

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Wearable Art and Technology	PLAS 366		Theory 2	Practice 2	3	5
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				

Course Instructor(s)	Assist. Prof. Dr. Elçin Şener	E-mail : elcin.sener@arucad.edu.tr Office : FM OFF03
Course Objectives	<p>This course aims to enable students to explore body-centered artistic production processes and to develop conceptual, technical, and interdisciplinary approaches in the field of wearable art. Within the scope of the course, students design and implement original wearable art projects by using traditional and contemporary materials as well as technology-supported production tools.</p> <p>Course Objectives:</p> <ul style="list-style-type: none"> • To develop students' ability to produce three-dimensional and wearable forms by understanding the relationship between body, material, and space, • To provide technical competence in the use of traditional and experimental materials, • To raise awareness of technology-based production processes such as digital tools, sensors, and basic electronic applications, • To develop critical and conceptual thinking skills through historical and contemporary examples of wearable art, • To encourage the development of original and creative projects in line with interdisciplinary approaches, • To foster awareness of safe, sustainable, and ethical production processes. 	

	Students will be able to: (Bloom Level)	Teaching Methods	Evaluation Methods
Course Learning Outcomes	Remember / Understand Defines and explains the fundamental concepts, historical development, and contemporary examples of wearable art.	Lecture, visual analysis, class discussion	Short assignments, concept evaluation
	Understand / Apply Explains the relationship between body, material, and space in the context of wearable art and translates basic design principles into practice.	Lecture, studio practices, guided exercises	Midterm project, process evaluation
	Apply Applies wearable art production techniques using traditional and experimental materials.	Workshops, hands-on production, individual work	Workshop performance, practical assessment
	Analyze / Evaluate Analyzes and critically evaluates wearable art examples in terms of form, material, technique, and conceptual structure.	Critique sessions, group discussions, feedback	Oral critique, rubric-based assessment
	Create Designs and produces an original wearable art project by integrating techniques, materials, and technologies.	Project development, independent study, instructor feedback	Final project, presentation, rubric-based assessment
Course Content	<p>This course covers the conceptual, historical, and practical dimensions of wearable art. Within the scope of the course, artistic production practices developed through the relationship between body, material, and space are examined. Wearable art projects are developed using traditional and experimental materials as well as digital tools, basic electronic applications (LEDs, sensors, etc.), and new media technologies. Throughout the course, students experience performative and interactive production approaches; they produce original wearable art works by addressing research, conceptual development, and application processes in a holistic manner. In addition, critical evaluation and interdisciplinary approaches are discussed through examples of contemporary art.</p> <p>The course is conducted through theoretical lectures, studio practices, and project-based learning methods.</p>		

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementat ion (theory/ practice)	Required Reading, Preliminary preparation
1	<ul style="list-style-type: none"> Course introduction, introduction to the concept of wearable art. 	T	<ul style="list-style-type: none"> Smith T., . (2009). What is contemporary art?. Chicago: University of Chicago Press. N6497 .S65 2009
2	<ul style="list-style-type: none"> Historical development of wearable art and contemporary examples. 	T	<ul style="list-style-type: none"> Grovier K., . (2015). Art since 1989. London: Thames & Hudson. N6490 .G7244 2015 Parsons T., . (2009). Thinking, objects. Bloomsbury Visual Arts , Ava Publishing: Great Britain. TS171.P377 2009 Boucharenc C., . (2008). Design for a Contemporary World. Singapore: NUS Press. REF NK1510 .B678 2008
3	<ul style="list-style-type: none"> The relationship between art, the body, and performance 	T/P	<ul style="list-style-type: none"> Smith T., . (2009). What is contemporary art?. Chicago: University of Chicago Press. N6497 .S65 2009
4	<ul style="list-style-type: none"> Material research (fabric, alternative and experimental materials) 	T/P	<ul style="list-style-type: none"> Parsons T., . (2009). Thinking, objects. Bloomsbury Visual Arts , Ava Publishing: Great Britain. TS171.P377 2009
5	<ul style="list-style-type: none"> Basic design principles and the human body form 	T/P	<ul style="list-style-type: none"> Boucharenc C., . (2008). Design for a Contemporary World. Singapore: NUS Press. REF NK1510 .B678 2008
6	<ul style="list-style-type: none"> Experimental production techniques and workshop practices 	T/P	<ul style="list-style-type: none"> Smith T., . (2009). What is contemporary art?. Chicago: University of Chicago Press. N6497 .S65 2009

7	<ul style="list-style-type: none"> Midterm exam (project / conceptual design presentation) 	T/P	<ul style="list-style-type: none"> Smith T., . (2009). What is contemporary art?. Chicago: University of Chicago Press. N6497 .S65 2009
8	<ul style="list-style-type: none"> Introduction to digital tools and new media applications 	P	<ul style="list-style-type: none"> Grovier K., . (2015). Art since 1989. London: Thames & Hudson. N6490 .G7244 2015
9	<ul style="list-style-type: none"> LEDs and basic electronic applications 	T/P	<ul style="list-style-type: none"> Grovier K., . (2015). Art since 1989. London: Thames & Hudson. N6490 .G7244 2015
10	<ul style="list-style-type: none"> Sensors and interactive surfaces 	T/P	<ul style="list-style-type: none"> Smith T., . (2009). What is contemporary art?. Chicago: University of Chicago Press. N6497 .S65 2009
11	<ul style="list-style-type: none"> Project development process 	T/P	<ul style="list-style-type: none"> Grovier K., . (2015). Art since 1989. London: Thames & Hudson. N6490 .G7244 2015
12	<ul style="list-style-type: none"> Studio production process (individual work) 	T/P	<ul style="list-style-type: none"> Smith T., . (2009). What is contemporary art?. Chicago: University of Chicago Press. N6497 .S65 2009
13	<ul style="list-style-type: none"> Continued project development and implementation 	T/P	<ul style="list-style-type: none"> Grovier K., . (2015). Art since 1989. London: Thames & Hudson. N6490 .G7244 2015
14	<ul style="list-style-type: none"> Final project preparation and preliminary evaluation (critique) 	P	
15	FINAL	P	

Required Course Material(s) / Reading(s)/ Text Book(s)	<ul style="list-style-type: none"> • Materials: <ul style="list-style-type: none"> • Basic textile and experimental materials (fabric, alternative materials, etc.) • Sewing and assembly tools • LEDs and basic electronic components • Sensors and connection elements (when necessary) • Personal protective equipment (apron, etc.) • Grovier K., . (2015). Art since 1989. London: Thames & Hudson. N6490 .G7244 2015 • Smith T., . (2009). What is contemporary art?. Chicago: University of Chicago Press. N6497 .S65 2009 • Parsons T., . (2009). Thinking, objects. Bloomsbury Visual Arts , Ava Publishing: Great Britain. TS171.P377 2009 • Boucharenc C., . (2008). Design for a Contemporary World. Singapore: NUS Press. REF NK1510 .B678 2008 • Quinn, . (2013). Textile visionaries. London: Laurence King Publishing. TS1765 .Q5 2013
Recommended Course Material(s)/ Reading(s) /Other	<p>Victoria and Albert Museum (V&A). (çeşitli yıllar). <i>Hussein Chalayan Exhibition Catalogues</i>.</p> <p>Tekstilec 02-2019-CMYK.indd</p> <p>The Holy Dress</p>

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	30
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar		
Studio Practice		
Other (class participation)		30
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	40
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		2.5	35
Mid-Term	1		4	4
Quiz	-		-	-
Assignment	-		-	-
Project	-		-	-
Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice	-			-
Final Examination/ Final Project/ Dissertation	1		1	1
Other	14		1.5	21
TOTAL WORKLOAD				117
TOTAL WORKLOAD / 25				4,6
ECTS				5




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	

The course is aligned with the United Nations Sustainable Development Goals through sustainable production, the use of innovative technologies, and creative educational processes.

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 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 (midterm).

At the end of the course, students are required to apply the knowledge and skills gained in sculpture throughout the semester and submit both a written analytical report and three-dimensional visual documentation of sculptural works in both printed and digital formats (via MS Teams).

PREPARED BY	Asst. Prof. Dr. Elçin Şener
UPDATED	
APPROVED	Approved by The Departmental Board on 28.04.2026