

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Art Studio I	PLAS341	5	<b>Theory</b> 4	<b>Practice</b> 4	6	10
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		-	

<b>Language of Instruction</b>	English
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<b>Course Instructor(s)</b>	Asst. Prof. Dr. Raif Dimililer	E-mail : raif.dimililer@arucad.edu.tr		
		Office :		
<b>Course Objectives</b>	To introduce students to the fundamental principles of artistic practice, visual thinking, and studio production, while fostering awareness of sustainable material use, occupational health and safety, and ethical approaches to contemporary art-making.			
<b>Course Learning Outcomes</b>	<b>Course Learning Outcomes (Students will be able to...)</b>	<b>Bloom Level</b>	<b>Teaching Methods</b>	<b>Evaluation Methods</b>
	Identify and define fundamental visual elements (line, shape, form, color, texture, space) and basic principles of composition.	<b>Remember/Understand</b>	Guided observation; visual presentation of foundational works and materials.	Open-ended questions; in-class exercises.
	Explain and interpret the historical and theoretical backgrounds of	<b>Understand</b>	Lecture, visual analysis, discussion.	Studio talks and presentations.

	foundational art practices and movements.			
	Apply basic drawing, painting, and mixed-media techniques in structured studio exercises.	<b>Apply / Analyze</b>	Hands-on studio workshops; individual guidance.	Mid-term project evaluation.
	Analyze formal and compositional structures in selected artworks using appropriate visual and critical vocabulary.	Apply / Analyze	Group discussion; guided critique; case studies.	Studio presentations; peer evaluation.
	Produce original artworks using foundational techniques, with conscious attention to concept and material choice.	<b>Create</b>	Studio practice, workshop sessions	Critics based on produced images
	Present and document artistic works using basic portfolio and visual presentation methods.	<b>Apply / Create</b>	Studio practice, presentations	Final portfolio submission
	Experiment with sustainable and alternative materials in studio production, reflecting awareness of environmental responsibility.	<b>Apply / Analyze</b>	Hands-on workshop, individual guidance	Process evaluation, instructor feedback
	Reflect on their own studio practice and demonstrate a foundational understanding of contemporary art contexts and ethics.	<b>Evaluate / Understand</b>	Analysis and discussion of realized projects; group critique.	Final evaluation and oral presentation
<b>Course Content</b>	Introduction to the language of visual art through its fundamental elements and principles. Exploration of basic drawing, colour, and compositional techniques. Development of observation, critical analysis, and studio skills. Introduction to sustainable and alternative materials in artistic production. Beginning concept development and individual project production. Critique sessions, portfolio documentation, and contextualisation within contemporary art discourse.			

**COURSE OUTLINE/SCHEDULE**

<b>Week</b>	<b>Topic</b>	<b>Implementation (theory/practice)</b>	<b>Required Reading, Preliminary preparation</b>
1	Introduction to the course structure, project process, and evaluation criteria. Overview of the art studio as a space for thinking, making, and researching. Introduction to <b>sustainability in artistic practice: recycled and eco-conscious materials</b> , responsible studio use, and environmentally aware approaches within the first project framework. What is visual thinking?	T/P	N5300 .A673 2012. Art & Visual Culture: A Reader / edited by Angeliki Lymberopoulou, Pamela Bracewell-Homer, Joel Robinson.
2	Fundamental visual elements I – Line, Shape, and Form. Contour drawing, gesture, and structural observation. Studio exercise: observational drawing from still life and the surrounding environment. Historical examples: from cave drawing to contemporary draughtsmanship.	T/P	NC730 .M396 2012. A Guide to Drawing / David L. Faber, Daniel M. Mendelowitz.
3	Fundamental visual elements II – Texture, Value, and Space. Positive and negative space; tonal gradation and mark-making. Understanding light and shadow. Studio exercise: exploring texture and tonal contrast through mixed mark-making techniques	T/P	NC730 .M396 2012. A Guide to Drawing / David L. Faber, Daniel M. Mendelowitz
4	Introduction to Colour Theory. The colour wheel; primary, secondary, and tertiary relationships. Warm and cool colours; complementary and analogous schemes. Studio exercise: colour mixing and controlled application using water-based paints.	T/P	N5300 .A673 2012. Art & Visual Culture: A Reader / edited by Angeliki Lymberopoulou, Pamela Bracewell-Homer, Joel Robinson.
5	Composition and Formal Analysis. Principles of design: balance, rhythm, unity, emphasis, and contrast. Guided analysis of historical and contemporary artworks through formal elements. Introduction to visual vocabulary for critique and discussion.	T/P	N6490 .S178 2016. How to See: Looking, Talking, and Thinking about Art / David Salle.
6	Introduction to Materials and Sustainable Studio Practice. Exploration of different surfaces and media: drawing, painting, and collage. Experimenting with recycled, found, and sustainable materials as creative media. Safety, responsible handling, and ethical use of studio materials.	T/P	N6490 .S178 2016. How to See: Looking, Talking, and Thinking about Art / David Salle.
7	Concept and Process in Artistic Practice. From observation to concept: developing an idea into a finished artwork. The sketchbook	T/P	N5300 .A673 2012. Art & Visual Culture: A Reader / edited by Angeliki

	as a research and development tool. Studio work: finalising the first project in preparation for midterm presentation.		Lymberopoulou, Pamela Bracewell-Homer, Joel Robinson
8	<b>Midterm Presentation</b>		
9	Introduction to the second project: Self, Place, and Belonging. Exploring how artists represent identity, personal history, and environment. Introduction to narrative strategies in visual art. References: Cindy Sherman, Zanele Muholi, and the politics of self-representation.	T/P	Wohl, H. (2012). Bound By Creativity: How Contemporary Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)
10	Working with Personal Narrative and Memory. Using personal experience, memory, and cultural context as artistic material. Developing imagery connected to identity and place. Studio work: initial concept development and material experiments for the second project.	T/P	Wohl, H. (2012). Bound By Creativity: How Contemporary Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)
11	Scale, Space, and Materiality. Exploring how scale and physical material shape meaning in a work. Introduction to installation thinking and site-aware approaches. Studio exercise: working across different scales using varied and sustainable materials.	T/P	Wohl, H. (2012). Bound By Creativity: How Contemporary Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021) Smith, T. (2009). What is Contemporary Art?. Chicago: University of Chicago Press. (N6497 .S65 2009)
12	Mixed Media and Interdisciplinary Approaches. Combining drawing, painting, photography, collage, and found or sustainable objects. Considering how medium choice communicates meaning and reflects the artist's position. Studio workshop: material experimentation and integration.	T/P	Wohl, H. (2012). Bound By Creativity: How Contemporary Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021) Smith, T. (2009). What is Contemporary Art?. Chicago: University of Chicago Press. (N6497 .S65 2009)
13	Development and Critical Reflection. Individual tutorials and peer group feedback sessions. Refining the second project through iteration, revision, and dialogue. Writing brief artist statements to articulate intent and process.	T/P	Smith, T. (2009). What is Contemporary Art?. Chicago: University of Chicago Press. (N6497 .S65 2009)
14	Finalising the Artwork. Completing the second project for final presentation and critique. Discussion of documentation	T/P	

	strategies, installation approaches, and portfolio organisation.		
15	<b>FINAL</b>		Presentation

<b>Required Course Material(s) / Reading(s)/ Text Book(s)</b>	<p>Paper, water-based paints, brushes, sketchbook, drawing materials (pencils, charcoal, ink), and basic collage/mixed media supplies.</p> <ul style="list-style-type: none"> <li>• Smith, T. (2009). What is Contemporary Art?. Chicago: University of Chicago Press. (N6497 .S65 2009)</li> <li>• Wohl, H. (2012). Bound By Creativity: How Contemporary Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)</li> <li>• Smith, T. (2009). What is Contemporary Art?. Chicago: University of Chicago Press. (N6497 .S65 2009)</li> <li>• N5300 .A673 2012. Art &amp; Visual Culture: A Reader / edited by Angeliki Lymberopoulou, Pamela Bracewell-Homer, Joel Robinson</li> <li>• N6490 .S178 2016. How to See: Looking, Talking, and Thinking about Art / David Salle.</li> <li>• NC730 .M396 2012. A Guide to Drawing / David L. Faber, Daniel M. Mendelowitz</li> </ul>
<b>Recommended Course Material(s)/ Reading(s) /Other</b>	<ul style="list-style-type: none"> <li>• Kandinsky, W. (2011). Kandinsky and the harmony of silence painting with white border edited by Elsa Smithgall. Washington. ND699.K3 .A73 2011</li> <li>• Phillipson, M. (1985). Painting, Language and Modernity. Abington. ND196.M64.P48 1985</li> </ul>

<b>ASSESSMENT</b>		
<b>Learning Activities</b>	<b>NUMBER</b>	<b>WEIGHT in %</b>
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















<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.				

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14		6	84
Preliminary Preparation and self- study	14		10	140
Mid-Term	1		10	10
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		20	20
Other				
<b>TOTAL WORKLOAD</b>				254

<b>TOTAL WORKLOAD / 25</b>				<b>10.16</b>
<b>ECTS</b>				10

<b>ETHICAL RULES WITH REGARD TO THE COURSE</b>
<p><b>Plagiarism Disclaimer</b></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	X
	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	X
	SDG 10: Reduced Inequalities	X
	SDG 11: Sustainable Cities and Communities	X
	SDG 12: Responsible Consumption and Production	X
	SDG 13: Climate Action	X
	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>	Asst. Prof. Dr. Raif Dimililer
<b>UPDATED</b>	04.05.2026
<b>APPROVED</b>	Approved by the Departmental Board on 28.04.2026