

| COURSE SYLLABUS |                                |                     |                             |                     |  |       |
|-----------------|--------------------------------|---------------------|-----------------------------|---------------------|--|-------|
| Course Title    | Course Code                    | Semester            | Course Hour/Week            |                     | Credit                                     | ECTS  |
| Printmaking II  | PLAS 332                       | 6                   | Theory<br>0                 | Practice<br>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                           |                     |  |       |

|                                |         |
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| <b>Language of Instruction</b> | English |
|--------------------------------|---------|

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| <b>Course Instructor(s)</b> | Asst. Prof. Dr. Pervin KURÇEREN   | E-mail : pervin.kurceren@arucad.edu.tr<br>Office : ES002 |
| <b>Course Objectives</b>    | <ul style="list-style-type: none"> <li>• Provide students with a strong <b>historical and cultural foundation</b> in conventional printmaking, emphasizing its role in art history and visual communication.</li> <li>• Enable students to <b>understand and experiment</b> with traditional printmaking techniques (woodcut, etching, mixed media) as tools for personal artistic expression.</li> <li>• Encourage students to <b>explore the relationship</b> between printmaking craftsmanship and contemporary applications in design, publishing, and commercial arts.</li> <li>• Develop students' ability to <b>integrate typography, composition, and colour separation</b> into their printmaking projects.</li> <li>• Foster students' <b>creative thinking and conceptual development</b>, allowing them to produce original prints that demonstrate both technical proficiency and artistic interpretation.</li> <li>• Highlight the <b>hands-on, experimental nature of printmaking</b>, promoting skill development, material exploration, and mastery of craft.</li> </ul> |  |

| <b>Course Learning Outcomes</b> | <b>Students will be able to:</b>  | <b>Bloom Level</b>   | <b>Teaching Methods</b>   | <b>Evaluation Methods</b>                               |
|---------------------------------|---|----------------------|---|---|
|                                 | Recall and describe the historical development and cultural significance of conventional printmaking.         | <b>Remembering</b>   | Lectures, Visual presentations, Reading discussions               | Practical exercises, Portfolio Review                   |
|                                 | Explain the role of conventional printmaking in visual communication and design history.                      | <b>Understanding</b> | Case study analysis, Group discussions                            | Applied project, Portfolio Review                       |
|                                 | Identify and differentiate major traditional printmaking techniques such as woodcut, etching and mixed media. | <b>Understanding</b> | Technical demonstrations, Sample analysis                         | Practical exercises, Portfolio Review                   |
|                                 | Apply woodcut techniques to produce a technically competent print.  | <b>Applying</b>      | Studio practice, Step-by-step demonstrations, Instructor feedback | Mid-term Portfolio Evaluation                           |
|                                 | Apply etching techniques using appropriate materials, tools and safety procedures.                            | <b>Applying</b>      | Workshop sessions, Supervised studio work                         | Mid-term Portfolio Evaluation                           |
|                                 | Experiment with mixed media printmaking methods to explore material and surface possibilities.                | <b>Applying</b>      | Material exploration workshops, Studio experimentation            | Process evaluation, mid-term and final portfolio review |
|                                 | Apply colour separation principles in multi-layer print production.   | <b>Applying</b>      | Colour planning exercises, Layer printing demonstrations          | Applied project assessment                              |
|                                 | Evaluate print works based on craftsmanship, technical execution and aesthetic coherence.                     | <b>Evaluating</b>    | Critique sessions, Peer review discussions                        | Participation, Critique Performance                     |
|                                 | Create an original printmaking  | <b>Creating</b>      | Independent studio work,  | Final Portfolio Evaluation                              |

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|                       | project that integrates technical proficiency with conceptual development.  |  | Instructor mentoring |  |
| <b>Course Content</b> | <ul style="list-style-type: none"> <li>• Historical background of conventional printmaking methods and their cultural, artistic, industrial and design-wise significance.</li> <li>• Conventional printmaking and their reflections in contemporary and commercial print production industry; packaging, book design, poster design, textile design etc.</li> <li>• Conventional printmaking as a design &amp; communication medium.</li> <li>• Conventional printmaking as an artistic expression.</li> <li>• Typography in printmaking.</li> <li>• Applied <b>Woodcut</b> methods.</li> <li>• Applied <b>Etching</b> methods.</li> <li>• Applied <b>Mixed media</b> printmaking methods.</li> <li>• Advanced Colour Separation knowledge through printmaking.</li> </ul> <p>The course also integrates <b>occupational health and safety awareness and sustainable</b> studio practices, including responsible material use and maintaining a safe working environment.</p> |  |                      |  |
|                       |   |  |                      |  |

| <b>COURSE OUTLINE/SCHEDULE</b> |   |   |   |
|--------------------------------|---|---|---|
| <b>Week</b>                    | <b>Topic</b>  | <b>Implementation (theory/practice)</b> | <b>Required Reading, Preliminary preparation</b>  |
| 1                              | <b>Introduction to studio safety, occupational health practices, and sustainable use of printmaking materials</b> | T                                       | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London. (NE 850 .G733 2015) |

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|---|---|-----|--|
|   | Introduction to conventional printmaking. Colored woodcut methods and their significance.   |     |  |
| 2 | Historical and technical background of woodcut printing. Design process. Matrix preparation and design for colored woodcut. Basic color separation. | T/P | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London. (NE 850 .G733 2015)  |
| 3 | Matrix preparation and design for colored woodcut. Advanced color separation.   | T/P | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London. (NE 850 .G733 2015)<br><br>Stanfield, F. (2019). The Printmaking Ideas Book. London. (NE .S850 2019) |
| 4 | Printing process for colored wood.  | T/P | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London. (NE 850 .G733 2015)<br><br>Stanfield, F. (2019). The Printmaking Ideas Book. London. (NE .S850 2019) |
| 5 | Printing process for woodcut  | P   | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London. (NE 850 .G733 2015)<br><br>Stanfield, F. (2019). The Printmaking Ideas Book. London. (NE .S850 2019) |
| 6 | Completion for woodcut prints.  | P   | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London. (NE 850 .G733 2015)  |
| 7 | General introduction to etching. Information about the etching process and working procedures.<br><br>MIDTERM                                       | P   | <b>Submissions</b>   |

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| 8  | Creating composition suitable for etching technique                                       | T/P | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London. (NE 850 .G733 2015)<br><br>Stanfield, F. (2019). The Printmaking Ideas Book. London. (NE .S850 2019) |
| 9  | Preparation of zinc plate in acid and transferring the composition onto the zinc surface. | T/P | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London. (NE 850 .G733 2015)<br><br>Stanfield, F. (2019). The Printmaking Ideas Book. London. (NE .S850 2019) |
| 10 | Transferring the composition onto the surface and beginning the engraving process.        | P   | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London. (NE 850 .G733 2015)<br><br>Stanfield, F. (2019). The Printmaking Ideas Book. London. (NE .S850 2019) |
| 11 | Continuation of the engraving process.  | P   | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London. (NE 850 .G733 2015)<br><br>Stanfield, F. (2019). The Printmaking Ideas Book. London. (NE .S850 2019) |
| 12 | Starting the printing process and printing the composition on paper                       | P   | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London. (NE 850 .G733 2015)<br><br>Stanfield, F. (2019). The Printmaking Ideas Book. London. (NE .S850 2019) |
| 13 | Introduction to the collagraph technique and explanation of the process.                  | P   | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials &   |

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|    |   |   | Processes. London. (NE 850 .G733 2015)<br><br>Stanfield, F. (2019). The Printmaking Ideas Book. London. (NE .S850 2019)  |
| 14 | Collecting natural materials and preparing compositions to create form and mass, fixing them onto the surface and preparing them for display. | P | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London. (NE 850 .G733 2015)<br><br>Stanfield, F. (2019). The Printmaking Ideas Book. London. (NE .S850 2019) |
| 15 | Printing and transferring the final composition onto paper.   | P | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London. (NE 850 .G733 2015)<br><br>Stanfield, F. (2019). The Printmaking Ideas Book. London. (NE .S850 2019) |
| 16 | <b>Final.</b>   |   |  |

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| <b>Required Course Material(s) / Reading(s)/ Text Book(s)</b> | Grabowski, B. (2015). Printmaking: A Complete Guide to Materials & Processes. London.<br>Stanfield, F. (2019). The Printmaking Ideas Book. London. (NE .S850 2019)  |
| <b>Recommended Course Material(s)/ Reading(s) /Other</b>      | Dewis, G. & Blaise, A. (2018). The Photoshop toolbox: essential techniques for mastering layer masks, brushes, and blend modes. San Rafael, CA: Rocky Nook<br><br>Bloom, S. (2010). Digital collage and painting: Using Photoshop and Painter to create fine art. Oxford: Focal |

| <b>ASSESSMENT</b>          |               |                    |
|----------------------------|---------------|--------------------|
| <b>Learning Activities</b> | <b>NUMBER</b> | <b>WEIGHT in %</b> |
| Mid-Term                   | 1             | 40                 |
| Quiz                       |               |                    |

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|---|---|-----|
| Assignment  |   |     |
| Project   |   |     |
| Field Study   |   |     |
| Presentation / Seminar  |   |     |
| Studio Practice   |   |     |
| Other (class participation)   |   |     |
| <b>Contribution of Final Examination/Final Project/ Dissertation to the Final Grade</b> | 1 | 60  |
| <b>TOTAL</b>  |   | 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.  |  |   |   |   |   |

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| 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   |        |      |      |                  |














|                            |  |  |  |          |
|----------------------------|--|--|--|----------|
| <b>TOTAL WORKLOAD</b>      |  |  |  | 132      |
|                            |  |  |  |          |
| <b>TOTAL WORKLOAD / 25</b> |  |  |  | 5.28     |
| <b>ECTS</b>                |  |  |  | <b>5</b> |





### 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.

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|---|--|---|
|  | 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                         | ✓ |

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|---|--|---|
|  | 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 continuously be given mini assignments during the lessons to evolve their skills for using the necessary image editing tools. Throughout the course, the related design principles of the discipline will be mentioned for students to make sense of why they are doing what they are doing. They will also be given conceptual assignments and will be asked to bring in either raster image based ideas or hand-drawn sketches for re-drawing. They will be monitored and directed through the whole process both conceptually and practically, for each case. All the assignments will be evaluated according to the required craftsmanship and use of image editing tools.

#### **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.

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| <b>PREPARED BY</b> | Asst. Prof. Dr. Pervin KURÇEREN                  |
| <b>UPDATED</b>     | 26.03.2026                                       |
| <b>APPROVED</b>    | Approved by the Departmental Board on 28.04.2026 |