, and new media opportunities in artistic production processes.					
10	Develops interdisciplinary approaches in art production and establishes relationships with different artistic fields.					
11	Prepares a portfolio as part of professional development, gains awareness of the professional functioning of the art world and copyright issues, and follows current developments in the field.					
12	Designs, produces, and presents an independent graduation project, demonstrating artistic practice in a comprehensive manner.					

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)

Course Teaching Hour (X weeks * total course hours)	14		6	84
Preliminary Preparation and self- study	14		3	42
Mid-Term	1		4	4
Quiz	-			
Assignment	-			
Project				
Field Study	-			
Presentation / Seminar	-			
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		4	4
Other	-		-	-
TOTAL WORKLOAD				
TOTAL WORKLOAD / 25				5.36
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 lives.

Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

	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/ Dissertation Assessment Details as below, and comply by the Education and Examination Regulation set forth by the University.

Students will be given 2 main assignments during the lessons to practice. Throughout the course, the related subjects of the discipline will be put into spotlight. Students will be given conceptual mini assignments for research. At the end of the course they will be asked to prepare both written and visual presentations that put everything they learn into practice.

Mandatory attendance rate:

The attendance requirement for all our courses is 70% regardless of health reports. Reports will only be valid in case of not being able to attend the exams. Students who cannot take the exam due to health reasons must submit a report to the faculty secretary within three working days following the exam. Therefore, students who miss 30% or more of the class will automatically fail the class.

PREPARED BY	Assist. Prof. Dr. Raif DİMİLİLER
UPDATED	18.04.2026
APPROVED	Approved by The Departmental Board on 28.04.2026