

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Drawing II	PLAS 132	II	Theory 2	Practice 2	3	6
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)	Asst.Prof.Dr.Pervin KURÇEREN	E-mail: pervin.kurceren@arucad.edu.tr Office:
Course Objectives	<p>This course aims to advance students' technical, perceptual, and conceptual competencies in drawing and figure drawing through structured studio practice.</p> <ul style="list-style-type: none"> To develop students' ability to observe, analyze, and represent form, space, and figure with accuracy and awareness. To strengthen technical skills in proportion, measurement, perspective, and tonal rendering. To enhance students' ability to articulate artistic processes, visual decisions, and personal expression verbally and visually. To develop awareness of historical and contemporary contexts in drawing practices. To support students in establishing a personal artistic direction and producing a consistent body of work. 	

	<ul style="list-style-type: none"> To foster responsible studio practice through awareness of occupational health, safety, and sustainable material use. 			
Course Learning Outcomes	Students will be able to:	Bloom Level	Teaching Methods	Evaluation Method
	Identify fundamental drawing elements such as line, value, form, proportion, and perspective.	Remembering/Knowledge	Direct instruction, Demonstrations, Guided observation exercises	In-class exercises, Portfolio Review
	Explain light, shadow, and spatial relationships in tonal drawing.	Understanding	Value-scale studies, Shading workshops, Critique sessions	Mid-term Project Evaluation
	Apply observational drawing techniques to accurately depict still life compositions.	Applying	Live drawing sessions, Step-by-step demonstrations, Instructor feedback	Mid-term Portfolio Evaluation
	Demonstrate accurate proportions using measuring, sighting, and comparative observation methods.	Applying	Measurement drills, Grid techniques, Guided practice	In-class exercises, Mid-term Portfolio Evaluation
	Analyze compositional structures by arranging objects to achieve balance, harmony, and visual interest.	Analyzing	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)	Evaluating	Critique rounds, Reflective analysis activities	Critique Performance
	Utilize and compare various drawing media—graphite, charcoal, ink—to determine their expressive and technical capacities.	Understanding/Comprehension	Material exploration workshops, Studio practice	Final Portfolio Evaluation
	Create original drawings integrating observational	Creating	Independent studio work,	Final Portfolio Evaluation

	accuracy with personal artistic interpretation.		Instructor mentorship	
Course Content	<p>Drawing II is the second course in a two-semester Drawing sequence (Drawing I–II). The course develops students’ technical, perceptual, and conceptual skills through observational drawing practices.</p> <p>The course focuses on figure, object, and space relationships, with emphasis on proportion, measurement, perspective, light and shadow, and spatial organization. Students apply methods such as sighting, comparative measurement, and grid systems to construct form accurately. Core design elements—line, value, form, texture, and composition—are explored to strengthen visual awareness and compositional decision-making.</p> <p>Studio work includes still life, figure drawing, and spatial analysis exercises. Students experiment with various media (graphite, charcoal, ink) to develop both technical control and expressive capacity.</p> <p>The course also integrates occupational health and safety awareness and sustainable studio practices, including responsible material use and maintaining a safe working environment.</p> <p>Critical thinking is developed through critiques and discussions, supporting students in evaluating artworks and articulating their artistic processes. By the end of the course, students produce a coherent body of drawings demonstrating technical accuracy, compositional awareness, and an emerging personal artistic direction.</p>			

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	<ul style="list-style-type: none"> • Introduction to the course. • Brief History of Drawing 		

	<ul style="list-style-type: none"> • Why Study Figure Drawing? • Great masters of High Renaissance • Introduce materials • Introduction to studio safety, occupational health practices, and sustainable use of drawing materials (dust control, ventilation, responsible material consumption). 	T/P	
2	<ul style="list-style-type: none"> • Discovering different light values in composition. • Doing exercises with different value lines. • Coordination between hand and eyes • Using contour and Line Variation. • Short discussion on observation vs perception (what we see vs what we know). 	T/P	Foster, V. (2009). The Anatomy & Figure Drawing Artist's Handbook. New York. (NC760.F67 2009)
3	<ul style="list-style-type: none"> • Trying different drawing methods • Focusing on the proportion of an object or figure. • Discovering environmental effects on an object. • Brief verbal reflection on drawing process and challenges. 	P	Foster, V. (2009). The Anatomy & Figure Drawing Artist's Handbook. New York. (NC760.F67 2009)
4	<ul style="list-style-type: none"> • Using aesthetic values on artwork. (Line, light, dark, shadow, unity, balance, etc.) • Creating original composition by using another artist's style. • Peer discussion on compositional decisions. 	P	Brown, C. (1948). Master Drawings. England: Oxford. (NC225. A8 2013)
5	<ul style="list-style-type: none"> • Natural description • Drawing what you see, not what you know. • Expressing by observing texture on paper (leaves, lettuce, tree trunk, etc.) • Group critique session (focus on observation and texture). 	P	Brown, C. (1948). Master Drawings. England: Oxford. (NC225. A8 2013) Aristides, J. (2019). Figure Drawing Atelier: An Instruvtional Sketchbook. Newyork. (NC765 .A75 2019)
6	<ul style="list-style-type: none"> • To be able to link between real and unreal. • Detailing the human body on a big-size paper. • Introduction to interpretation vs observation in figure drawing. 	P	Brown, C. (1948). Master Drawings. England: Oxford. (NC225. A8 2013) Aristides, J. (2019). Figure Drawing Atelier: An Instruvtional Sketchbook. Newyork. (NC765 .A75 2019)
7	<ul style="list-style-type: none"> • To be able to link between real and unreal. 	P	Submissions

	<ul style="list-style-type: none"> • Detailing the human body on a big-size paper. • The work going on shadowing. 		
8	<ul style="list-style-type: none"> • To be able to link between real and unreal. • Detailing the human body on a big-size paper. <p>Mid-term critique session (evaluation of progress).</p>	P	<p>Homework: full figure drawing of nude model</p> <p>Aristides, J. (2019). Figure Drawing Atelier: An Instruvtional Sketchbook. Newyork. (NC765 .A75 2019)</p>
9	<ul style="list-style-type: none"> -To be able to link between real and unreal. -Detailing the human body on a big-size paper. -The Work going on shadowing. 	P	<p>Homework: full figure drawing of nude model</p> <p>Aristides, J. (2019). Figure Drawing Atelier: An Instruvtional Sketchbook. Newyork. (NC765 .A75 2019)</p>
10	<ul style="list-style-type: none"> • Understanding basic perspective • Drawing perspective with basic objects (one, two & three points) • Discussion on spatial perception and visual accuracy. 	P	<p>Montague, J. (1944). Basic Perspective Drawing: A Visual Approach. New Jersey. (NC750. M648 2013)</p> <p>D'Amelio, J. (2004). Perspective Drawing Handbook. New York: Dover Punlications. (NC750. D35 2004)</p>
11	<ul style="list-style-type: none"> • Understanding basic perspective • Drawing perspective with basic objects (one, two & three points) • Short peer feedback session. 	P	<p>Montague, J. (1944). Basic Perspective Drawing: A Visual Approach. New Jersey. (NC750. M648 2013)</p> <p>D'Amelio, J. (2004). Perspective Drawing Handbook. New York: Dover Punlications. (NC750. D35 2004)</p>
12	<ul style="list-style-type: none"> • Crafting interior design using perspective rules • To be able to make relations between color, shape, form, etc. • Discussion on relationship between space, form, and composition. 	P	<p>Montague, J. (1944). Basic Perspective Drawing: A Visual Approach. New Jersey. (NC750. M648 2013)</p>
13	<ul style="list-style-type: none"> • Crafting interior design using perspective rules • To be able to make relations between color, shape, form, etc. • Brief reflection on process and compositional choices. 	T/P	<p>Montague, J. (1944). Basic Perspective Drawing: A Visual Approach. New Jersey. (NC750. M648 2013)</p>
14	<ul style="list-style-type: none"> • Space and figure observation • Drawing figure in unreal space • Making the connection between space and figure • Focus on conceptual interpretation of space and figure relationship. 	P	<p>Homework: full figure drawing of nude model (real size)</p>

15	<ul style="list-style-type: none"> • Drawing figure in unreal space • Making the connection between space and figure • Final critique session (technical + conceptual evaluation). 	P	Homework: full figure drawing of nude model (real size)
16	FINAL		

<p>Required Course Material(s) / Reading(s)/ Text Book(s)</p>	<p>Materials; drawing paper pad, assorted pencils charcoal, conte crayons, kneaded and plastic erasers, paste eraser, assorted papers, paper tape..</p> <ul style="list-style-type: none"> • Foster, V. (2009). The Anatomy & Figure Drawing Artist's Handbook. New York. (NC760.F67 2009) • Brown, C. (1948). Master Drawings. England: Oxford. (NC225. A8 2013) • Aristides, J. (2019). Figure Drawing Atelier: An Instruvtional Sketchbook. Newyork. (NC765 .A75 2019) • Montague, J. (1944). Basic Perspective Drawing: A Visual Approach. New Jersey. (NC750. M648 2013) • D'Amelio, J. (2004). Perspective Drawing Handbook. New York: Dover Punlications. (NC750. D35 2004)
<p>Recommended Course Material(s)/ Reading(s) /Other</p>	<ul style="list-style-type: none"> • A Contemporary Approach by Teel Sale & Claudia Betti Belmont, CA: Wadsworth/Thomson Learning (5th Ed) 2004. ISBN 0-534-61335-7 • Drawing as Expression by Sandy Brooke, New Jersey: Prentice Hall, 2002. ISBN 0-13-089313-7 • Artistic Anatomy by Dr. Paul Richer, translated by Robert Beverly Hale New York: Watson Guptill Publications, 1971. ISBN 0-8230-0297-7 • Perspective Drawing by Kenneth Auvil, Mountain View: Mayfield Publishing, 1990. ISBN 0- 87484-943-8 • A Guide to Drawing by D. Mendelowitz & D. Wakeham (NC730 .M396 2012)

ASSESSMENT

Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		
Other (class participation)		
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)	15		4	60
Preliminary Preparation and self- study	15		6	90
Mid-Term	1		2	2
Quiz				
Assignment				
Project				
Field Study				










Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		4	4
Other				
TOTAL WORKLOAD				156
TOTAL WORKLOAD / 25				6.24
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	06.04.2016
APPROVED	Approved by the Departmental Board on 28.04.2026