ARUCAD
Arkın University
of Creative Arts and Design

COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
			Theory	**Practice**		
Digital Illustration	VCDE 408	VIII	2	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	-

Language of Instruction	English

Course Instructor(s)	Korhan Akbaytogan	E-mail : korhan.akbaytogan@arucad.edu.tr Office : 1069 Printmaking Studio
Course Objectives		The purpose of this course is to teach students how to reflect their illustrative skills in digital environment. During this course students will learn how to produce digital illustrations; utilise photographic images, create digital collages, and digitally colourize these art works. Students will be given multiple design commissions and assignments to visualise in varying techniques. They will be asked to produce digital sketches and detailed digital illustrations for various digital illustration commissions. Topics of concept art like; matte painting, environment design, photo bashing, character design, material study, etc.
Course Learning Outcomes		At the end of this course students will develop a sound understanding of the communicative language and use of various digital illustration techniques. They will gain the necessary skills for creating raster and vector illustrations. Students will also be able to transform their handcrafted illustrations into professional digital works and re-create their ideas in both vector and raster environment.

Course Content	• Preparing and utilising perspective grids.
	• Digital composing with references
	• Thumbnail sketching and planning
	• Advanced brush, texture and pattern creation
	• Digital drawing and painting techniques with graphic tablet
	• Colouring using colour themes, reference images, textures and gradients
	• Flat, graded, textured and screen toning with halftone patterns
	• Shading, volume and cast shadow
	• Matte painting
	• Concept Art

COURSE OUTLINE/SCHEDULE			
Week	**Topic**	**Implementation (theory/practice)**	**Required Reading, Preliminary preparation**
1	Introduction to Digital Illustration; tools and techniques for pixel based digital illustration. Selecting subjects and concept creation for visualising. Briefing process about a thematic project. Script writing for Concept Art.	T/P	Aleksander, N., & Tilbury, R. (2012). Beginner's guide to digital painting in Photoshop. 3D Total Publishing.
2	Drawing grid systems for perspective drawing. Structural drawing of basic and complex shapes within chosen perspective grid systems. Basic shapes in perspective. Both digital and conventional applications.	T/P	Aleksander, N., & Tilbury, R. (2012). Beginner's guide to digital painting in Photoshop. 3D Total Publishing.
3	Perspective drawing, shading and coloring of four basic shapes, all in a single one-point perspective grid system. Cube, sphere, cylinder and pyramid. Both digital and conventional applications.	T/P	Aleksander, N., & Tilbury, R. (2012). Beginner's guide to digital painting in Photoshop. 3D Total Publishing.
4	Material study on cube shape as; metal, stone, glass, wood. 4 X 4. Both digital and conventional applications.	T/P	Aleksander, N., & Tilbury, R. (2012). Beginner's guide to digital painting in Photoshop. 3D Total Publishing.
5	Prop design made of at least two materials. Both digital and conventional applications.	T/P	Wade, D., Altiner, A., Cole, D. & Stoski, C. (2005). *Matte painting*. Mylor, S. Aust: Ballistic.

6	Interior design using two point perspective. Both digital and conventional applications.	T/P	Wade, D., Altiner, A., Cole, D. & Stoski, C. (2005). *Matte painting*. Mylor, S. Aust: Ballistic.
7	Interior design using two point perspective. Both digital and conventional applications.	T/P	Wade, D., Altiner, A., Cole, D. & Stoski, C. (2005). *Matte painting*. Mylor, S. Aust: Ballistic.
8	Midterm (portfolio presentation)	P	
9	A 12 frame storyboard based on your own short script. Both digital and conventional applications.	T/P	Aleksander, N., & Tilbury, R. (2012). Beginner's guide to digital painting in Photoshop. 3D Total Publishing.
10	A 12 frame storyboard based on your own short script. Both digital and conventional applications.	T/P	Aleksander, N., & Tilbury, R. (2012). Beginner's guide to digital painting in Photoshop. 3D Total Publishing.
11	Two character designs in action using BodyKun models. Both digital and conventional applications.	T/P	Aleksander, N., & Tilbury, R. (2012). Beginner's guide to digital painting in Photoshop. 3D Total Publishing.
12	Two character designs in action using BodyKun models. Both digital and conventional applications.	T/P	Aleksander, N., & Tilbury, R. (2012). Beginner's guide to digital painting in Photoshop. 3D Total Publishing.
13	Vehicle design of the locomotive in two point perspective. Both digital and conventional applications.	T/P	Aleksander, N., & Tilbury, R. (2012). Beginner's guide to digital painting in Photoshop. 3D Total Publishing.
14	Vehicle design of the locomotive in two point perspective. Typography design on the vehicle. Both digital and conventional applications.	T/P	Aleksander, N., & Tilbury, R. (2012). Beginner's guide to digital painting in Photoshop. 3D Total Publishing.
15	Final: Portfolio submission and pitching presentation.	P	

Required Course Material(s) / Reading(s)/ Text Book(s)	Aleksander, N., & Tilbury, R. (2012). Beginner's guide to digital painting in Photoshop. 3D Total Publishing.
Recommended Course Material(s)/ Reading(s) /Other	Zeegan, L., Roberts, C., (2014). Fifty Years of Illustration London: Laurence King Publishing. Wade, D., Altiner, A., Cole, D. & Stoski, C. (2005). *Matte painting*. Mylor, S. Aust: Ballistic.

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

ASSESSMENT		
Learning Activities	**NUMBER**	**WEIGHT in %**
Mid-Term	1	40
Quiz	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Other	-	-
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
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	Enable students to develop knowledgeable, critical and creative approaches to understanding the principles of visual communication in contemporary culture.		▨			
2	Develop an understanding of the distinct qualities of the discipline and its major assumptions, debates and theoretical models.				▨	

#	Outcome					
3	Develop advanced practical skills in a range of commercial and creative contexts including graphic and audio-visual multimedia design.					X
4	Create an understanding of the impact and importance of visual culture in its diverse global forms.			X		
5	Offer the opportunity to take rigorous practice-based courses in graphic design, interactive media, including web design and video production, alongside the theoretical analysis of visual representation in its social context).				X	
6	Promote intellectual curiosity and the use of evidence-based argument and discussion, both orally and written.	X				
7	Encourage students to develop as reflective, critical, independent thinkers who will go on to actively and enthusiastically engage with the wider world.		X			
8	Have an understanding of different eras of visual communication and its historical development.			X		
9	Work as a professional, maintaining high standards of practice and adapt to a rapidly changing environment and gain the ability to work in a team.			X		
10	Understand visual cultures within a variety of past societies and contemporary and future design trends.		X			
11	Develop the knowledge of below and above the line visual design in a commercial context.				X	
12	Understand the terminology and methodology of critical visual analysis.			X		

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		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	-		-	-
TOTAL WORKLOAD				125
TOTAL WORKLOAD / 25				5

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.

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 hand-drawn 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.

PREPARED BY	**Korhan Akbaytogan**
UPDATED	12.02.2024
APPROVED	