

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Drawing I	PLAS 131	1	Theory 2	Practice 2	3	6
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		-	

Language of Instruction	English
--------------------------------	---------

Course Instructor(s)	Asst. Prof. Dr. Pervin KURÇEREN	E-mail : pervin.kurceren@arucad.edu.tr Office : ES-OFF02
Course Objectives	<ul style="list-style-type: none"> • To develop students' fundamental drawing skills through observation. • To improve hand-eye coordination and visual analysis. • To introduce the principles of line, shape, value, space, and perspective. • To encourage experimentation with different drawing techniques and media. • To build a strong foundation for further studies in figure and artistic drawing. 	

	Students will able to:	Teaching Methods	Evaluation Methods	
Course Learning Outcomes	Identify and describe fundamental drawing elements such as line, value, form, proportion, and perspective.	Direct instruction, Demonstrations, Guided observation exercises	In-class exercises, Quiz, Portfolio Review	
	Apply observational drawing techniques to accurately depict still life compositions.	Live drawing sessions, Step-by-step demonstrations, Instructor feedback	Mid-term Portfolio Evaluation	
	Analyze light, shadow, and spatial relationships to construct realistic tonal drawings.	Value-scale studies, Shading workshops, Critique sessions	Mid-term Project Evaluation	
	Develop accurate proportions through measuring, sighting, and comparative observation methods.	Measurement drills, Grid techniques, Guided practice	In-class exercises, Mid-term Portfolio Evaluation	
	Utilize various drawing media—graphite, charcoal, ink—to produce expressive and technical drawings.	Material exploration workshops, Studio practice	Final Portfolio Evaluation	
	Generate compositional solutions by arranging objects to create balance, harmony, and visual interest.	Composition exercises, Thumbnail sketching, Peer discussion	Mid-term and Final Portfolio Evaluation	
	Evaluate personal and peer drawings using formal art criteria (composition, technique, accuracy, expression).	Critique rounds, Reflective analysis activities	Participation, Critique Performance	
	Create original drawings that integrate observational accuracy with personal artistic interpretation.	Independent studio work, Instructor mentorship	Final Portfolio Evaluation	
Course Content	This course introduces fundamental drawing skills with an emphasis on observation. Students explore line, contour, gesture, negative space, perspective, value, and texture through still life, objects, and introductory figure studies. The course encourages the development of hand-eye coordination, visual perception, and basic compositional awareness. Both traditional academic techniques and experimental approaches are practiced to build a solid foundation for further drawing studies.			

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation	Required Reading, Preliminary preparation

		(theory/pr actice)	
1	<ul style="list-style-type: none"> • Introduction to course. Types of lines (thin, thick, rhythmic, continuous). • Continuous line drawing. • Warm-up sketches with simple objects. 	P	Aristides, J. (2019). Figure Drawing Atelier: An Instructional Sketchbook. New York. [NC765 .A75 2019.]
2	<ul style="list-style-type: none"> • Drawing composition with simple still life objects. • The principles of measurement and rate. • The feature of composition. 	T/P	Aristides, J. (2019). Figure Drawing Atelier: An Instructional Sketchbook. New York. [NC765 .A75 2019.]
3	<ul style="list-style-type: none"> • Drawing composition with simple still life objects. • Blind contour (without looking at the paper). • Modified contour with occasional glances. • The principles of measurement and rate. • The feature of composition. 	T/P	Aristides, J. (2019). Figure Drawing Atelier: An Instructional Sketchbook. New York. [NC765 .A75 2019.] Simblet, S. (2020). Anatomy for Artist. New York. [NC 760 .S563 2020]
4	<ul style="list-style-type: none"> • Drawing the space around objects. • Chairs, plants, tables, and architectural forms. • The principles of measurement and rate. • Drawing by using natural objects such as leaves, branches, etc. • Creating Textures and Surfaces • Development of the line of research. 	T/P	Foster, V. (2009). The Anathomy & Figure Drawing Artist's Hand Book. Quantum Books Published. [NC760 .F67 2009] Simblet, S. (2020). Anatomy for Artist. New York. [NC 760 .S563 2020]
5	<ul style="list-style-type: none"> • One-point perspective. • Simple interior drawings (classroom/studio). 	T/P	Montague, J. (2013). Basic Perspective: A Visual Approach. New Jersey: John Wiley&Sons. [REF NC750 .M648 2013.] D'Amelio, J. (2004). Perspective Drawing Handbook. New York: Dover Publications. [NC750.D35 2004]
6	<ul style="list-style-type: none"> • Two-point perspective. • Outdoor sketching on campus or in the city. 	T/P	Montague, J. (2013). Basic Perspective: A Visual Approach. New Jersey: John Wiley&Sons. [REF NC750 .M648 2013.]

7	Completing of the half drawing Mid-term	P	Submission
8	<ul style="list-style-type: none"> • Basic human body proportions. • Simple figure poses • Gesture Drawing (20 min.) 	T/P	Research on figure drawings and present to class
9	<ul style="list-style-type: none"> • Basic human body proportions. • Simple figure poses • Detailed figure studies with light and shadow. • Gesture Drawing (20 min.) 	T/P	Laurenza, D. (2012). <i>Art and anatomy in Renaissance Italy : images from a scientific revolution</i> . New York New Haven: Metropolitan Museum of Art Distributed by Yale University Press. [N6915 .L29 2012]
10	<ul style="list-style-type: none"> • The model and space • Contrast and focal point • Portrait drawing in pencil from model. • Gesture Drawing (20 min.) 	T/P	Each TOPICS/CLASSWORK will be announced weekly. Change will be announced with sufficient warning for students to plan ahead.
11	<ul style="list-style-type: none"> • The model and space • Development of the line of research. • Five toned drawing exercise • Shading with pen • Gesture Drawing (20 min.) 	T/P	Simblet, S. (2020). <i>Anatomy for Artist</i> . New York. [NC 760 .S563 2020]
12	<ul style="list-style-type: none"> • The connection between human body and clothes • Studying on Skeleton and skin in different type of live model. 	T/P	Simblet, S. (2020). <i>Anatomy for Artist</i> . New York. [NC 760 .S563 2020] Brown, C. (ed.) (2013). <i>Master Drawings</i> . Ocford: The Ashmolean Museum. [NC225 .A8 2013]
13	<ul style="list-style-type: none"> • Copying a master drawing upside down. • Training the eye to see form rather than symbols. 	T/P	Brown, C. (ed.) (2013). <i>Master Drawings</i> . Ocford: The Ashmolean Museum. [NC225 .A8 2013].
14	<ul style="list-style-type: none"> • The model and space: Drawing with colorful pencils. • The model and space work with ink. • Sketch works from stable nude • The model and space: working on the possibilities with different materials. 	T/P	Foster, V. (2009). <i>The Anathomy & Figure Drawing Artist's Hand Book</i> . Quantum Books Published. [NC760 .F67 2009]

15	FINAL	P	
----	--------------	----------	--

<p>Required Course Material(s) / Reading(s)/ Text Book(s)</p>	<p><u>Drawing Materials</u></p> <p>4 x high quality pencils: HB, B, 2B, 4B; 1 x Medium sketchbook (18x24); 2 x min 2 High quality paper; 35 x50); 1x Portfolio Carrying Case (for carrying and protecting work); minimum 4 x Binder Clips (small and big size); 1 x Eraser; 1 x Sharpener and Mdf Duralit : minumim 35x50)</p> <ul style="list-style-type: none"> • Foster, V. (2009). <i>The Anathomy & Figure Drawing Artist’s Hand Book</i>. Quantum Books Published. [NC760 .F67 2009] • Brown, C. (ed.) (2013). <i>Master Drawings</i>. Ocford: The Ashmolean Museum. [NC225 .A8 2013] • Simblet, S. (2020). <i>Anatomy for Artist</i>. New York. [NC 760 .S563 2020] • Laurenza, D. (2012). <i>Art and anatomy in Renaissance Italy : images from a scientific revolution</i>. New York New Haven: Metropolitan Museum of Art Distributed by Yale University Press. [N6915 .L29 2012] • Montague, J. (2013). <i>Basic Perspective: A Visual Approach</i>. New Jersey: John Wiley&Sons. [REF NC750 .M648 2013.] • Aristides, J. (2019). <i>Figure Drawing Atelier: An Instructional Sketchbook</i>. New York. [NC765 .A75 2019.] • D’Amelio, J. (2004). <i>Perspective Drawing Handbook</i>. New York: Dover Publications. [NC750.D35 2004]
<p>Recommended Course Material(s)/ Reading(s) /Other</p>	<p>Barber, B. (2011). <i>Drawing anatomy</i>. London: Arcturus. NC765 .B37 2011</p>

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Other	-	-
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		6	84
Mid-Term	1		3	3
Quiz	-		-	-
Assignment	-		-	-
Project	-		-	-










Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice	-	-	-	-
Final Examination/ Final Project/ Dissertation	1		4	4
Other	-		-	-
TOTAL WORKLOAD				147
TOTAL WORKLOAD / 25				5.88
ECTS				6

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.

Students will be considered successful in the course if they obtain at least 60% of the overall course grade and demonstrate achievement in a minimum of 70% of the defined Course Learning Outcomes as measured through assessment tools.

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.

PREPARED BY	Asst. Prof. Dr. Pervin KURÇEREN
UPDATED	06/04/2026
APPROVED	Approved by the Departmental Board on 28.04.2026