

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Basic Art II	ARTS 122	2	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			

<b>Language of Instruction</b>	English
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<b>Course Instructor(s)</b>	Asst. Prof. Dr. Elçin ŞENER	E-mail : <a href="mailto:elcin.sener@arucad.edu.tr">elcin.sener@arucad.edu.tr</a> Office : FM OFF03
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<b>Course Objectives</b>	<p>This course aims to develop students' understanding and application of fundamental elements and principles of art and design through integrated theoretical and studio-based practices.</p> <p>The course emphasizes:</p> <ul style="list-style-type: none"> <li>the comprehension and application of visual language (line, form, colour, texture, space, light),</li> <li>the development of observation–analysis–synthesis methodologies,</li> <li>the transformation of conceptual ideas into two- and three-dimensional artistic productions,</li> <li>interdisciplinary thinking through the integration of psychological, spatial, and material-based approaches,</li> <li>critical thinking, reflective practice, and conceptual development,</li> <li>ethical awareness, sustainable material use, and occupational health and safety in studio environments.</li> </ul> <p>Through structured studio exercises, projects, and critiques, students gain foundational competencies necessary for advanced artistic production and research-based creative practice.</p>
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	<b>Students will be able to:</b>	<b>Teaching Methods</b>	<b>Evaluation Methods</b>
<b>Course Learning Outcomes</b>	<b>and define</b> fundamental elements (line, form, texture, colour, space, light) and principles (balance, hierarchy <b>Identify</b> , proportion, unity, harmony) of art and design.	Lecture, visual presentation, guided discussion	Quiz (Golden Ratio & Perspective), Midterm
	<b>Explain and interpret</b> the relationships between colour theory and perspective systems within visual composition.	Lecture, demonstration, reading analysis, class discussion	Quiz, Midterm Exam
	<b>Apply</b> observation–analysis–synthesis methods to transform conceptual ideas into two-dimensional compositions.	Studio practice, workshops, supervised exercises	Studio Assignments, Midterm Project
	<b>Critically evaluate and justify</b> compositional decisions in their own and peers' works.	Group critique sessions, peer review, instructor feedback	Presentation, Studio Critique Assessment
	<b>Synthesize and produce</b> original two- and three-dimensional artworks integrating concept, form, material, and spatial strategy.	Project-based learning, independent studio work	Final Project, Midterm Project
	<b>Plan, organize, and implement</b> exhibition and installation strategies, including spatial planning, material selection, and light integration.	Workshop, collaborative studio work, installation setup	Final Project, Presentation
	<b>Interpret and discuss</b> contemporary artistic practices within cultural, theoretical, and interdisciplinary contexts.	Reading discussion (e.g., Jung references), seminar dialogue	Studio Critique Assessment, Presentation
	<b>Demonstrate ethical responsibility, sustainability awareness, and safe studio</b> practices throughout the production process.	Studio practice, guided supervision, safety briefings	Process evaluation, studio observation, final project assessment
<b>Course Content</b>	<p>This course develops students' understanding of visual language through structured studio-based inquiry and critical reflection.</p> <p>Students engage in structured studio practices that integrate observation, analysis, and synthesis processes. The course adopts an interdisciplinary thematic structure, combining psychological frameworks (e.g., Jungian theory), biomorphic design, narrative-based production, and spatial experimentation.</p> <p>Key focus areas include:</p>		

	<ul style="list-style-type: none"> <li>• Fundamental design elements and principles</li> <li>• Colour theory and visual perception</li> <li>• Perspective and spatial construction</li> <li>• Material exploration and structural thinking</li> <li>• Conceptual development and artistic research</li> <li>• Biomorphic design and narrative-based production</li> <li>• Sustainable and ethical production methods</li> <li>• Occupational health and safety in studio practice</li> </ul> <p>Students engage in studio-based experimentation supported by theoretical readings, critiques, and project-based learning.</p>
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<b>COURSE OUTLINE/SCHEDULE</b>			
<b>Week</b>	<b>Topic</b>	<b>Implementation (theory/ practice)</b>	<b>Required Reading, Preliminary preparation</b>
1	<ul style="list-style-type: none"> <li>• Introduction, observation–analysis–synthesis, Jungian concepts (Persona, Shadow), conceptual project development</li> <li>• Safety, risk awareness and responsible studio practice</li> </ul>	T/P	<p>Ways of seeing; a book made by John Berger N7430.5 .W39 1973</p> <p>Homework: The Origins of Jungian Archetypes</p> <p>Analysing Jung's Persona and Shadow archetypes in contemporary art production from an interdisciplinary perspective THE0007</p> <p>Carl Jung <a href="https://utppublishing.com/doi/pdf/10.3138/uram.34.1-2.95">https://utppublishing.com/doi/pdf/10.3138/uram.34.1-2.95</a></p>
2	<ul style="list-style-type: none"> <li>• Introduction, observation–analysis–synthesis, Jungian concepts (Persona, Shadow), conceptual project development</li> </ul>	T/P	<p>Carl Jung <a href="https://utppublishing.com/doi/pdf/10.3138/uram.34.1-2.95">https://utppublishing.com/doi/pdf/10.3138/uram.34.1-2.95</a></p> <p>Analysing Jung's Persona and Shadow archetypes in contemporary art production from an interdisciplinary perspective THE0007</p>
3	<ul style="list-style-type: none"> <li>• Introduction, observation–analysis–synthesis, Jungian concepts (Persona, Shadow), conceptual project development</li> </ul>	T/P	<p>Ways of seeing; a book made by John Berger N7430.5 .W39 1973</p> <p>The brilliant history of color in art Victoria Finlay N7432.7 .F56 2014</p>

			Basic Perspective Drawing : a visual approach / John Montague. NC750 .M648 2013
4	<ul style="list-style-type: none"> <li>• Introduction, observation–analysis–synthesis, Jungian concepts (Persona, Shadow), conceptual project development</li> <li>• <i>Presentations</i></li> </ul>	T/P	<p>Ways of seeing; a book made by John Berger N7430.5 .W39 1973</p> <p>Light for visual artists : understanding &amp; using light in art &amp; design / Richard Yot. N8219.L5 Y68 2020</p> <p>Biomorphic structures Asterios Agkathidis NA2543.B56 .A35 2017</p> <p>New materials in sculpture; cold casting in metals, glass fibre, polyester resins, vinamold hot melt compounds, coldcure silastomer flexible moulds, cavityless sand casting, [and] vinagel [by] H. M. Percy. With a section on casting in ciment fondu, by Edward Folkard. NB1170 .P4 1965</p>
5	<ul style="list-style-type: none"> <li>• Biomorphic design: <i>Tiny Titans – 3D Insect Worlds</i> Material exploration, structural analysis, 3D production, installation</li> </ul>	T/P	<p>Biomorphic structures Asterios Agkathidis NA2543.B56 .A35 2017</p> <p>New materials in sculpture; cold casting in metals, glass fibre, polyester resins, vinamold hot melt compounds, coldcure silastomer flexible moulds, cavityless sand casting, [and] vinagel [by] H. M. Percy. With a section on casting in ciment fondu, by Edward Folkard. NB1170 .P4 1965</p> <p>The brilliant history of color in art Victoria Finlay N7432.7 .F56 2014</p>
6	<ul style="list-style-type: none"> <li>• Biomorphic design: <i>Tiny Titans – 3D Insect Worlds</i> Material exploration, structural analysis, 3D production, installation</li> </ul>	T/P	<p>Biomorphic structures Asterios Agkathidis NA2543.B56 .A35 2017</p> <p>New materials in sculpture; cold casting in metals, glass fibre, polyester resins, vinamold hot melt compounds, coldcure silastomer flexible moulds, cavityless sand casting, [and] vinagel [by] H. M. Percy. With a section on casting in</p>

			<p>ciment fondu, by Edward Folkard. NB1170 .P4 1965</p> <p>Light for visual artists : understanding &amp; using light in art &amp; design / Richard Yot. N8219.L5 Y68 2020</p>
7	<ul style="list-style-type: none"> <li>Biomorphic design: <i>Tiny Titans – 3D Insect Worlds</i> Structural development and installation</li> <li>Exhibition planning : Tiny Titans: 3D Insect Worlds</li> </ul>	T/P	<p>Biomorphic structures Asterios Agkathidis NA2543.B56 .A35 2017</p> <p>The brilliant history of color in art Victoria Finlay N7432.7 .F56 2014</p>
8	<ul style="list-style-type: none"> <li>Midterm Project Submission and Evaluation : Tiny Titans: 3D Insect Worlds &amp; Jungian concepts (Persona, Shadow)</li> <li>Exhibition planning : Tiny Titans: 3D Insect Worlds</li> </ul>	T/P	<p>Three dimensional designs/artistic works</p> <p>Color theory : a critical introduction / Aaron Fine. QC494.7 .F55 2021</p> <p>Midterm Project Submission and Evaluation : Tiny Titans: 3D Insect Worlds &amp; Jungian concepts (Persona, Shadow) % 40</p>
9	<ul style="list-style-type: none"> <li>Transformation: From organic to inorganic form (4 steps)</li> <li>Perspective Systems: One-point perspective</li> <li>Conceptual Development: Idea generation and design process</li> </ul>	T/P	<p>Basic Perspective Drawing : a visual approach / John Montague. NC750 .M648 2013</p>
10	<ul style="list-style-type: none"> <li>Perspective Systems: One-point perspective</li> <li><i>The Lord of the Rings</i> : Three dimensional designs/artistic works: Work plan/Analyzing the figures and concepts</li> </ul>	T/P	<p>Color theory : a critical introduction / Aaron Fine. QC494.7 .F55 2021</p> <p>Beginners Guide to Sculpting: Step-by-Step Guide. NB1170.B44 2021</p>
11	<ul style="list-style-type: none"> <li>perspective systems, spatial construction, conceptual development</li> <li><i>The Lord of the Rings</i> :Three dimensional designs/artistic works</li> <li>Work plan</li> <li>Analyzing the figures and concepts</li> <li>Exhibition ideas Idea &amp; Form</li> </ul>	T/P	<p>Beginners Guide to Sculpting: Step-by-Step Guide. NB1170.B44 2021</p> <p>Basic Perspective Drawing : a visual approach / John Montague. NC750 .M648 2013</p>

12	<ul style="list-style-type: none"> <li>• <i>The Lord of the Rings</i> 3 D project development, narrative and interdisciplinary production</li> <li>• <i>Quiz: Perspective %10</i></li> </ul>	T/P	<p>The elements of sculpture : a viewer's guide / Herbert George. NB1142.5 .G46 2014</p> <p><u><a href="#">A Guide to the Golden Ratio (AKA Golden Section or Golden Mean) for Artists – EmptyEasel.com</a></u></p>
13	<ul style="list-style-type: none"> <li>• 3D project development, narrative and interdisciplinary production</li> <li>• <i>The Lord of the Rings</i> 3 D project development, narrative and interdisciplinary production</li> </ul>	T/P	<p>Basic Perspective <b>Drawing</b> : a visual approach / John Montague. NC750 .M648 2013</p>
14	<ul style="list-style-type: none"> <li>• Song-based conceptual collage and spatial interpretation (Perspective integration required)</li> <li>• Concept development + collage production</li> </ul>	T/P	<p>Basic Perspective <b>Drawing</b> : a visual approach / John Montague. NC750 .M648 2013</p>
15	<ul style="list-style-type: none"> <li>• Song-based conceptual collage and spatial interpretation (Perspective integration required)</li> </ul>	T/P	<p>Basic Perspective <b>Drawing</b> : a visual approach / John Montague. NC750 .M648 2013</p>
16	<ul style="list-style-type: none"> <li>• Final Exam</li> </ul>		<p>FINAL: Project Submission: Submission of the final 3D project along with a digital/physical portfolio containing all studio assignments and conceptual research files %50. <i>The Lord of the Rings: My Precious and Song Project.</i></p>

<p><b>Required Course Material(s) / Reading(s)/ Text Book(s)</b></p>	<p>Required Materials; Artistic Pencils (5 pcs Black, 5 pcs White) Artistic Pencils (Colours) Canson Papers (A3, White, Black, Straw colour, Red; 5 pieces each) Fine liners (0.1, 0.3, 0.5, 0.7, 0.9, 1.0, Bold; numerous) Glue Ruler Scissors Old magazines and mix metal materials for collages</p> <ul style="list-style-type: none"> <li>• Kassenova K., Şener E. &amp; Arkin University of Creative Arts and Design Institute of Graduate Studies and Research Master of Arts in Arts. (2024). Analysing Jung's</li> </ul>
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	<p>persona and shadow archetypes in contemporary art production. Kyrenia: Arkin University of Creative Arts and Design. THE0007</p> <ul style="list-style-type: none"> <li>• Berger J., . (1972). <i>Ways of seeing</i>. London: British Broadcasting Corporation. . ISBN: 0140216316</li> <li>• Carl Jung <a href="https://utppublishing.com/doi/pdf/10.3138/uram.34.1-2.95">https://utppublishing.com/doi/pdf/10.3138/uram.34.1-2.95</a></li> <li>• Finlay V., . (2014). <i>The brilliant history of color in art</i>. Los Angeles: The J. Paul Getty Museum. ISBN: 9781606064290</li> <li>• Montague J., . (2013). <i>Basic Perspective Drawing</i>. New Jersey: John Wiley &amp; Sons. ISBN: 9781118134146</li> <li>• Yot R., . (2020). <i>Light for visual artists</i>. London: Laurence King. ISBN: 9781786274519</li> <li>• Agkathidis A., . (2017). <i>Biomorphic structures</i>. London: Laurence King Publishing. ISBN: 1780679475</li> <li>• <i>New materials in sculpture; cold casting in metals, glass fibre, polyester resins, vinamold hot melt compounds, coldcure silastomer flexible moulds, cavityless sand casting, [and] vinagel [by] H. M. Percy. With a section on casting in ciment fondu, by Edward Folkard. NB1170 .P4 1965</i></li> <li>• Fine, Aaron. <i>Color Theory: A Critical Introduction</i>. Bloomsbury Visual Arts, 2021. QC494.7 .F55 2021 ISBN: 9781350027305</li> <li>• <i>Beginners Guide to Sculpting: Step-by-Step Guide. NB1170.B44 2021</i></li> <li>• <i>Basic Perspective Drawing : a visual approach / John Montague. NC750 .M648 2013</i></li> <li>• <i>The elements of sculpture : a viewer's guide / Herbert George. NB1142.5 .G46 20</i></li> </ul>
<b>Recommended Course Material(s)/ Reading(s) /Other</b>	<ul style="list-style-type: none"> <li>• Lim J., . (2011). <i>Bio-structural</i>. Amsterdam: BIS Publishers. ISBN: 9789063692049</li> <li>• Grovier K., . (2015). <i>Art since 1989</i>. London: Thames &amp; Hudson. ISBN: 9780500204269</li> <li>• Grundberg A., . (2021). <i>How photography became contemporary art</i>. New Haven: Yale University Press. ISBN: 9780300234107</li> <li>• Aristides J., . (2019). <i>Figure drawing atelier</i>. New York, New York: Monacelli Studio. ISBN: 9781580935135</li> <li>• Seligman I., Seligman I., Chapman H., Bridget Riley Art Foundation, British Museum, University of Durham, Pier Arts Centre, Glynn Vivian Art Gallery &amp; Cooper Gallery (Barnsley E. (2019). <i>Pushing paper</i>. London: Thames &amp; Hudson. ISBN: 9780500480540</li> <li>• Barilleaux R. P., Garza A., Harris G. J., Soutter L. &amp; McNay Art Museum. (2016). <i>Telling tales</i>. San Antonio, Texas: McNay Art Museum. ISBN: 9780916677602 (hardcover : alk. paper)</li> </ul>

<b>ASSESSMENT</b>		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz	1	10





Presentation / Seminar		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	50
<b>TOTAL</b>		100














<b>CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES</b>						
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.						
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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
Presantation				
Final Examination/ Final Project/ Dissertation	1		6	6
<b>TOTAL WORKLOAD</b>				<b>252</b>
<b>TOTAL WORKLOAD / 25</b>				<b>10.08</b>
<b>ECTS</b>				<b>10</b>

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 for the 2023–2024 academic year, the minimum attendance requirement for all courses is 70%, regardless of medical reports. Medical reports are only valid in cases of exam absence. Students who are unable to attend an exam due to health reasons must submit their report to the faculty secretary within three working days after the exam.

<b>PREPARED BY</b>	Asst. Prof. Dr. Elçin Şener
<b>UPDATED</b>	24.02.2026, 21.02.2025; by Asst. Prof. Dr. Elçin Şener
<b>APPROVED</b>	Approved by The Departmental Board on 28.04.2026