

**COURSE SYLLABUS**

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Drawing II	PLAS 112	II	Theory	Practice	3	6
Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
	X					
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		Yes		-	

<b>Language of Instruction</b>	English
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Course Instructor(s)	Batu Gündal	E-mail : batu.gundal@arucad.edu.tr	
		Office :	
Course Objectives	This course is designed to enable students to identify and describe fundamental structures of the human figure and head, with a focus on the application of the Loomis Method for portrait construction. Students will analyze gestural movement, apply principles of proportion, and construct accurate representations of the head and facial features from various angles. Through sustained observational practice, students will also demonstrate an understanding of key design elements—value, shape, form, and composition—and evaluate their use in relation to design principles such as balance, emphasis, and contrast. By the end of the course, students will be able to synthesize anatomical structure, gesture, and design to create expressive, well-composed figure and portrait drawings.		
Course Learning Outcomes	Students will able to:	Teaching Methods	Evaluation Methods

	Recall foundational figure drawing terminology, proportional systems, and the basic construction of the Loomis head.	Anatomy lectures, Live model drawing sessions□ □	Mid-Term Project / Final Project
	Describe the principles of gesture drawing, including movement, weight, and rhythm, and explain how these principles inform expressive figure drawing. Interpret the Loomis method as a tool for breaking down the head into simple volumes and planes.	Lectures and diagrams on proportion.  Live model drawing	Mid-Term Project / Final Project
	Apply gesture drawing techniques to create timed figure sketches that convey energy and motion. Use simplified shapes and proportional guidelines to construct the human figure and head from observation.	Live model drawing, Gesture exercises  Figure drawing assignments using simplified construction  Instructor demonstrations	Mid-Term
	Analyse gesture drawings to identify visual strategies used to express balance, motion, and anatomical landmarks.	figure drawing assignment  Critique sessions analysing mark-making and expression	Mid-Term
	Assess the success of gesture-based and structural drawing approaches in conveying the intended character or action.	Live model drawing Gesture exercises	Mid-Term Project / Final Project
	Create expressive and well-composed figure drawings that synthesize gesture, simplified structure, and personal style.	Live model drawing Gesture exercises  Live model drawing	Mid-Term Project / Final Project

<b>Course Content</b>	Develop portrait drawings that integrate the Loomis construction method with expressive line and individualized features.	One-on-one critique and revision sessions	
	Students will identify key anatomical landmarks, understand gesture principles, and apply proportional systems to draw the human figure. They will analyse dynamic poses and construct the head and facial features using the Loomis Method. Through guided practice, they will evaluate form, structure, and expression in their own work, and ultimately create expressive figure and portrait drawings that synthesize gesture, anatomy, and personal style. Emphasis is placed on observational accuracy, expressive mark-making, and conceptual development across structured exercises and original compositions.		

<b>COURSE OUTLINE/SCHEDULE</b>			
<b>Week</b>	<b>Topic</b>	<b>Implementati on (theory/practi ce)</b>	<b>Required Reading, Preliminary preparation</b>
1	Introduction to course. Defining Gesture Drawing, the importance of flow and motion in sketching and drawing.	T/P	"The Anatomy & Figure Drawing Artists Handbook" – NC 760.F672009
2	Gesture drawing from life model, Explaining the basic shapes and forms used to establish the human Structure.	T/P	"Büyük Çizim Kitabı" – Andras Szunyoghy. NC 730.598 2016
3	Explaining the use of C, S & I mark in gesture drawing, applying these marks to drawings from life model.	T/P	"The Anatomy & Figure Drawing Artists Handbook" – NC 760.F672009
4	Basic Human Anatomy, Breaking down the anatomy into basic shapes and forms. Exploring the structure of the human figure and the Relationships between different body parts.	T/P	"The Anatomy & Figure Drawing Artists Handbook" – NC 760.F672009
5	Defining Proportions, establishing correct proportions from life model. Planning Composition and placement of subject/s in space.	T/P	"The Anatomy & Figure Drawing Artists Handbook" – NC 760.F672009

6	Using Gesture drawing to capture the movement and flow of dynamic poses, rendering Quick poses into Structured sketches.	T/P	“The Anatomy & Figure Drawing Artists Handbook” – NC 760.F672009
7	Mark making and creating values according to form and shape of the human body.	T/P	“The Anatomy & Figure Drawing Artists Handbook” – NC 760.F672009
8	<b>Midterm Exam</b>		
9	Introduction to Head Construction. Overview of the Loomis Method. The sphere + side plane (cutting the ball) Centerline, brow line, and thirds of the face.	T/P	“The exceptionally simple theory of sketching” George Hlavacs – NC 730.H53 2014
10	Comparing Loomis with the Reilly method. Proportions of the Head & Neck, adult head proportions vs. child/teen variations. Neck attachment, Tilt, rotation, and foreshortening.	T/P	“The exceptionally simple theory of sketching” George Hlavacs – NC 730.H53 2014
11	The Planes of the Head. Light logic and how planes reflect light, and create shadows. Simplification for structural clarity.	T/P	“The exceptionally simple theory of sketching” George Hlavacs – NC 730.H53 2014
12	Eyes & Brows. Eye construction (ball + lids). Common mistakes (floating irises, eye spacing, symmetry) Expression through eyes & brow angles.	T/P	“The exceptionally simple theory of sketching” George Hlavacs – NC 730.H53 2014
13	Nose construction (wedge and planes). Mouth as a 3D form across curved surface. Relationship of facial features.	T/P	“The exceptionally simple theory of sketching” George Hlavacs – NC 730.H53 2014
14	Ears and side plane structure. Hair volume and directionality.	T/P	“The exceptionally simple theory of sketching” – George Hlavacs – NC 730.H53 2014

15	Capturing likeness. Facial expression and emotion.	T/P	The exceptionally simple theory of sketching” – George Hlavacs – NC 730.H53 2014
16	Combining Gesture with structure to create a Finalised Drawing.	T/P	The exceptionally simple theory of sketching” – George Hlavacs – NC 730.H53 2014
17	<b>Final Exam Week</b>		

<b>Required Course Material(s) / Reading(s)/ Text Book(s)</b>	“Drawing Anatomy” – Barrington Barber Library Catalogue number: NC 765.B37 2011
<b>Recommended Course Material(s)/ Reading(s) /Other</b>	“The Anatomy & Figure Drawing Artists Handbook” : NC 760.F672009 “Büyük Çizim Kitabı” – Andras Szunyoghy : NC 730.598 2016 “The exceptionally simple theory of sketching” – George Hlavacs – NC 730.H53 2014 “Learn to see, learn to draw” - NC 730 .K63 2020

<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		

<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						
	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5-highest)				
		1	2	3	4	5
1	Knows the historical development of the field of communication, basic concepts, theories and research methods.	X				
2	Knows the principles and elements of basic design.				X	
3	Knows the history, theories and theorists of visual communication.	X				
4	Knows advanced practical skills in various commercial and creative contexts, including graphic and audiovisual multimedia design.		X			
5	Knows national and international ethical rules, standards and legal documents on communication and visual communication design.	X				
6	Able to use the tools, methods and techniques and computer software required for visual communication design applications.				X	
7	Able to produce innovative and original works that reflect abstract and concrete concepts by emphasizing creativity					X
8	Has the knowledge and skills to transform creative and innovative ideas into graphic, photographic, typographic, illustrative, 2 and 3-dimensional, animated and interactive visual expressions.					X
9	Applies visual communication design techniques with design technologies in developing and changing media environments.		X			
10	Has the competence to create visuals with designs that emphasize aesthetics in design processes.				X	
11	Has the competence to define the problem, solve the problem, plan, manage the project and present in the design-based project development process.		X			
12	Has the ability to use research methods and techniques in the field of Visual Communication.	X				
13	Has the competence to research, plan, implement and report during the project phase.		X			
14	Has the competence to establish the connection between design and aesthetic values.			X		
15	Has the competence to interpret universal visual culture and associate the ties of symbols with universal visual culture.			X		

16	Has the competence to analyse, understand and interpret projects in the field of visual communication design with a critical and independent approach.	X				
17	Has the skills and competence to turn their designs into a portfolio document and present them			X		
18	Knows how to integrate and use digital technologies and artificial intelligence-based/ supported design tools creatively and innovatively in visual communication design and production stages.	X				
19	Evaluates artificial intelligence applications in design studies with a critical approach in terms of aesthetics and originality, and uses them in accordance with ethical rules.	X				

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOURLY	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	15		4	60
Preliminary Preparation and self- study	15		2	30
Mid-Term	1		15	15
Quiz				
Assignment	1	5	4	20
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		20	20
Other				
<b>TOTAL WORKLOAD</b>				145
<b>TOTAL WORKLOAD / 25</b>				5.8
<b>ECTS</b>				<b>6</b>

<b>ETHICAL RULES WITH REGARD TO THE COURSE</b>
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### **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 life.

Plagiarism is easy to avoid if you make sure you thoroughly identify and recognize your sources and do not copy from visual examples, designs or notes taken directly from your sources word for word. The maximum citation limit cannot exceed 20%. Artificial intelligence citations are also considered within this scope. If proven otherwise, the student will fail the course.

### **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 with the Education and Examination Regulation set forth by the University.

Throughout the course, students will learn the theoretical base of the topic and they will be able to equip themselves with the practical know-how skills of Advertisement production. Also, students are expected to design a creative advertisement piece with the knowledge they have gained in the course.

During the class sessions, participation is a very important input for the learning process for the students. It is also vital to understand the effect of creativity input on the production process of advertisement.

70% attendance to courses is compulsory. Health reports belong to 30% absenteeism right.

<b>PREPARED BY</b>	Batu Gündal
<b>UPDATED</b>	
<b>APPROVED</b>	