

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Digital Illustration	VCDE 408	VIII	Theory 2	Practice 2	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
	-	YES	-	-	-	-
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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<b>Course Instructor(s)</b>	Ali Çağan Uzman	E-mail : ali.uzman@arucad.edu.tr		
<b>Course Objectives</b>	The purpose of this course is to guide students through the fundamental and intermediate techniques of digital illustration using both raster and vector environments. Students will explore how to visually communicate ideas, moods, and narratives by experimenting with digital textures, limited color palettes, and stylistic constraints. Through practical, hands-on projects—ranging from realistic material studies and atmospheric album covers to children's book layouts and poetic interpretations—students will learn to translate abstract concepts into compelling digital art while mastering industry-standard software and print production basics.			
<b>Course Learning Outcomes</b>	<b>Students will be able to:</b>	<b>Teaching Methods</b>	<b>Evaluation Methods</b>	
	Apply advanced digital brush techniques to render realistic textures, materials, and lighting in a raster environment.	Lecture, Studio Practice	Midterm, Final	

	Design compelling digital illustrations that effectively solve specific visual problems under given creative constraints.	Studio Practice	Midterm, Final
	Translate textual narratives into engaging vector-based visual storytelling.	Studio Practice	Final
	Prepare finalized digital illustrations for professional physical print production and online portfolio distribution.	Lecture, Studio Practice	Final
<b>Course Content</b>	<ul style="list-style-type: none"> <li>• Terminology, etymology, and the historical context of illustration</li> <li>• Digital brush techniques and realistic material rendering (glass, fur, metal)</li> <li>• Designing with constraints: texture-focused compositions and limited color palettes</li> <li>• Visualizing abstract concepts (e.g., music genres) through album cover art</li> <li>• Vector-based illustration techniques for publishing (Adobe Illustrator)</li> <li>• Narrative and editorial illustration (children's books and poetry)</li> <li>• Print production fundamentals (CMYK vs. RGB, bleeds, and resolution)</li> <li>• Layout, typography integration, and book cover design</li> <li>• Professional portfolio preparation and digital mockups</li> </ul>		

<b>COURSE OUTLINE/SCHEDULE</b>			
<b>Week</b>	<b>Topic</b>	<b>Implementation (theory/practice)</b>	<b>Required Reading, Preliminary preparation</b>

1	Introduction to Illustration: Exploring the terminology, etymology, and history of illustration with inspiring visual examples. Course overview and syllabus breakdown.	T/P	Thinking visually for illustrators / Mark Wigan. by Wigan, Mark.
2	Digital Textures & Materials: Introduction to Photoshop brushes. Rendering three different material spheres (e.g., glass, fur, and metal) to understand light and texture.	T/P	Thinking visually for illustrators / Mark Wigan.
3	Advanced Material Studies: Continuing the texture and sphere exercises, focusing on refining details and realistic rendering.	T/P	by Wigan, Mark.
4	Limited Palette Album Covers (Student's Choice): Designing an album cover for a chosen music genre. The challenge: rely entirely on texture and a strict two-color palette to set the mood.	T/P	Thinking visually for illustrators / Mark Wigan.
5	Iteration & Development: Refining the initial album cover and creating an alternative "B-side" version using the same constraints.	T/P	by Wigan, Mark.
6	The Assigned Genre Challenge: Applying the same two-color, texture-only technique to a new album cover—this time for a specific music genre assigned by the instructor.	T/P	Thinking visually for illustrators / Mark Wigan.
7	Finalizing Album Art: Polishing and finalizing the assigned-genre cover art for presentation.	T/P	The fundamentals of illustration / Lawrence Zeegen.
8	Midterm (portfolio presentation)	P	The fundamentals of illustration / Lawrence Zeegen.
9	Vector Art & Storytelling: Introduction to Adobe Illustrator CC. Kicking off a children's book project by illustrating scenes from Oscar Wilde's The Happy Prince.	T/P	The fundamentals of illustration / Lawrence Zeegen.

10	Print Production Basics: Continuing the book illustrations while learning the technical essentials for print: CMYK vs. RGB, standard paper sizes, bleed, and resolution.	T/P	The fundamentals of illustration / Lawrence Zeegen.
11	Cover Design: Bringing the book together by designing engaging front and back covers, integrating typography with your vector art.	T/P	The fundamentals of illustration / Lawrence Zeegen.
12	Portfolio Presentation: Learning how to mock up and present the finished book project professionally for portfolio sites like Behance or ArtStation.	T/P	The fundamentals of illustration / Lawrence Zeegen.
13	Poetry Illustration: Conceptual sketching. Selecting three different poems and developing rough sketches that capture the unique spirit and tone of each piece.	T/P	The fundamentals of illustration / Lawrence Zeegen.
14	Finalizing Poetic Art: Developing the best poetry sketches into fully realized, polished digital illustrations.	T/P	The fundamentals of illustration / Lawrence Zeegen.
15	Final: Portfolio submission and pitching presentation.	P	

<b>Required Course Material(s) / Reading(s)/ Text Book(s)</b>	Thinking visually for illustrators / Mark Wigan. by Wigan, Mark. Series: Basics illustration series Material type: Text Text; Format: print ; Literary form: Not fiction Publication details: London : Bloomsbury Visual Arts, 2018; ©2014 Availability: Items available for loan: ARUCAD (1)Call number: BF456.D7 W54 2018. Lists: 2022-2023
<b>Recommended Course Material(s) / Reading(s) /Other</b>	The fundamentals of illustration / Lawrence Zeegen. by Zeegen, Lawrence, Series: Fundamentals Edition: 3rd edition. Availability: Items available for loan: ARUCAD (1)Call number: NC997 .Z444 2020.

	<p>Montague, J. (2013). <i>Basic perspective drawing: a visual approach</i>. Hoboken: John Wiley &amp; Sons.</p> <p>3DTotal. com (Firm). (2009). <i>Digital Painting Techniques</i> (Vol. 1). Taylor &amp; Francis.</p> <p>Cole, D., &amp; Altiner, A. (2005). <i>D'artiste Matte Painting: Digital Artists Master Class</i>.</p>
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<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

<b>CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES</b>		<b>Level of Contribution</b> (1- lowest/ 5- highest)				
<b>PROGRAMME LEARNING OUTCOMES</b>						
		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
1	Knows the historical development of the field of communication, basic concepts, theories and research methods.					
2	Knows the principles and elements of basic design.					

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.					
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.					
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.					
12	Has the ability to use research methods and techniques in the field of Visual Communication.					
13	Has the competence to research, plan, implement and report during the project phase.					
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.					
16	Has the competence to analyze, understand and interpret projects in the field of visual communication design with a critical and independent approach.		X			
17	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.					
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.					
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.					

<b>ECTS / STUDENT WORKLOAD</b>				
<b>ACTIVITIES</b>	<b>NUMBER</b>	<b>UNIT</b>	<b>HOUR</b>	<b>TOTAL (WORKLOAD)</b>
Course Teaching Hour (X weeks * total course hours)	14		4	56
Preliminary Preparation and self- study	14		1	14
Mid-Term	1		25	25
Quiz	-		-	-
Assignment	-		-	-
Project	-		-	-
Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice	-		-	-
Final Examination/ Final Project/ Dissertation	1		30	30
Other	-		-	-
<b>TOTAL WORKLOAD</b>				125
<b>TOTAL WORKLOAD / 25</b>				5
<b>ECTS</b>				<b>5</b>

<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	X
	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	X
	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	X
	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.

Students will continuously be given mini assignments during the lessons to evolve their skills for using the necessary vector drawing and painting tools. Throughout the course, the related design principles of the discipline will be mentioned for students to make sense of why they are doing what they are doing. They will also be given conceptual assignments and will be asked to bring in either raster image based ideas or handdrawn sketches for re-drawing. They will be monitored and directed through the whole process both conceptually and practically, for each case. All the assignment will be evaluated according to the required craftsmanship and use of drawing tools.

<b>PREPARED BY</b>	<b>Ali Çağın Uzman</b>
<b>UPDATED</b>	02.03.2026
<b>APPROVED</b>	