

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Painting Studio	PLAS 211	3	Theory 2	Practice 2	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
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Course Instructor(s)	Asst. Prof. Dr. Pervin KURCEREN	E-mail : pervin.kurceren@arucad.edu.tr Office : ES-OFF02						
Course Objectives	<p>The course aims to:</p> <ol style="list-style-type: none"> 1. Provide students with fundamental knowledge and skills in acrylic, oil, and watercolor painting techniques. 2. Develop observational skills through still life studies with acrylics. 3. Introduce art historical references and techniques through reproduction practices in oil painting. 4. Encourage personal expression and creativity through self-portrait and free composition. 5. Familiarize students with the expressive and experimental potential of watercolor techniques. 							
Course Learning Outcomes	<table border="1"> <thead> <tr> <th>Students will be able to</th> <th>Teaching Methods</th> <th>Evaluation Methods</th> </tr> </thead> <tbody> <tr> <td>Observe and analyze the relationships between color, light, and form in</td> <td>Direct instruction, observational painting sessions</td> <td>In-class exercises, Mid-term Evaluation</td> </tr> </tbody> </table>	Students will be able to	Teaching Methods	Evaluation Methods	Observe and analyze the relationships between color, light, and form in	Direct instruction, observational painting sessions	In-class exercises, Mid-term Evaluation	
Students will be able to	Teaching Methods	Evaluation Methods						
Observe and analyze the relationships between color, light, and form in	Direct instruction, observational painting sessions	In-class exercises, Mid-term Evaluation						

	still life and figure compositions.		
	Apply principles of composition, balance, and visual harmony in painting.	Demonstrations, guided practice, and compositional studies	Portfolio Review, Mid-term Evaluation
	Mix and apply color effectively to create depth, atmosphere, and emotional impact.	Color theory workshops, practical painting sessions	Mid-term and Final Project Evaluation
	Experiment with various painting techniques and materials (acrylic, oil, mixed media, etc.) to achieve different visual effects.	Studio-based material exploration, technique demonstrations	Mid-term and Final Project Evaluation
	Apply three-dimensional observation into two-dimensional painted surfaces with accurate proportion and perspective.	Still life and model painting sessions, perspective demonstrations	Mid-term and Final Evaluation
	Express personal artistic interpretation and conceptual ideas through painting.	Creative studio sessions, critique and feedback rounds	Final Project Evaluation
	Analyze historical and contemporary painting practices to enhance critical thinking and visual literacy.	Visual analysis sessions, group discussions	Portfolio Evaluation
	Produce a coherent painting portfolio demonstrating technical skill, creativity, and conceptual development.	Studio projects, peer critiques, portfolio development	Final Portfolio Assessment
Course Content	<p>The course introduces students to three major painting techniques: acrylic, oil, and watercolor. The first part of the course focuses on observational still life painting with acrylics, emphasizing color theory, light, shadow, and composition. The second part is dedicated to reproduction studies using oil painting techniques, where students learn about mediums, layering, alla prima, and glazing while recreating a master artwork. In the third part, students develop self-portraits through free composition, exploring personal expression and originality. The final part of the course introduces watercolor techniques, where students experiment with transparency, spontaneity, and fluid brushwork through observation-based and expressive works.</p>		

COURSE OUTLINE/SCHEDULE

Week	Topic	Implementation (theory/pr actice)	Required Reading, Preliminary preparation
1	<p>Introduction & Acrylic Basics</p> <ul style="list-style-type: none"> . Introduction to the course structure and expectations . Overview of painting materials (brushes, supports, mediums) . Basic color theory and value scale with acrylics . Quick still life sketches (monochrome studies) 	T	Aristides, J., (2016). Lessons in Classical Painting: Essential Techniques from Inside the Atelier. Berkeley: Watson-Guptill. (ND1500.A645 2016)
2	<p>Light and Shadow in Still Life</p> <ul style="list-style-type: none"> . Techniques of underpainting and layering in acrylics . Observational study of simple still life objects (fruits, bottles, cups) . Focus on light, shadow, and tonal contrast . 	T/P	Aristides, J., (2016). Lessons in Classical Painting: Essential Techniques from Inside the Atelier. Berkeley: Watson-Guptill. (ND1500.A645 2016)
3	<p>Composition and Texture</p> <ul style="list-style-type: none"> . Exploring brush techniques and texture (dry brush, impasto with palette knife) . Building more complex still life compositions . Emphasis on spatial depth and form . 	P	Aristides, J., (2016). Lessons in Classical Painting: Essential Techniques from Inside the Atelier. Berkeley: Watson-Guptill. (ND1500.A645 2016)
4	<p>Still Life</p> <ul style="list-style-type: none"> . Large-scale still life painting combining previous techniques . Emphasis on unity, color harmony, and balance 	P	Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009)

5	<p>Final Still Life</p> <ul style="list-style-type: none"> . Completing of the still life painting . Group critique and feedback session 	T/P	Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009)
6	<p>Oil Painting – Materials and Reproduction Selection</p> <ul style="list-style-type: none"> . Introduction to oil painting mediums (linseed oil, turpentine, varnish) . Canvas preparation and priming . Selection of a master artwork for reproduction (student’s choice guided by instructor) 	P	Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009)
7	<p>Oil Painting – Alla Prima Application</p> <ul style="list-style-type: none"> . Block-in method for large color areas . Alla prima technique (painting wet-on-wet in a single session) . Initial progress on reproduction piece . Mid-term 	P	Submission
8	<p>Oil Painting – Glazing and Layering</p> <ul style="list-style-type: none"> • Techniques of transparent glazing for depth and luminosity • Developing details and textures in the reproduction • Focus on capturing the style and atmosphere of the original 		<p>Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009)</p> <p>Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009)</p>

9	<p>Oil Painting – Completion and Critique</p> <ul style="list-style-type: none"> • Final touches on reproduction paintings • Refinement of color harmony and finishing details • Group critique and discussion on learning outcomes 	T/P	<p>Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009)</p>
10	<p>Self-Portrait – Preparatory Studies</p> <ul style="list-style-type: none"> • Introduction to self-portraiture in art history • Sketches and preliminary studies using mirror or photographs • Exploration of personal identity and expression in composition planning 	P	<p>Stewart, D. (2015). Abstract Art Painting: Expressionis in Mixed Media. Blue Ash, Ohio: North Light Books. (ND1482.A16 S74 2015)</p>
11	<p>Self-Portrait – Initial Painting Stage</p> <ul style="list-style-type: none"> . Blocking in facial structure, proportions, and tonal values . Beginning the self-portrait with chosen technique (acrylic or oil) . Emphasis on accuracy and expression 	P	<p>Stewart, D. (2015). Abstract Art Painting: Expressionis in Mixed Media. Blue Ash, Ohio: North Light Books. (ND1482.A16 S74 2015)</p> <p>Bury, S., (2007). Breaking The Rules. Italy Prenter Trento.)NC998.6.E87 .B74 2007)</p>
12	<p>Self-Portrait – Development</p> <ul style="list-style-type: none"> . Refining details, textures, and facial expression . Exploring color contrasts and brushwork for individuality . Instructor guidance on enhancing originality and expression 	T/P	<p>Stewart, D. (2015). Abstract Art Painting: Expressionis in Mixed Media. Blue Ash, Ohio: North Light Books. (ND1482.A16 S74 2015)</p> <p>Bury, S., (2007). Breaking The Rules. Italy Prenter Trento.)NC998.6.E87 .B74 2007)</p>

13	<p>Self-Portrait – Completion and Critique</p> <ul style="list-style-type: none"> . Finalizing the self-portrait painting . Class presentation and critique session . Reflection on personal style and creative process 	T/P	Bury, S., (2007). Breaking The Rules. Italy Prenter Trento.)NC998.6.E87 .B74 2007)
14	<p>Watercolor – Techniques and Exercises</p> <ul style="list-style-type: none"> . Introduction to watercolor materials (paper, brushes, pigments) . Wet-on-wet, wet-on-dry, and dry brush exercises . Small experimental studies to explore transparency and fluidity 	P	<p>Bury, S., (2007). Breaking The Rules. Italy Prenter Trento.)NC998.6.E87 .B74 2007)</p> <p>Stewart, D. (2015). Abstract Art Painting: Expressionis in Mixed Media. Blue Ash, Ohio: North Light Books. (ND1482.A16 S74 2015)</p>
15	FINAL		

<p>Required Course Material(s) / Reading(s)/ Text Book(s)</p>	<ul style="list-style-type: none"> • Sketchbook (A4 or A3) • Drawing pencils (2B, 4B, 6B) and erasers • Palette (plastic, wooden, or disposable) • Water containers (for cleaning brushes) • Rags or paper towels • Masking tape • Acrylic paints (primary colors: red, yellow, blue + black, white, burnt umber, burnt sienna) • Canvas or canvas board (various sizes) • Flat and round brushes (different sizes) • Oil paints (basic set: titanium white, cadmium red, cadmium yellow, ultramarine blue, burnt umber, burnt sienna, ivory black) • Linseed oil (refined) • Odorless mineral spirits or turpentine (for cleaning and thinning) • Primed canvas or prepared wood panels • Hog bristle brushes (variety of sizes) • Glass jar with lid (for solvents) • Watercolor paints (tube or pan set with warm and cool primaries)
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	<ul style="list-style-type: none"> • Watercolor paper (300 gsm, cold-pressed) • Soft watercolor brushes (round, flat, mop brushes) <ul style="list-style-type: none"> • Aristides, J., (2016). Lessons in Classical Painting: Essential Techniques from Inside the Atelier. Berkeley: Watson-Guption. (ND1500.A645 2016) • Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009) • Stewart, D. (2015). Abstract Art Painting: Expressionis in Mixed Media. Blue Ash, Ohio: North Light Books. (ND1482.A16 S74 2015) • Bury, S., (2007). Breaking The Rules. Italy Prenter Trento. (NC998.6.E87 .B74 2007)
<p>Recommended Course Material(s)/ Reading(s) /Other</p>	<ul style="list-style-type: none"> • Vytlačil, V. (1935). Egg tempera painting, tempera underpainting, oil emulsion painting : a manual of technique (SC10203)

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		4	56
Preliminary Preparation and self- study	14		5	70
Mid-Term	1		2	2
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		4	4
Other				
TOTAL WORKLOAD				132
TOTAL WORKLOAD / 25				5.28














ECTS				5
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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 for all of our courses is 70%, regardless of medical reports. Reports will only be valid if exams cannot be attended. A report must be submitted within three working days to the faculty secretary following an exam by students who are unable to take the exam for health reasons.

PREPARED BY	Asst. Prof. Dr. Pervin KURÇEREN
UPDATED	06.04.2026
APPROVED	Approved by the Departmental Board on 28.04.2026