

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Art Studio II	PLAS311	5	<b>Theory</b> 4	<b>Practice</b> 4	6	10
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		-	

<b>Language of Instruction</b>	English
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<b>Course Instructor(s)</b>	Prof. Dr. Turan AKSOY	E-mail : turan.aksoy@arucad.edu.tr Office : ES-OFF01			
<b>Course Objectives</b>	To enhance students' understanding of art through both conceptual (content) and formal analysis, while also developing their creative and technical skills in art production.				
<b>Course Learning Outcomes</b>	<b>Course Learning Outcomes (Students will be able to...)</b>	<b>Bloom Level</b>	<b>Teaching Methods</b>	<b>Evaluation Methods</b>	
	Identify and define basic concepts, materials, and techniques related to their given project.	<b>Remember/ Understand</b>	Visual presentation of images related with the given topic.	Open-ended questions	
	Explain and interpret the main contents and historical	<b>Understand</b>	Lecture, visual analysis, discussion	Studio talks and presentations	

	background of related issues. .			
	Focus on the related topics, concepts and strategies within contemporary art.	<b>Apply / Analyze</b>	Short workshop on basic visual elements and materials. Group discussion, case studies	Mid-term project evaluation
	Analyze and criticize current arguments and practices. Based on images and literature.	<b>Evaluate</b>	Critique sessions	Studio presentations, peer evaluation
	Produce artworks using multidisciplinary approach; painting, sculpture, photographs, installations.	<b>Create</b>	Studio practice, workshop sessions	Critics based on produced images
	Present contemporary ideas, and new approaches to forms and sustainable materials.	<b>Apply / Create</b>	Studio practice, presentations	Final portfolio submission
	Search for and develop new strategies of production in art practice.	<b>Apply / Analyze</b>	Hands-on workshop, individual guidance	Process evaluation, instructor feedback
	Demonstrate a critical understanding of contemporary art.	<b>Evaluate / Understand</b>	Analysis and discussions on realised project	Final evaluation and oral presentation
<b>Course Content</b>	<p>Introduction to basic concepts, materials, and techniques in art.            Exploration of visual elements and formal analysis.            Understanding historical and contemporary contexts in art.            Development of critical thinking and interpretation skills.            Introduction to contemporary art practices and strategies.            Studio-based experimentation with multidisciplinary approaches.            Concept development and individual project production.            Critique sessions and evaluation of artworks.            Final project development and presentation.</p>			

Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	<p>Introduction to the course structure, project process, and evaluation criteria.</p> <p>Discussion on sustainability, recycling practices, and environmentally conscious approaches within the selected project and thematic framework.</p> <p>Exploration of body and space in art, focusing on the construction of reality and the historical representation of the self through examples such as Frida Kahlo and Diego Velázquez.</p>	T/P	
2	<p>Presentation on representation and identity Body and space, constructing the reality; The history of representing oneself. Ex. Frida Kahlo and Welasques</p>	T/P	<p>How to see : looking, talking, and thinking about art / David Salle N6490 .S178 2016.</p>
3	<p>Searching for the alternative positioning of oneself in some certain spaces</p>	T/P	<p>How to see : looking, talking, and thinking about art / David Salle N6490 .S178 2016.</p>
4	<p>Searching for the alternative positioning of oneself in a certain space</p>	T/P	<p>Richard Serra, drawing a retrospective Bernice Rose, Michelle White, Gary Garrels ; with additional contributions by Lizzie Borden NC139.S43 .A4 2011</p>
5	<p>Experimenting transfer possibilities and painting.</p>	T/P	<p>New museums: intentions, expectations, challenges : [exhibition, Geneve, Musee d'art et d'histoire, May 11-August 20, 2017] / edited by Art Centre Basel, Katharina Beisiegel ; translations,</p>

			Russell Stockman, Robert Scott McInnes. (M85713 2017.)
6	Developing the painting	T/P	Richard Serra, drawing a retrospective Bernice Rose, Michelle White, Gary Garrels ; with additional contributions by Lizzie Borden NC139.S43 .A4 2011
7	Finalising the art work	T/P	
8	<b>Midterm Presentation</b>		
9	Introducing the second project of this term, reversed reality. Deformation in relation with defamiliarization, demystifying, decompozition, deconstruction and displacement	T/P	Wohl, H. (2012). Bound By Creativity: How Comtemporany Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)
10	Transforming the reality in to unreal.	T/P	Wohl, H. (2012). Bound By Creativity: How Comtemporany Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)
11	Transforming the realist figure into	T/P	Wohl, H. (2012). Bound By Creativity: How Comtemporany Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)  Smith, T. (2009). What is Contemporary Art?. Chicago:

			University of Chicago Press. (N6497 .S65 2009)
12	Reorganize the figure and space relationship into	T/P	Wohl, H. (2012). Bound By Creativity: How Comtemporany Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)  Smith, T. (2009). What is Contemporary Art?. Chicago: University of Chicago Press. (N6497 .S65 2009)
13	Aplying the proper materials	T/P	Wohl, H. (2012). Bound By Creativity: How Comtemporany Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)  Smith, T. (2009). What is Contemporary Art?. Chicago: University of Chicago Press. (N6497 .S65 2009)
14	Realize the final piece.	T/P	
15	<b>FINAL</b>		Presentation

<b>Required Course Material(s) / Reading(s)/ Text Book(s)</b>	<p>Paper, water based paints, brushes, etc. How to see : looking, talking, and thinking about art / David Salle N6490 .S178 2016.</p> <p>Richard Serra, drawing a retrospective Bernice Rose, Michelle White, Gary Garrels ; with additional contributions by Lizzie Borden NC139.S43 .A4 2011</p> <p>New museums : intentions, expectations, challenges : [exhibition, Geneve, Musee d'art et d'histoire, May 11-August 20, 2017] / edited by Art Centre Basel, Katharina Beisiegel ; translations, Russell Stockman, Robert Scott McInnes. (M85713 2017.)</p>
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	<p>Richard Serra, drawing a retrospective Bernice Rose, Michelle White, Gary Garrels ; with additional contributions by Lizzie Borden NC139.S43 .A4 2011</p> <p>Wohl, H. (2012). Bound By Creativity: How Contemporary Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)</p> <p>Smith, T. (2009). What is Contemporary Art?. Chicago: University of Chicago Press. (N6497 .S65 2009)</p>
<p><b>Recommended Course Material(s)/ Reading(s) /Other</b></p>	<p>Tracy Sarah J. (2013). Qualitative research methods: collecting evidence, crafting analysis, communicating impact. Chichester, West Sussex, UK: Wiley-Blackwell H62 .T6333 2013</p> <p>Art &amp; visual culture : a reader / edited by Angeliki Lymberopoulou, Pamela Bracewell-Homer, Joel Robinson. N5300 .A673 2012</p>

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz		
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.					
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		10	140
Mid-Term	1		10	10
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		20	20
Other				
<b>TOTAL WORKLOAD</b>				254
<b>TOTAL WORKLOAD / 25</b>				<b>10.16</b>
<b>ECTS</b>				10

<b>ETHICAL RULES WITH REGARD TO THE COURSE</b>
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### 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	x
	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	x
	SDG 10: Reduced Inequalities	x
	SDG 11: Sustainable Cities and Communities	x
	SDG 12: Responsible Consumption and Production	x
	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.

<b>PREPARED BY</b>	Prof. Dr. Turan Aksoy
<b>UPDATED</b>	04.05.2026
<b>APPROVED</b>	Approved by the Departmental Board on 28.04.2026