

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Assemblage	PLAS 472		Theory 0	Practice 6	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
	-	x	-	-	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate / Doctoral (Second / Third Cycle)	
			x			
Language of Instruction	English					
Course Instructor(s)	Asst. Prof. Dr. Pervin KURÇEREN		E-mail : pervin.kurceren@arucad.edu.tr Office : ES-OFF02			
Course Objectives	This class investigates a variety of art making genres and technical applications that challenge form and content. Students as individuals will adopt these ideas and methods for their own work, continuing the development of formal and technical skills in relation to a personal evolution. Historical and contemporary precedents will be introduced. Possibilities for collaboration with other disciplines will be encouraged throughout the course.					
Course Learning Outcomes	Students will be able to		Bloom Level	Teaching Methods	Evaluation Methods	
	Define and explain the concept of assemblage as an artistic practice, identifying its key historical movements, practitioners, and material traditions from Dada to		Remember / Understand	Lecture; visual presentation of historical and contemporary examples; assigned readings and online resources;	Research assignment evaluation; studio discussions; midterm presentation.	

	contemporary mixed-media art.		group discussion.	
	Distinguish between 2-dimensional and 3-dimensional spatial thinking, and apply this understanding to the conceptual planning and compositional development of assemblage projects.	Understand / Apply	Comparative visual analysis; hands-on studio exercises in 2D and 3D composition; individual guidance.	In-class exercises; process critique; midterm project evaluation.
	Investigate, select, and experiment with a diverse range of organic and inorganic materials, evaluating their symbolic, tactile, and formal potential within an assemblage composition.	Apply / Analyze	Studio practice; material exploration workshops; guided research on material history and usage.	Process evaluation; material selection critique; instructor and peer feedback.
	Produce original 2-dimensional and 3-dimensional assemblage works that demonstrate a personal visual vocabulary, formal intentionality, and awareness of material transformation.	Create	Studio practice; individual and group work sessions; iterative production with instructor guidance.	Midterm and final project critique based on produced works.
	Analyse assemblage works — their own and others' — through critical discussion, connecting material choices and compositional decisions to broader cultural, social, and historical contexts.	Analyze / Evaluate	Critique sessions; guided discussion of assigned readings; comparative analysis of historical and contemporary works.	Participation in critique; written documentation submitted alongside projects.
	Integrate mixed-media approaches — combining assemblage with collage, found objects, and other disciplines — to	Apply / Create	Interdisciplinary studio workshops; collaborative exercises; presentation of combined-	Studio project evaluation; final presentation.

	<table border="1"> <tr> <td>extend and complicate the boundaries of the work.</td> <td></td> <td>technique examples.</td> <td></td> </tr> <tr> <td>Communicate artistic intent, process, and outcomes through structured oral presentations and a written/visual project documentation folder.</td> <td>Apply / Evaluate</td> <td>Presentation practice sessions; individual tutorials; documentation workshops.</td> <td>Final oral presentation; project documentation folder assessment.</td> </tr> </table>	extend and complicate the boundaries of the work.		technique examples.		Communicate artistic intent, process, and outcomes through structured oral presentations and a written/visual project documentation folder.	Apply / Evaluate	Presentation practice sessions; individual tutorials; documentation workshops.	Final oral presentation; project documentation folder assessment.
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Communicate artistic intent, process, and outcomes through structured oral presentations and a written/visual project documentation folder.	Apply / Evaluate	Presentation practice sessions; individual tutorials; documentation workshops.	Final oral presentation; project documentation folder assessment.						
Course Content	<ul style="list-style-type: none"> -using all kinds of material as a tool -2D artworks -3D artworks -combining other materials and techniques with assemblages 								

OURSE OUTLINE/SCHEDULE			
Week	Topic	Implement ation (theory/pr actice)	Required Reading, Preliminary preparation
1	Introduction to the course and syllabus review. Informing on sustainability and recycling	T/P	
2	-Understanding differences between 2-Dimensional and 3-Dimensional. -To be able to think as 2-Dimensional and 3-Dimensional.	P	Bryan, S. (2009). Craft traditions of the world locally made, globally inspiring Bryan and Polly Sentence. London Thames&Hudson. [TT15 .S46 2009]
3	-Focusing on a concept and its symbolic representation as an object, piece, etc. -Creating crafts with certain materials. -Trying new compositions on a 2-Dimensional assemblage project.	P	Bryan, S. (2009). Craft traditions of the world locally made, globally inspiring Bryan and Polly Sentence. London Thames&Hudson. [TT15 .S46 2009]

4	<p>-Researching on some materials which is make up 2D project.</p> <p>-Defining which material to use.</p>	P	Bryan, S. (2009). Craft traditions of the world locally made, globally inspiring Bryan and Polly Sentence. London Thames&Hudson. [TT15 .S46 2009]
5	<p>-Assemblage applications with in-organic materials which were chosen by searching.</p> <p>-Which materials were used in history.</p> <p>-Showing different examples of 2-Dimensional Assemblage Project.</p>	P	Andrew, P. (2019). The ecological eye : Assembling an ecocritical art history. Manchester University Press.[N8217.E28 P38 2019]
6	<p>-Complation for 2-Dimensional assemblage project.</p> <p>-Creating a presentation as a document that defines their 2-Dimensional assemblage project.</p>	P	Andrew, P. (2019). The ecological eye : Assembling an ecocritical art history. Manchester University Press.[N8217.E28 P38 2019]
7	<p>-Complation for 2-Dimensional Assemblage Project.</p> <p>-Creating a presentation as a document that defines their 2-Dimensional Assemblage Project.</p>	T/P	Andrew, P. (2019). The ecological eye : Assembling an ecocritical art history. Manchester University Press.[N8217.E28 P38 2019]
8	Mid-Term	P	
9	<p>-To be able to think completely 3-Dimensional.</p> <p>-Focusing on 3-Dimensional assemblage composition.</p>	P	Dondero, M. (2020). The Language of Images : The Forms and the Forces / by Maria Giulia Dondero.. Springer International Publishing. [N72.S46 .D66 2020]
10	<p>-Choosing suitable material for the 3-Dimensional Assemblage Project.</p> <p>-3-Dimensional Assemblage Applications.</p>	P	Dondero, M. (2020). The Language of Images : The Forms and the Forces / by Maria Giulia Dondero.. Springer International Publishing. [N72.S46 .D66 2020]

11	-3-Dimensional Assemblage applications. -Showing different examples on the 3-Dimensional Assemblage Project.	P	Andrew, P. (2019). The ecological eye : Assembling an ecocritical art history. Manchester University Press.[N8217.E28 P38 2019]
12	-3-Dimensional Assemblage Applications. -Developing 3-Dimensional Assemblage Project and directing this creating process.	P	Andrew, P. (2019). The ecological eye : Assembling an ecocritical art history. Manchester University Press.[N8217.E28 P38 2019]
13	-3-Dimensional Assemblage Applications.	P	Andrew, P. (2019). The ecological eye : Assembling an ecocritical art history. Manchester University Press.[N8217.E28 P38 2019]
14	-Complation for 3-Dimensional assemblage project. -Creating a presentation as a document that defines their 3-Dimensional assemblage project.	P	Bryan, S. (2009). Craft traditions of the world locally made, globally inspiring Bryan and Polly Sentence. London Thames&Hudson. [TT15 .S46 2009]
15	-Complation for 3-Dimensional assemblage project. -Creating a presentation as a document that defines their 3-Dimensional assemblage project.	P	Bryan, S. (2009). Craft traditions of the world locally made, globally inspiring Bryan and Polly Sentence. London Thames&Hudson. [TT15 .S46 2009]
16	FINAL	P	

<p>Required Course Material(s) / Reading(s)/ Text Book(s)</p>	<p>All the materials will be informed a week before the class.</p> <p>Bryan, S. (2009). Craft traditions of the world locally made, globally inspiring Bryan and Polly Sentence. London Thames&Hudson. [TT15 .S46 2009]</p> <p>Andrew, P. (2019). The ecological eye : Assembling an ecocritical art history. Manchester University Press.[N8217.E28 P38 2019]</p> <p>Dondero, M. (2020). The Language of Images : The Forms and the Forces / by Maria Giulia Dondero.. Springer International Publishing. [N72.S46 .D66 2020]</p>
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Recommended Course Material(s)/ Reading(s) /Other	<ul style="list-style-type: none"> • Mixed Media Canvas - Assemblage and Latex Lace • https://www.youtube.com/watch?v=pQTzw7JEERQ • Assemblage Art Mixed Media Altered box - Touching the soul YouTube HOP • https://www.youtube.com/watch?v=pE6oTi1Pmes • Finnabair Inspired Altered Canvas Tutorial • https://www.youtube.com/watch?v=5cfBZpMf2pQ • Finnabair Inspired Canvas Tutorial #2 • Assemblage - Sculpture: Jeremy Mayer at TEDxGoldenGatePark (2D) • https://www.youtube.com/watch?v=ae8fSGRjOuA • Assemblage Art Mixed Media Altered box - Touching the soul YouTube HOP • https://www.youtube.com/watch?v=pE6oTi1Pmes
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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)	15		6	90
Preliminary Preparation and self- study	15		2	30
Mid-Term	1		6	6
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		6	6
Other				
TOTAL WORKLOAD				132
TOTAL WORKLOAD / 25				5.28
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.

Mandatory attendance rate

* According to the updated Senate decision as of the 2023-2024 academic year, mandatory attendance for all of our courses is 70%, regardless of medical reports. Reports will only be valid if exams cannot be

attended. 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.

PREPARED BY	Asst. Prof. Dr. Pervin KURÇEREN
UPDATED	04.05.2026
APPROVED	Approved by the Departmental Board on 28.04.2026

