

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Basic Art I	ARTS 121	1	Theory 4	Practice 4	6	10
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. Elçin ŞENER		E-mail : elcin.sener@arucad.edu.tr Office : FM OFF03			
Course Objectives	<p>To make students aware of the importance of the principles and elements of two and three dimensional space in art.</p> <p>To develop projects involving different aspects of the creative process (thinking, observing, researching, implementation, evaluation and presentation).</p> <p>Students will be expected to evaluate the requirements of a project brief, research, plan and to ensure development through studio practices.</p> <p>Basic art education aims to understand and experience plastic values based on the basic elements and principles of design and to create awareness in design.</p>					
Course Learning Outcomes	Students will able to:		Teaching Methods		Evaluation Methods	
	Identify and apply the fundamental elements of art and design in 2D and 3D compositions.		Lectures, visual analysis, in-class exercises, studio demonstrations		Sketchbook assignments, studio exercises, project evaluation	
	Demonstrate the use of design principles (balance, contrast, unity, rhythm, etc.).		Interactive lectures, guided practice, group critiques		Studio projects, midterm project, instructor critiques	
Apply basic drawing skills including proportion, perspective, and light–shadow.		Studio practice, observation drawing sessions, demonstrations		Drawing assignments, portfolio review, midterm evaluation		

Course Content	Explain and utilize basic color theory in design applications..	Color theory lectures, hands-on color exercises	Color studies, project work, midterm evaluation
	Develop creative solutions through research and design process.	Concept development sessions, sketchbook work, tutorials	Project development files, process evaluation, midterm project
	Produce 2D and basic 3D artworks using various materials.	Studio workshops, material exploration	Studio projects, final project, portfolio assessment
	Analyze and evaluate artworks through critique.	Group critiques, discussions	Participation, critique performance, written/oral feedback
	Conduct visual and textual research for design projects.	Research assignments, library sessions	Research reports, sketchbook, annotated studies
	Present design processes and outcomes effectively.	Presentation workshops, critique sessions	Oral presentations, project reports, portfolio review
	Compile a portfolio demonstrating artistic development.	Studio guidance, portfolio reviews	Final portfolio submission, final project evaluation
	<p>Learning Activities and Teaching Methods: Lectures and presentations on theoretical issues related to 2D-3D design applications with plenty of visual information and examples. One-on-one tutorials on the conceptual and practical development of assigned projects. Practical application of the theoretical aspect of the course through group critiques and discussions, weekly projects and exercises. The main objectives of the course are: To develop a perception of two- and three-dimensional sculpting and compositions and the use of basic design elements and principles. To cover different aspects of the design process (thinking, observing, researching, implementation, evaluation and presentation). To enable students to evaluate the requirements of a project brief, research, plan and develop it through studio practice. Furthermore, the basic elements and principles of three-dimensional design such as space (location), size, color, light, movement and surface will be analyzed through workshops and research.</p>		

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation

1	<p>Course Description and Content:</p> <ul style="list-style-type: none"> • General information about materials and tools <p>What Are the Fundamentals of Art?</p> <ul style="list-style-type: none"> • Form • Perspective • Anatomy • Composition <p>Introduction to the Foundation of Visual Images</p> <ul style="list-style-type: none"> • Shape • Form • Detail <p>Fundamental Principles of Art:</p> <ul style="list-style-type: none"> • Still life contour drawing 	T/P	<p>Fundamentals of Art - The Building Blocks of an Artwork (drawpaintacademy.com)</p> <p>Homework: Fundamental Principles of Art: Definitions and Examples : Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity, Variety, Proportion, Harmony.</p> <p><u>Formal Elements Of Sculpture : A somewhat brief overview of the formal elements of art and design, the basic building blocks of both making and understanding modern art. - dhaverkate</u></p> <p>https://youtu.be/CBzmb6rtcj4</p>
2	<p>The Basic Elements of Art: Dot / Line / Images</p> <ul style="list-style-type: none"> • Point relations, types of points, use of points in colored art (Black square) • Relative proportions • Contour drawing, shapes (Black marking pens of various sizes) • Contour drawing using observation techniques for angles and axis lines in relation to verticals and horizontals • Draw the contour of the same object 4 times • Draw four different compositions of the still life by shifting the tonal focal point in each study • Critique on the Principles of Composition at the end of the class <p>Student Presentations: Fundamental Principles of Art (Definitions and Examples: Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity, Variety, Proportion, Harmony)</p>	T/P	<p>Sketchbook: Continue working on contour line drawing of the same object 4 times. Each time you draw the object shift it within the picture plane</p> <p>Materials: Black marking pens of various sizes</p> <p>Lessons in classical drawing : essential techniques from inside the atelier / Juliette Aristides. - 1st ed. - New York : Watson-Guptill Publications, c2011. NC730 / .A685 2011</p>
3	<p>Scale and Proportion: Internal Proportions / Cropping / Frame</p> <p>Definition of dots: Using dots, natural and artificial textures will be created, and three different objects will be toned using dots.</p> <p>Rhythm: Progressive rhythm in design</p> <p>Student Presentations: Fundamental Principles of Art (Definitions and Examples : Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity, Variety, Proportion, Harmony.)</p>	T/P	<p>Lessons in classical drawing : essential techniques from inside the atelier / Juliette Aristides. - 1st ed. - New York : Watson-Guptill Publications, c2011. NC730 / .A685 2011</p>

4	<p>Balance: Symmetry / Asymmetry Symmetrical and asymmetrical compositions Definition of Light Using light as a visual expression element; light in nature, light in art (A 3D form will be created by repeating geometric shapes.) Expression of Light with Point and Line Expression of light using point and line, basic elements of visual expression (Working from photography; space will be created using lines and the focal point will be depicted.)</p> <p>Student Presentations: Fundamental Principles of Art (Definitions and Examples : Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity).</p>	T/P	<p><i>Lupton E., . (2017). Design is Storytelling. New York, NY: Cooper Hewitt Smithsonian Design Museum. SBN: 9781942303190 (paperback)</i></p>
5	<p>Texture and Pattern: How can pattern and texture be used in design and art? Texture, external structure, definition of texture, effects of texture in visual expression (Textures will be created using lines. One natural texture, one artificial texture) Drawing of a folded fabric (Using charcoal, white pencil, and kneaded eraser) Student Presentations: Fundamental Principles of Art (Definitions and Examples : Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity)</p>	T/P	<p>Do a drawing of a complex natural object (plant, flower, pine cone, etc.). Do the inner and outer contour shapes of the object. Do not use value but work with various sizes of lines, using the different size marking pens.</p> <p>Lessons in classical drawing : essential techniques from inside the atelier / Juliette Aristides. - 1st ed. - New York : Watson-Guptill Publications, c2011. NC730 / .A685 2011</p>
6	<p>Size, Function, and Format: How the size, functionality, and format of an art application affect the user/viewer</p> <p>SCALE AND PROPORTION: Internal Proportions/ Cropping/ Frame</p> <p>Project: Proportion Drawing Based on an Example Artwork</p> <p>Student Presentations: Fundamental Principles of Art (Definitions and Examples : Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity)</p>	T/P	<p>Lessons in classical drawing : essential techniques from inside the atelier / Juliette Aristides. - 1st ed. - New York : Watson-Guptill Publications, c2011. NC730 / .A685 2011</p> <p>Ways of seeing; a book made by John Berger N7430.5 .W39 1973</p>
7	<p>SCALE AND PROPORTION: Internal Proportions/ Cropping/ Frame</p> <p>Project: Proportion Drawing Based on an Example Artwork</p>	T/P	<p>The brilliant history of color in art Victoria Finlay N7432.7 .F56 2014</p> <p>Ways of seeing; a book made by John Berger N7430.5 .W39 1973</p>

8	MIDTERM EXAM Exercise: How to Draw Sculptures – Understand the Shape and Form	T/P	Project Assignment Sub. 40% All projects completed within the scope of this course — as announced by the instructor verbally and in writing — will be included in the exam. Assignments must be submitted in transparent folders (A3 or A4, based on paper size) and will be officially recorded with a signature upon submission. Color theory : a critical introduction / Aaron Fine. QC494.7 .F55 2021
9	Project Ideas: “Messages to 2050: Equality, Nature, and the Future” COLOUR THEORIES: Colour theories and colour mixing Color Whell/ The Colors of Emotion	T/P	<i>Finlay V., . (2014). The brilliant history of color in art. Los Angeles: The J. Paul Getty Museum. ISBN: 9781606064290</i> <i>A., . (2021). Color theory. London: Bloomsbury Visual Arts. ISBN: 9781350027305</i>
10	Project: “Messages to 2050: Equality, Nature, and the Future” SPACE :Ways to achieve illusion of space Discussion & students will share their project topics	T/P	<i>Fine A., . (2021). Color theory. London: Bloomsbury Visual Arts. ISBN: 9781350027305</i> <i>Finlay V., . (2014). The brilliant history of color in art. Los Angeles: The J. Paul Getty Museum. ISBN: 9781606064290</i>
11	Project: “Messages to 2050: “Equality, Nature, and the Future” “clean oceans, coral reefs, plastic pollution”, “Sustainable Cities”, Gender Equality etc. SPACE :Ways to achieve illusion of space Discussion & students will share their project topics	T/P	Homework: Gestalt Principles
12	Student Presentations	T/P	<i>Lupton E., . (2017). Design is Storytelling. New York, NY: Cooper Hewitt Smithsonian Design Museum. SBN: 9781942303190 (paperback)</i> The Gestalt Principles Basics for Beginners
13	Gestalt Principles	T/P	<i>Lupton E., . (2017). Design is Storytelling. New York, NY: Cooper Hewitt Smithsonian Design Museum. SBN: 9781942303190 (paperback)</i> Project Ideas: Portrait of Artist
14	Gestalt Principles Slides of Artist’s Self-Portraits	T/P	<i>Lupton E., . (2017). Design is Storytelling. New York, NY: Cooper Hewitt Smithsonian Design Museum. SBN: 9781942303190 (paperback)</i>

	Self-portrait examples from different periods in art history		Hall J., . (2014). The self-portrait. New York, N 29211 ew York: Thames & Hudson. ISBN: 97805002
15	Gestalt Principles Multiple Choice Exam and project sub.	T/P	Gestalt Project & Gestalt Quiz 20% Hall J., . (2014). The self-portrait. New York, New York: Thames & Hudson. ISBN: 9780500292112
16	FINAL Self Portrait: Each student will work on their own self-portrait or a portrait of an artist.		Project Assignment 40% All projects completed within the scope of this course — as announced by the instructor verbally and in writing — will be included in the exam. Assignments must be submitted in transparent folders (A3 or A4, based on paper size) and will be officially recorded with a signature upon submission.

<p>Required Course Material(s) / Reading(s)/ Text Book(s)</p>	<p>Supply List</p> <p>Picture Base MDF Duralite Double Sided (35x50 Cm) 3mm Good Quality Sketchbook for Artist Drawing Blank Paper: Size A3 (not for watercolor) Good Quality Sketchbook (9"x12") White drawing paper pad, 18"x24", Strathmore or Alexis 1-can of workable spray fixative 2 Bulldog Clips- 1 pack (2.5 cm) clips Pencils : h, hb, 2b, 4b, 6b.... 1 graphite stick Artistic Pencils (3 pcs White) Quality colored pencils- 12 count Black Charcoal Charcoal Drawing pencil set-6 pc Marker set -6/12 pc Fine & Extra Fine Point black pens, 12/6 pack (0.1, 0.3, 0.5, 0.7, 0.9, 1.0, Bold; numerous) 1-Metal pencil sharpener 2- Kneaded erasers Hobby Knife (x-acto) 1- Scissors 1-Utility knife 1- Drafting compass Metal ruler (at least 18 in.) Toolbox (or something to organize supplies in) Large portfolio (24"x30" or larger) 1-Roll of transparent paper tape A3Size Canson Papers White, Black, Straw colour, Red paper; 2 pieces each</p> <ul style="list-style-type: none"> Lessons in classical drawing : essential techniques from inside the atelier / Juliette Aristides. - 1st ed. - New York : Watson-Guption Publications, c2011. NC730 / .A685 2011
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	<ul style="list-style-type: none"> • <i>Albers J., . (2013). Interaction of color. New Haven [Connecticut]: Yale University Press. ISBN: 9780300179354</i> • <i>Lupton E., . (2017). Design is Storytelling. New York, NY: Cooper Hewitt Smithsonian Design Museum. SBN: 9781942303190 (paperback)</i> • <i>Berger J., . (1972). Ways of seeing. London: British Broadcasting Corporation. . ISBN: 0140216316</i> • <i>Finlay V., . (2014). The brilliant history of color in art. Los Angeles: The J. Paul Getty Museum. ISBN: 9781606064290</i> • <i>Pentak S., Lauer, . (2016). Design Basics. Boston, MA: Cengage Learning. ISBN: 9781285858227</i> • <i>Hall J., . (2014). The self-portrait. New York, New York: Thames & Hudson. ISBN: 9780500292112</i>
<p>Recommended Course Material(s)/ Reading(s) /Other</p>	<p>The Principles Of Art : R.g. Collingwood : Free Download, Borrow, and Streaming : Internet Archive</p> <p>Danto C. A., . (2014). After The End of Art. Princeton, New Jersey: Princeton University Press. ISBN: 9780691163895</p> <p>Lecturer's notes : Dr.Elçin Şener</p>






ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz	1	20
Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		
Other (class participation)		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	40
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		8	120
Preliminary Preparation and self- study	15		8	120
Mid-Term	1		4	4
Quiz	1		2	2
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		4	4
Other				
TOTAL WORKLOAD	25			250
TOTAL WORKLOAD / 25				10
ECTS				10

ETHICAL RULES WITH REGARD TO THE COURSE
<p>Plagiarism Disclaimer</p> <p>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.</p> <p>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.</p>

	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.

Assessment Methods:

Projects / Course Portfolio, Midterm and final projects, Attendance, class exercises.

PREPARED BY

Asst. Prof. Dr. Elçin Şener

UPDATED

27.04.2026, 13.10.2025: 29.08.2023; 30.09.2024 by Asst.Prof.Dr.Elçin Şener

APPROVED

Approved by The Departmental Board on 28.04.2026