

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Graduation Project	PLAS 492	8	<b>Theory</b> 2	<b>Practice</b> 8	6	15
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. Pervin KURÇEREN	E-mail : pervin.kurceren@arucad.edu.tr Office :00000		
<b>Course Objectives</b>	<p>This course aims to support students in developing and sustaining an independent, long-term artistic project within the field of fine arts. The course encourages students to work within a defined conceptual framework and transform their ideas into coherent artistic outcomes through research, experimentation, and production. Throughout the process, students gain experience in planning, organizing, and managing an artistic project from the initial concept to its final realization. As the final outcome of the course, students present <b>their works in a public exhibition</b>, allowing them to experience <b>professional exhibition practices</b> and gain practical professional experience in presenting <b>their artistic production to an audience</b>. The course also develops English for Specific Purposes (ESP) related to art, focusing on the professional written and spoken communication required to document, present, and defend an independent artistic project before an audience and a jury.</p>			
<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>
	Explain the conceptual	<b>Remember/ Understand</b>	Lectures, conceptual	Research review, project

	framework, research sources, and artistic references related to their selected project theme.		discussions, visual research guidance	proposal evaluation
	Apply appropriate artistic methods, sustainable materials, and techniques in the development of their artistic project with consideration for environmental responsibility and resource-conscious artistic practice.	<b>Understand</b>	Lecture, visual analysis, discussion	Studio talks
	Focus on the related topics, concepts and strategies within contemporary art.	<b>Apply / Analyze</b>	Studio practice, demonstrations, instructor guidance	Studio performance, mid-term project evaluation
	Analyze the relationship between concept, form, and artistic language while developing their project.	<b>Analyze</b>	Studio critiques, individual supervision, visual analysis sessions	Progress portfolio review, critique
	Evaluate their own artistic production and the development of the project through critical reflection and feedback.	<b>Evaluate</b>	Group critiques, peer discussions, reflective analysis	Reflective report, critique performance
	Create and present a coherent body of artistic work in a <b>public exhibition or public presentation</b> , demonstrating professional exhibition organization and presentation skills.	<b>Apply / Create</b>	Project supervision, exhibition planning meetings, and curatorial guidance	Final project evaluation, exhibition assessment by jury members
	Produce and present the graduation project in English (English for Specific Purposes, ESP, related to art) — a written artist statement and	<b>Apply / Create</b>	Artist-statement and documentation workshops, presentation rehearsals, individual supervision	Midterm presentation; Final exhibition and jury assessment

	<p>project documentation, and a spoken presentation and defence of the work at the public exhibition and jury — using field-appropriate terminology and register.</p>			
<p><b>Course Content</b></p>	<ul style="list-style-type: none"> <li>• Introduction to the Graduation Project framework; expectations, scope, and assessment criteria</li> <li>• Identification and refinement of a predetermined topic, theme, or conceptual framework</li> <li>• Research methods in artistic practice: visual research, contextual analysis, and precedent studies</li> <li>• Development of an individual artistic production plan and timeline</li> <li>• Studio-based practice and iterative production processes</li> <li>• Critical discussion and evaluation of works-in-progress through studio critiques</li> <li>• Analysis of exhibition spaces and site-specific considerations</li> <li>• Strategies for exhibiting two-dimensional and three-dimensional artworks</li> <li>• Technical and curatorial considerations: display methods, lighting, spatial organization, and material selection</li> <li>• <b>Professional practices in exhibition planning, negotiation, and collaboration</b></li> <li>• Documentation, artist statement writing, and portfolio preparation</li> <li>• Installation, realization, and <b>public presentation of the final exhibition</b></li> <li>• Final jury evaluation and reflective assessment of the graduation project</li> </ul>			

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	<p>Decision making, preparation of a topic, theme and or concept</p> <p>Information on the implementation of sustainability and recycling within the selected project and theme</p>	T/P	

2	Conceptualization of the 'thema' and developing ideas for a proper medium for the concept	T/P	Grovier, K. (2015). Art Since 1989. London: Thames & Hudson. (N6490 .G7244 2015) Danto, C. A. ( 2014). After The End of Art Contemporary Art and The Pale of History. Princeton, New Jersey: Princeton University Press. (REF N7480 .D33 2014)
3	Conceptualization of the 'thema' and developing ideas for a proper medium for the concept	T/P	Salle, D. How to see: Looking, Talking, and Thinking About Art. (N6490 .S178 2016)
4	Developing strategies between the being prepared images and the venue.	T/P	Serra, R. (2011). Drawing a Retrospective. Richard Serra, Bernice Rose, Michelle White, Gary Garrels; with additional contributions by Lizzie Borden (NC139.S43 .A4 2011)
5	Making, planning necessary changes in the space, dividing the space?	T/P	New museums : intentions, expectations, challenges : [exhibition, Geneve, Musee d'art et d'histoire, May 11-August 20, 2017] / edited by Art Centre Basel, Katharina Beisiegel ; translations, Russell Stockman, Robert Scott McInnes. (M85713 2017.)
6	Developing the art Works according to the size, scale, material relationship, etc	T/P	Wohl, H. (2012). Bound By Creativity: How Comtemporany Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)
7	Developing the art Works according to the size, scale, material relationship, etc	P	Wohl, H. (2012). Bound By Creativity: How Comtemporany Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)
8	<b>Midterm Presentation</b>		
9	Developing the works and making necessary alterations for the better 'communication' between art Works and the space.	T/P	Wohl, H. (2012). Bound By Creativity: How Comtemporany Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)

10	Developing the works and making necessary alterations for the better 'communication between art Works and the space.	P	Wohl, H. (2012). Bound By Creativity: How Comtemporany Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)
11	Developing the works and making necessary alterations for the better 'communication' between art Works and the space.	T/P	Wohl, H. (2012). Bound By Creativity: How Comtemporany 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	Developing the works and making necessary alterations for the better 'communication' between art Works and the space.	P	Wohl, H. (2012). Bound By Creativity: How Comtemporany 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	As a final preparation making a small scale maquette of the exhibition or installing some of the pieces to be sure if it is working.	P	Wohl, H. (2012). Bound By Creativity: How Comtemporany 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)
14	Installing the exhibition in a public area.	P	
15	<b>FINAL</b>		

<b>Required Course Material(s) / Reading(s)/ Text Book(s)</b>	<p>Smith, T. (2009). What is Contemporary Art?. Chicago: University of Chicago Press. (N6497 .S65 2009)</p> <p>Wohl, H. (2012). Bound By Creativity: How Comtemporany Art is Created and Judged. Chicago, London: The University of Chicago Press. (N72.S6 W645 2021)</p> <p>New museums : intentions, expectations, challenges : [exhibition, Geneve, Musee d'art et d'histoire, May 11-August 20, 2017] / edited by Art Centre Basel, Katharina Beisiegel ; translations, Russell Stockman, Robert Scott McInnes. (M85713 2017.)</p>
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	<p>Serra, R. (2011). Drawing a Retrospective. Richard Serra, Bernice Rose, Michelle White, Gary Garrels; with additional contributions by Lizzie Borden (NC139.S43 .A4 2011)</p> <p>Salle, D. How to see: Looking, Talking, and Thinking About Art. (N6490 .S178 2016)</p> <p>Grovier, K. (2015). Art Since 1989. London: Thames &amp; Hudson. (N6490 .G7244 2015)</p> <p>Danto, C. A. ( 2014). After The End of Art Contemporary Art and The Pale of History. Princeton, New Jersey: Princeton University Press. (REF N7480 .D33 2014)</p>
<p><b>Recommended Course Material(s)/ Reading(s) /Other</b></p>	<p>Tracy Sarah J. (2013). Qualitative research methods: collecting evidence, crafting analysis, communicating impact. Chichester, West Sussex, UK: Wiley-Blackwell (H62 .T6333 2013)</p> <p>Robinson, J. (2012). Art &amp; visual culture : a reader. Edited by Angeliki Lymberopoulou, Pamela Bracewell-Homer (00 .A673 2012)</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

<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.					




















**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	x
	SDG 5: Gender Equality	
	SDG 6: Clean Water and Sanitation	
	SDG 7: Affordable and Clean Energy	
	SDG 8: Decent Work and Economic Growth	x
	SDG 9: Industry, Innovation and Infrastructure	x
	SDG 10: Reduced Inequalities	
	SDG 11: Sustainable Cities and Communities	x
	SDG 12: Responsible Consumption and Production	x
	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	x

**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.

*The midterm presentation and the final exhibition/jury are assessed using the course assessment rubric, which is filed in the course delivery envelope.*

<b>PREPARED BY</b>	Asst. Prof. Dr. Pervin Kurçeren
<b>UPDATED</b>	
<b>APPROVED</b>	Approved by the Departmental Board on 28.04.2026