

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Sculpture Studio I	PLAS 241	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)	Assist. Prof. Dr. Elçin Şener	E-mail : elcin.sener@arucad.edu.tr	Office : FM OFF03
Course Objectives	<p>This course introduces students to foundational sculptural practices and supports the development of technical, material, and conceptual competencies in three-dimensional form-making. Students explore clay, plaster, and wood as primary sculptural materials and develop skills in modelling, carving, and casting techniques.</p> <p>The course aims to:</p> <ul style="list-style-type: none"> develop students' ability to construct three-dimensional forms with an understanding of material behavior, structure, and spatial relationships, enhance technical competencies in traditional sculptural processes, support critical awareness through historical and contemporary references in sculpture, foster safe studio practice through responsible material use and sustainability principles integrated into all production processes. 		
	Students will be able to: (Bloom Level)	Teaching Methods	Evaluation Methods
	Remember / Understand Identify and explain sculptural materials, tools, and techniques used in clay, plaster, and wood-based sculpture practices.	Lecture, demonstration, visual analysis, studio discussion	Midterm project, concept evaluation

Course Learning Outcomes	<p>Understand / Apply Apply fundamental principles of sculptural form, space and material behavior in studio-based production.</p>	Lecture, demonstration, guided studio exercises, modeling practice	Concept evaluation, midterm project
	<p>Apply Apply fundamental principles of sculptural form, spatial relationships, and material behavior in studio-based production..</p>	Hands-on studio practice, guided modeling exercises	Instructor evaluation, studio performance assessment
	<p>Analyze / Evaluate Evaluate sculptural works in terms of form, material, technique, conceptual structure, and ethical studio practice, including safety and sustainability awareness..</p>	Critique sessions, group discussions, studio feedback	Oral critique, rubric-based evaluation
	<p>Create Design and create create an original sculptural project integrating multiple techniques, materials, and conceptual approaches within a studio context.</p>	Studio project development, independent practice, instructor feedback	Final project presentation, rubric-based evaluation
Course Content	<p>The course introduces fundamental sculptural practices through modelling, carving, and moulding processes. Students explore three-dimensional form, material properties, and spatial relationships while developing technical and conceptual skills. The course also includes historical references, studio experimentation, and critical discussions.</p> <p>Studio safety, responsible material use, and sustainability principles are integrated throughout all studio processes.</p> <p>Students are encouraged to develop independent research-based approaches and reflect on their practice through sketchbooks and documentation.</p>		

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

1	<ul style="list-style-type: none"> • Introduction to course, materials and sculptural processes • Safety, risk awareness and responsible studio practice • Introduction to project ideas and material selection 	T	<ul style="list-style-type: none"> • Beginners Guide to Sculpting: Step-by-Step Guide. NB1170.B44 2021 • The elements of sculpture : a viewer's guide / Herbert George. NB1142.5 .G46 2014 • Research about the techniques and project idea's
2	<ul style="list-style-type: none"> • Sculpture idea development: public and social context studies; bust and figurative approaches • Sketching and visual research 	T	<ul style="list-style-type: none"> • The elements of sculpture : a viewer's guide / Herbert George. NB1142.5 .G46 2014 • Learning to look at sculpture Mary Acton NB1142.5 .A29 2014 • Research : “Discobolus” (Discus thrower), “Venus de Milo”
3	<ul style="list-style-type: none"> • Model preparation and modelling • Drawings of sculpture project ideas in space • Idea Form & Material Exploration 	T/P	<ul style="list-style-type: none"> • Learning to look at sculpture Mary Acton NB1142.5 .A29 2014 • Greek sculpture : the archaic period : a handbook / [by] John Boardman. RC SUM NB90 .B62 1978 • Greek portraits : catalogue : Ny Carlsberg Glyptotek / by Flemming Johansen. NB1296.3 N933 1992 • Hellenistic Sculpture R.R.R. Smith REF NB94 .S63 2015 • Research: : Middle Ages: Detailed sculptural figures and reliefs in cathedrals during the Gothic period • 38 of the Most Fascinating Public Sculptures Architectural Digest Architectural Digest
4	<ul style="list-style-type: none"> • Research on Sculpture Project Ideas In Public Space • Form & Material Exploration on classical sculptures 	T/P	<ul style="list-style-type: none"> • The elements of sculpture : a viewer's guide / Herbert George. NB1142.5 .G46 2014 • The art of sculpture in fifteenth-century Italy : innovation in theory, materials, and techniques / Amy Bloch, Suny Albany;

			<p>Daniel Zolli, Pennsylvania State University. NB615 .A78 2019</p> <ul style="list-style-type: none"> • Research: Renaissance (14th - 17th century): Michelangelo, Donatello, Lorenzo Ghiberti. "David" (Michelangelo), 'Pieta' (Michelangelo).
5	<ul style="list-style-type: none"> • Form & Material Exploration 	T/P	<ul style="list-style-type: none"> • The springtime of the Renaissance sculpture and the arts in Florence 1400-60 edited by Beatrice Paolozzi Strozzi and Marc Bormand. N6921.F7 .S66 2013 • Research : Baroque Period (17th century): Gian Lorenzo Bernini's "The Passion of St. Teresa".
6	<ul style="list-style-type: none"> • Technique Development 	T/P	<ul style="list-style-type: none"> • - The making of sculpture : the materials and techniques of European sculpture / edited by Marjorie Trusted. NB450 .M23 2007 • Research: Neoclassicism (late 18th century): Jean-Antoine Houdon, Antonio Canova. "Amor and Psyche" (Canova).
7	<ul style="list-style-type: none"> • Technique Development 	T/P	<ul style="list-style-type: none"> • The complete sculptures 1936-1990 edited by Harriet de Visser and Roland Hagenberg. Passages in modern sculpture / Rosalind E. Krauss. N6698 .A66 .A86 1990 • Research : Romanticism and Realism (19th century): Jean-Baptiste Carpeaux's "Dance"
8	<ul style="list-style-type: none"> • Midterm • Technique Development 	P	<ul style="list-style-type: none"> • Project Presentation / Self Bust/Social Project/Wood – Relief/ Mythology

9	<ul style="list-style-type: none"> Advanced modelling & project development Technique Development Weekly information regarding sculptors and their works will be provided via Microsoft Teams. 	T/P	<ul style="list-style-type: none"> Passages in modern sculpture / Rosalind E. Krauss. NB198 .K69 1981 Research: Modernism (Early 20th Century): Swan” (Brâncuși), ‘Reclining Figure’ (Moore).
10	<ul style="list-style-type: none"> Advanced modelling & project development Technique Development Weekly information regarding sculptors and their works will be provided via Microsoft Teams. 	T/P	<ul style="list-style-type: none"> 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 Research: Postmodernism (Late 20th Century - Present): “Balloon Dog” Jeff Koons.
11	<ul style="list-style-type: none"> Project Development I Project & Critical Practice Weekly information regarding sculptors and their works will be provided via Microsoft Teams. 	T/P	<ul style="list-style-type: none"> Negative space : trajectories of sculpture in the 20th and 21st centuries / conceived and written by Peter Weibel ; edited by Peter Weibel with Anett Holzheid. NB198 .W45 2021 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
12	<ul style="list-style-type: none"> Project Development II Technique Development project & Critical Practice Weekly information regarding sculptors and their works will be provided via Microsoft Teams. 	T/P	<ul style="list-style-type: none"> Negative space : trajectories of sculpture in the 20th and 21st centuries / conceived and written by Peter Weibel ; edited by Peter Weibel with Anett Holzheid. NB198 .W45 2021 New materials in sculpture; cold casting in metals, glass fibre, polyester resins, vinamold hot

			<p>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>
13	<ul style="list-style-type: none"> • Project Refinement • Critical Practice • Mold • Weekly information regarding sculptors and their works will be provided via Microsoft Teams. 	T/P	<ul style="list-style-type: none"> • Negative space : trajectories of sculpture in the 20th and 21st centuries / conceived and written by Peter Weibel ; edited by Peter Weibel with Anett Holzheid. NB198 .W45 2021 • 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
14	<ul style="list-style-type: none"> • Final Preparation • Mold • Quiz Sculptors and their works : %10 	P	<ul style="list-style-type: none"> • 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
15	FINAL	P	Project Presentation / Self Bust/Social Project/Wood –Relief/ Mythology %50

Required Course Material(s) / Reading(s)/ Text Book(s)	<p>Modelling clay (Red/White) modelling tools 1x apron Carving tools</p> <ul style="list-style-type: none"> • Learning to look at sculpture Mary Acton NB1142.5 .A29 2014 • The making of sculpture : the materials and techniques of European sculpture / edited by Marjorie Trusted. NB450 .M23 2007 • The elements of sculpture : a viewer's guide / Herbert George. NB1142.5 .G46 2014 • Beginners Guide to Sculpting: Step-by-Step Guide. NB1170.B44 2021 • Hellenistic Sculpture R.R.R. Smith REF NB94 .S63 2015 • 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 • Passages in modern sculpture / Rosalind E. Krauss. NB198 .K69 1981
Recommended Course Material(s)/ Reading(s) /Other	<ul style="list-style-type: none"> • The art of sculpture in fifteenth-century Italy : innovation in theory, materials, and techniques / Amy Bloch, Suny Albany; Daniel Zolli, Pennsylvania State University. NB615 .A78 2019 • Negative space : trajectories of sculpture in the 20th and 21st centuries / conceived and written by Peter Weibel ; edited by Peter Weibel with Anett Holzheid. NB198 .W45 2021 • Greek sculpture : the archaic period : a handbook / [by] John Boardman. RC SUM NB90 .B62 1978 • The springtime of the Renaissance sculpture and the arts in Florence 1400-60 edited by Beatrice Paolozzi Strozzi and Marc Bormand. N6921.F7 .S66 2013 • The complete sculptures 1936-1990 edited by Harriet de Visser and Roland Hagenberg. Passages in modern sculpture / Rosalind E. Krauss. N6698 .A66 .A86 1990 • Greek portraits : catalogue : Ny Carlsberg Glyptotek / by Flemming Johansen. NB1296.3 N933 1992

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz	1	10
Assignment		
Project		
Field Study		

Presentation / Seminar		
Studio Practice		
Other (class participation)		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	50
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		4.5	63
Mid-Term	1		3	3
Quiz	1		1	1
Assignment	-		-	-
Project	-		-	-
Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		3	3
Other	-		-	-
TOTAL WORKLOAD				126
TOTAL WORKLOAD / 25				5.4
ECTS				5

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 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 (midterm).

At the end of the course, students are required to apply the knowledge and skills gained in sculpture throughout the semester and submit both a written analytical report and three-dimensional visual documentation of sculptural works in both printed and digital formats (via MS Teams).

PREPARED BY	Asst. Prof. Dr. Elçin Şener
UPDATED	24.02.2026, 13.10.2025; by Asst. Prof. Dr. Elçin Şener
APPROVED	Approved by The Departmental Board on 28.04.2026