COURSE SYLLABUS						
Course Title	**Course Code**	**Semester**	**Course Hour/Week**		**Credit**	**ECTS**
Glass Workshop	PLAS 264	4	**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. Emre ÇELİKKOL	E-mail : emre.celikkol@arucad.edu.tr Office : IRIS / IR-OFF02
Course Objectives	• In this course, it is aimed to understand the theoretical and applied processes and to transfer the obtained information to the production processes. • When the student learns within the scope of this lesson, he/she will project it and reach the desired result.	

	Students will be able to:	**Teaching Methods**	**Evaluation Methods**
Course Learning Outcomes	Explain fundamental factors in artistic glass forming.	Lectures on glass properties and forming principles Material demonstrations	Mid-term and Final Project Evaluation

	Analyze technical and safety considerations in glass techniques.	Studio safety briefing Case studies of technical errors (thermal shock, incompatibiliy)	Mid-term and Final Project Evaluation
	Demonstrate correct use of glass tools and equipment.	Instructor demonstrations Guided hands-on tool practice Supervised studio exercises	Mid-term and Final Project Evaluation
	Apply design principles to glass production processes.	Design planning sessions Individual mentoring during project work	Mid-term and Final Project Evaluation
	Demonstrate effective hand–eye–arm coordination and craftsmanship.	Repetitive technical exercises Controlled practice Instructor feedback during production	Mid-term and Final Project Evaluation
Course Content	To learn to use basic equipments, tools and knowledge and to use their knowledge in artistic glass production process. In this course, it is intented for the students to create art objects by using the mentioned artistic glass production techniques and to finalize and exhibit their finished works in a professional approach.		

COURSE OUTLINE/SCHEDULE			
Week	**Topic**	**Implementation (theory/practice)**	**Required Reading, Preliminary preparation**
1	• Explanation of the course content, giving the semester course program, giving information about the use of equipment. • Introduction of workshop and work equipment, giving information about cold glass cutting and its techniques	Theory/ Practice	• A beginner's guide to kiln-formed glass : fused, slumped, cast / Brenda Griffith. - 1st edition. - New York : Lark Crafts, 2012. TT298 / .G74 2012
2	• Definition of glass, application areas and explanation of industrial and artistic techniques of glass as a material. • Continuing the glass cutting techniques.	Theory/ Practice	• A beginner's guide to kiln-formed glass : fused, slumped, cast / Brenda Griffith. - 1st edition. - New York : Lark Crafts, 2012. TT298 / .G74 2012
3	• Definition and Introduction of Glass Fusing (Glass Fusing techniques, materials etc.) • Start of Glass Fusing Project	Theory / Practice	• A beginner's guide to kiln-formed glass : fused, slumped, cast / Brenda Griffith. - 1st edition. - New York : Lark Crafts, 2012. TT298 / .G74 2012
4	• Continuation of the given Glass Fusing Project	Practice	• Introduction to glass fusing / editor. Randy Wardell. - 1st ed. - Fort Lauderdale, FL : Wardell Publications, c20TT298 / .K33 2003 03.
5	• Continuation of the given Glass Fusing Project • Introduction to Glass Slumping and Sagging Techniques	Practice	• Introduction to glass fusing / editor. Randy Wardell. - 1st ed. - Fort Lauderdale, FL : Wardell Publications, c20TT298 / .K33 2003 03.

6	• Continuing and finalizing the given Glass Fusing Project	Practice	• Basic glass fusing / Lynn Haunstein ; photographs by Alan Wycheck. - First edition. - Mechanicsburg, PA : Stackpole Books, c2012. TT298 .H286 2012
7	• Finalizing the given Glass Fusing Project for the Midterm MIDTERM	Practice	• Basic glass fusing / Lynn Haunstein ; photographs by Alan Wycheck. - First edition. - Mechanicsburg, PA : Stackpole Books, c2012. TT298 .H286 2012 Project Submission (Submission of the finished Fusing works and project reports)
8	• Introduction to Kilncasting Technique • Starting to a Kilncasting Project	Theory/ Practice	• Mould making for glass / Angela Thwaites - London : A & C Black, 2011. TP859.5 .T49 2011
9	• Checking the designs and sketches • Start of the model making	Theory/ Practice	• Mould making for glass / Angela Thwaites - London : A & C Black, 2011. TP859.5 .T49 2011
10	• Model making	Practice	• A beginner's guide to kiln-formed glass : fused, slumped, cast / Brenda Griffith. - 1st edition. - New York : Lark Crafts, 2012. TT298 / .G74 2012
11	• Continuing the model making	Theory / Practice	• Mould making for glass / Angela Thwaites - London : A & C Black, 2011. TP859.5 .T49 2011

12	• Continuing the model making • Casting the moulds of the finished models	Practice	• Mould making for glass / Angela Thwaites - London : A & C Black, 2011. TP859.5 .T49 2011
13	• Continuing the model making • Casting the moulds of the finished models • Firing of the moulds	Practice	• A beginner's guide to kiln-formed glass : fused, slumped, cast / Brenda Griffith. - 1st edition. - New York : Lark Crafts, 2012. TT298 / .G74 2012
14	• Firing of the moulds	Practice	• New technologies in glass / Vanessa Cutler. - 1st ed. - London : A & C Black, 2012. NK 5106.C98 2012
15	• Finalizing the given Kilncasting Project for the Final	Practice	• New technologies in glass / Vanessa Cutler. - 1st ed. - London : A & C Black, 2012. NK 5106.C98 2012
16	FINAL		• Project Submission (Submission of the finished Kiln casting works and project report)

Required Course Material(s) / Reading(s)/ Text Book(s)	Required Materials; Glass cutter diamond, safety glasses, gloves, apron, permanent pen, SiO_2, plaster, molds, • A beginner's guide to kiln-formed glass : fused, slumped, cast / Brenda Griffith. - 1st edition. - New York : Lark Crafts, 2012. TT298 / .G74 2012 • Introduction to glass fusing / editor. Randy Wardell. - 1st ed. - Fort Lauderdale, FL : Wardell Publications, c20TT298 / .K33 2003 03. • Basic glass fusing / Lynn Haunstein ; photographs by Alan Wycheck. - First edition. - Mechanicsburg, PA : Stackpole Books, c2012. TT298 .H286 2012

	• Mould making for glass / Angela Thwaites - London : A & C Black, 2011. TP859.5 .T49 2011 • New technologies in glass / Vanessa Cutler. - 1st ed. - London : A & C Black, 2012. NK 5106.C98 2012
Recommended Course Material(s)/ Reading(s) /Other	**Recommended for Fusing;** • Lanmon P. D., . (1993). Glass in The Robert Lehman Collection. New York: Metropolitan Museum of Art. N611 .L43 .M46 1993 • Walker, B. (2010). *Contemporary fused glass*. Four Corners International. • Haunstein, L. (2012). *Basic glass fusing*. Mechanicsburg, PA: Stackpole Books. • LAYTON, Peter, Glass Art, Washington: University of Washington Press, 1996 • Cummings, K. (2009). *Contemporary kiln-formed glass*. London, England: A & C Black. • Beveridge, P., Enech, I. D., & Pascual, E. (2005). *Warm glass*. Asheville, NC: Lark Books.

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		4	60

Preliminary Preparation and self- study	12		4	48
Mid-Term	1		8	8
Quiz	-		-	-
Assignment	-		-	-
Project			-	-
Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice	-		-	-
Final Examination/ Final Project/ Dissertation	1		10	10
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 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, Midterm and Final Examination Details as below, and comply by the Education and Examination Regulation set forth by the University. 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	Asst. Prof. Dr. Emre ÇELİKKOL
UPDATED	17.10.2025 by Asst. Prof. Dr. Emre ÇELİKKOL
APPROVED	Approved by the department board on 28.04.2026