

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Painting Studio II	PLAS 224	4	<b>Theory</b> 2	<b>Practice</b> 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		-	

<b>Language of Instruction</b>	English
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<b>Course Instructor(s)</b>	Öğr. Gör. Batu M. Gündal	E-mail : <a href="mailto:batu.gundal@arucad.edu.tr">batu.gundal@arucad.edu.tr</a>  Office :
<b>Course Objectives</b>	The course aims to: <ol style="list-style-type: none"> <li>1. Develop intermediate painting control through structured studies in value, temperature, edges, and paint handling (acrylic <i>or</i> oil).</li> <li>2. Apply technical painting methods (e.g., underpainting, layering, glazing/scumbling equivalents, wet-on-wet / wet-on-dry) to produce resolved works.</li> <li>3. Analyze visual problems in painting (composition, focal hierarchy, proportion, color temperature relationships) and revise work through critique and iteration.</li> <li>4. Integrate research and reference (historical + contemporary) into a studio process that supports personal visual language.</li> <li>5. Produce a coherent mini-portfolio: 3 midterm paintings demonstrating technique control + a 4-painting final series demonstrating conceptual and visual cohesion.</li> </ol>	

<b>Course Learning Outcomes</b>	<p><b>Students will be able to</b></p> <p><b>Identify and explain</b> key painting terminology and processes (underpainting, imprimatura, grisaille, glazing, scumbling, edge hierarchy, temperature shifts).</p>	<p><b>Teaching Methods</b></p> <p>Direct instruction, demos, guided worksheets</p>	<p><b>Evaluation Methods</b></p> <p>In-class exercises, sketchbook checks</p>
	<p><b>Apply</b> value-structure and proportion to translate observation/reference into stable compositions.</p>	<p>observational sessions, block-in demonstrations, guided critique</p>	<p>studies + Midterm paintings</p>
	<p><b>Differentiate and control</b> color temperature (warm/cool light logic; warm/cool neutrals; temperature in shadows).</p>	<p>Color theory workshops, practical painting sessions</p>	<p>Studies + Mid-term Evaluation</p>
	<p><b>Experiment with and select</b> appropriate paint handling techniques (clean strokes, scumble/dry brush, impasto/knife, controlled blending), sustainable materials</p>	<p>Studio-based material exploration, technique demonstrations</p>	<p>Mid-term and Final Project Evaluation</p>
	<p><b>Analyze and revise</b> paintings using critique feedback (self + peer + instructor).</p>	<p>Creative studio sessions, critique and feedback rounds</p>	<p>Mid-term and Final Evaluation</p>
	<p><b>Plan and create</b> a cohesive body of work by defining a series “rule set” (palette / format / subject family / technique logic).</p>	<p>Creative studio sessions, critique and feedback rounds</p>	<p>Final Project Evaluation</p>
	<p><b>Produce and present</b> a 4-painting final series with supporting sketchbook evidence and a short artist statement.</p>	<p>Visual analysis sessions, group discussions</p>	<p>Final Project Evaluation</p>
	<b>Course Content</b>	<p>Painting Studio II advances students from single-piece exercises into controlled production and coherent series thinking. The first half focuses on technical control through a structured “midterm technical series” (3 paintings) supported by thumbnails, notan/value studies, and color tests. The second half shifts from technique to authored direction: students develop and execute a 4-painting final series, defining a clear concept and a consistent</p>	

	visual rule set (palette/format/subject/technique), supported by sketchbook process and critique-driven revision.
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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>. <b>Course intro + diagnostics</b></li> <li>. Studio workflow, safety, materials, expectations</li> <li>. Diagnostic painting + critique baseline</li> <li>. Sketchbook: thumbnails + process expectations</li> <li>. Use of sustainable panels and different mediums.</li> </ul>	T	Aristides, J., (2016). Lessons in Classical Painting: Essential Techniques from Inside the Atelier. Berkeley: Watson-Guption. (ND1500.A645 2016)
2	<p><b>Value structure bootcamp</b></p> <p>Notan → grisaille/value block-in</p> <p>2 small value studies + critique</p> <p>.</p>	T/P	Aristides, J., (2016). Lessons in Classical Painting: Essential Techniques from Inside the Atelier. Berkeley: Watson-Guption. (ND1500.A645 2016)
3	<p><b>Composition + focal hierarchy</b></p> <p>Thumbnailing systems; cropping; big-shape design</p> <p>Midterm subject family selection approved</p> <p>.</p>	P	Aristides, J., (2016). Lessons in Classical Painting: Essential Techniques from Inside the Atelier. Berkeley: Watson-Guption. (ND1500.A645 2016)
4	<p><b>Temperature study + warm/cool logic</b></p> <p>Warm light vs cool light studies</p>	T/P	Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009)

	Color strings & neutrals (no“mud”) .		
5	<p><b>Paint handling lab</b></p> <ul style="list-style-type: none"> <li>• Clean strokes, edges (hard/soft/lost), scumble/dry brush, impasto/knife</li> <li>• Midterm Painting #1 progress check (value focus)</li> </ul> <p>.</p>	P	Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009)
6	<p><b>Midterm production week 1</b></p> <ul style="list-style-type: none"> <li>• Midterm Painting #1 (Value focus) refine/finish</li> <li>• Begin Midterm Painting #2 (Temperature focus)</li> </ul> <p>.</p>	P	Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009)
7	<p><b>Midterm production week 2 (P)</b></p> <ul style="list-style-type: none"> <li>• Midterm Painting #2 refine/finish</li> <li>• Begin Midterm Painting #3 (Edges + paint handling focus)</li> <li>• Sketchbook audit (studies must match each painting)</li> </ul>	P	Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009)
8	<p><b>MIDTERM</b></p> <p>Submission + critique: 3 paintings + sketchbook studies/sketches</p>	(T/P)	Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009)

9	<p><b>Reset + series thinking (T/P)</b></p> <p>What makes a “cohesive body of work”</p> <p>Final concept menu + rule-set examples</p> <p>Start Final proposal: concept page + references + thumbnails</p>	T/P	<p>Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009)</p>
10	<p><b>Final series proposal + planning (T/P)</b></p> <p>Proposal approval: theme + rule set (palette/format/subject/technique)</p> <p>Start Final Painting #1</p>	T/P	<p>Stewart, D. (2015). Abstract Art Painting: Expressionis in Mixed Media. Blue Ash, Ohio: North Light Books. (ND1482.A16 S74 2015)</p>
11	<p><b>Final production: Painting #1</b></p> <p>Checkpoint: 60–70% completion + critique</p> <p>Sketchbook: value plan + color tests</p> <p>.</p>	P	<p>Stewart, D. (2015). Abstract Art Painting: Expressionis in Mixed Media. Blue Ash, Ohio: North Light Books. (ND1482.A16 S74 2015)</p> <p>Bury, S., (2007). Breaking The Rules. Italy Prenter Trento. )NC998.6.E87 .B74 2007)</p>
12	<p><b>Final production: Painting #2</b></p> <p>Variation strategies (crop/scale/viewpoint/temperature ) without losing cohesion</p>	P	<p>Stewart, D. (2015). Abstract Art Painting: Expressionis in Mixed Media. Blue Ash, Ohio: North Light Books. (ND1482.A16 S74 2015)</p> <p>Bury, S., (2007). Breaking The Rules. Italy Prenter Trento. )NC998.6.E87 .B74 2007)</p>

13	<b>Final production: Painting #3</b>  Cohesion check: palette discipline + edges + value consistency  .	T/P	Bury, S., (2007). Breaking The Rules. Italy Prenter Trento. )NC998.6.E87 .B74 2007)
14	<b>Final production: Painting #1,2&amp;3</b>  Unifying passes; finishing strategies; presentation standards  .	T/P	Bury, S., (2007). Breaking The Rules. Italy Prenter Trento. )NC998.6.E87 .B74 2007)  Stewart, D. (2015). Abstract Art Painting: Expressionis in Mixed Media. Blue Ash, Ohio: North Light Books. (ND1482.A16 S74 2015)
15	<b>Portfolio finishing + artist statement</b>  Documentation photos, sequencing, wall layout mock-up.  Draft artist statement + peer review	T/P	Stewart, D. (2015). Abstract Art Painting: Expressionis in Mixed Media. Blue Ash, Ohio: North Light Books. (ND1482.A16 S74 2015)  Bury, S., (2007). Breaking The Rules. Italy Prenter Trento. )NC998.6.E87 .B74 2007)
16	<b>FINAL</b>		

<b>Required Course Material(s) / Reading(s)/ Text Book(s)</b>	<ul style="list-style-type: none"> <li>• Sketchbook (A4 or A3)</li> <li>• Drawing pencils (2B, 4B, 6B) and erasers</li> <li>• Palette (plastic, wooden, or disposable)</li> <li>• Water containers (for cleaning brushes)</li> <li>• Rags or paper towels</li> <li>• Masking tape</li> <li>• Acrylic paints (primary colors: red, yellow, blue + black, white, burnt umber, burnt sienna)</li> <li>• Canvas or canvas board (various sizes)</li> <li>• Flat and round brushes (different sizes)</li> <li>• Oil paints (basic set: titanium white, cadmium red, cadmium yellow, ultramarine blue, burnt umber, burnt sienna, ivory black)</li> </ul>
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	<ul style="list-style-type: none"> <li>• Linseed oil (refined)</li> <li>• Odorless mineral spirits or turpentine (for cleaning and thinning)</li> <li>• Primed canvas or prepared wood panels</li> <li>• Hog bristle brushes (variety of sizes)</li> <li>• Glass jar with lid (for solvents)</li> <li>• Watercolor paints (tube or pan set with warm and cool primaries)</li> <li>• Watercolor paper (300 gsm, cold-pressed)</li> <li>• Soft watercolor brushes (round, flat, mop brushes)</li> </ul> <p>Aristides, J., (2016). Lessons in Classical Painting: Essential Techniques from Inside the Atelier. Berkeley: Watson-Guption. (ND1500.A645 2016)</p> <p>Stavitsky, G., (2009). Cezanne and American Modernism. New Heaven, Yale University Press. (N6853.C45 .A4 2009)</p> <p>Stewart, D. (2015). Abstract Art Painting: Expressionis in Mixed Media. Blue Ash, Ohio: North Light Books. (ND1482.A16 S74 2015)</p> <p>Bury, S., (2007). Breaking The Rules. Italy Prenter Trento. (NC998.6.E87 .B74 2007)</p>
<p><b>Recommended Course Material(s)/ Reading(s) /Other</b></p>	<p>A world History of Art, by Hugh Honour &amp; John Fleming (N5300 .H66 2016)</p> <p>Rembrandt The Late Works, by Jonathan E. Wieseman (N6953.R4 .A4 2014)</p> <p>Anselm Kiefer, by Royal Academy of Arts (N6888.K43 .A4 2014)</p>

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

Presentation / Seminar		
Studio Practice		
Other (class participation)		
<b>Contribution of Final Examination/Final Project/ Dissertation to the Final Grade</b>	1	60
<b>TOTAL</b>		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		4	4
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		4	4
Other				
<b>TOTAL WORKLOAD</b>				<b>158</b>












<b>TOTAL WORKLOAD / 25</b>				6.32
<b>ECTS</b>				<b>6</b>







### 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 for all of our courses is 70%, regardless of medical reports. Reports will only be valid if exams cannot be attended. A report must be submitted within three working days to the faculty secretary following an exam by students who are unable to take the exam for health reasons.

<b>PREPARED BY</b>	Sen. Ins. Batu M. Gündal
<b>UPDATED</b>	08/02/2026
<b>APPROVED</b>	Approved by the Departmental Board on 28.04.2026