## Course Syllabus

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| **Code - Course Title** | **RSM606 - Painting in Studio II** |
| **Course Type** | II. SEMESTER |
| **Laboratory + Practice** | 4+0 |
| **ECTS** | **7.5** |
| **Language of Instruction** | Türkçe |
| **Course Type** | Required Courses |
| **Course Instructor(s)** | PROFESÖR RIDVAN COŞKUN |

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| **Mode of Delivery** | Face-to-face; a painting studio based on individual research and production, theoretical presentations, sketch/material experiments, individual consultations and group critiques. |
| **Place of Delivery** | On Campus |
| **Used Educational Platforms** | Face-to-face |
| **Prerequisites** | None. |
| **Courses Recomended** | There is no recommended optional programme component for this course. |
| **Recommended Resources** | Sullivan, G. Art Practice as Research; Barrett, E. and Bolt, B. Practice as Research: Approaches to Creative Arts Enquiry; Irwin, R. L. and de Cosson, A. A/r/tography; Merleau-Ponty, M. Eye and Mind; Deleuze, G. Francis Bacon: The Logic of Sensation; Foster, H. The Return of the Real; Krauss, R. The Originality of the Avant-Garde and Other Modernist Myths; Elkins, J. What Painting Is; Graw, I. The Love of Painting; Joselit, D. “Painting Beside Itself”; Schwabsky, B. Vitamin P3; Godfrey, T. Painting Today. Artist writings, artwork analyses and peer-reviewed research are added according to each student’s approach and research question. |
| **Work Placement** | Students produce sketches, material/technical experiments and large compositions according to their figurative, abstract or other individual tendencies. Research presentations and critique support each production stage; proposals are developed through instructor consultation. Midterm/final portfolios combine artworks, sketches/prototypes, research texts, artist statements and process documentation. Scale, materials and the scope of the series are determined by each student’s project. |
| **Aims of the Course** | The course aims to enable proficiency-in-art students to develop originality within their adopted techniques and artistic approaches, concentrate on figurative, abstract or other tendencies through their own research questions, and produce large-composition experiments and a coherent individual body of work. Research, theoretical justification, sketches and material experiments, production, critique and documentation are integrated. Students defend their philosophy of visual expression, relate technical decisions to content and connect their practice to proficiency-in-art research. |

## Course Syllabus

| Weeks | Learning Outcomes | Topics | Teaching Methods |
|---|---|---|---|
| **Week - 1** | **LO-1** **LO-2** **LO-5** **LO-6** | Review of prior artworks and research portfolios; discussion of individual tendencies, techniques and questions of originality. Assignment: an annotated portfolio, a research-question draft and an atlas of historical/contemporary references. | Interview, Critique/Critical Reading, Research and Inquiry |

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|---|---|---|---|
| **Week - 2** | LO-1 LO-2 LO-6 | Clarifying individual painting approaches and philosophies of expression; a research focus within figurative, abstract or other tendencies. Assignment: a reasoned project proposal, theoretical foundations and a research presentation explaining the adopted approach. | Discussion, Proje Design/Management, Research and Inquiry, Document/Text/Data Analysis |
| **Week - 3** | LO-2 LO-3 LO-4 | Small drafts, sketches and technical/material tests in line with individual expression; presentation and refinement of research proposals through consultation. Assignment: alternative compositions, comparative test surfaces and selection rationales. | Experiment, Interview, Critique/Critical Reading, Practice/Practical Work/Workshop |
| **Week - 4** | LO-3 LO-4 LO-6 | Moving from drafts to large compositions; explaining decisions on scale, framing, form–content and visual impact. Approval of production plans. Assignment: initial layers of the large composition, process documentation and a rationale for scale. | Proje Design/Management, Critique/Critical Reading, Demonstration and Practice, Practice/Practical Work/Workshop |
| **Week - 5** | LO-1 LO-3 LO-4 | Individual production I: coherence of pictorial language, form and surface; the relationship between following reference works and developing originality. Assignment: canvas production, process notes and a comparative artwork analysis. | Interview, Critique/Critical Reading, Practice/Practical Work/Workshop, Research and Inquiry |
| **Week - 6** | LO-3 LO-4 LO-6 | Individual production II: colour–content and technique–material relationships; comparative testing of alternative decisions. Assignment: continued production, alternative colour/material experiments and a research presentation. | Discussion, Experiment, Practice/Practical Work/Workshop, Research and Inquiry |
| **Week - 7** | LO-3 LO-4 LO-5 LO-6 | Balance, rhythm, empty space and scale in large compositions; individual consultation and midterm portfolio pre-check. Assignment: organising artworks, drafts, tests and research text into a coherent portfolio. | Proje Design/Management, Interview, Critique/Critical Reading, Practice/Practical Work/Workshop |
| **Week - 8** | LO-2 LO-3 LO-5 LO-6 | Individual production III: completion of the first group of works, presentation of research/practice relationships and self-reflection. Assignment: process documentation, an artist-statement draft and questions for the final research phase. | Discussion, Critique/Critical Reading, Practice/Practical Work/Workshop, Research and Inquiry |
| **Week - 9** | LO-1 LO-5 | Group critique and feedback on paintings; examination of originality, technical discipline and conceptual foundations. Assignment: a written revision plan, analysis of strengths/weaknesses and new composition research. | Discussion, Proje Design/Management, Critique/Critical Reading, Document/Text/Data Analysis |

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|---|---|---|---|
| **Week - 10** | **LO-2** **LO-3** **LO-4** **LO-5** | New drafts: retesting previous findings through different scales, structures or techniques; the relationship between a body of work and proficiency-in-art research. Assignment: a final proposal, alternative drafts and a reasoned research presentation. | Experiment, Proje Design/Management, Practice/Practical Work/Workshop, Research and Inquiry |
| **Week - 11** | **LO-2** **LO-3** **LO-4** | Approval of final proposals through consultation; moving from drafts to large paintings and examining repetition/variation within the series. Assignment: production, notes on relationships within the series and comparative technical documentation. | Proje Design/Management, Interview, Critique/Critical Reading, Practice/Practical Work/Workshop |
| **Week - 12** | **LO-1** **LO-3** **LO-4** **LO-6** | Draft-based individual production; technique–content coherence, artistic position and relationships to contemporary painting. Documenting source images/digital tools. Assignment: continued production, artist statement and research-report draft. | Interview, Critique/Critical Reading, Practice/Practical Work/Workshop, Research and Inquiry |
| **Week - 13** | **LO-3** **LO-5** **LO-6** | Finishing paintings and preparing documentation; peer critique, artwork photography, labels and portfolio. Assignment: a finished body of work, research report/artist statement and exhibition proposal. | Critique/Critical Reading, Demonstration and Practice, Practice/Practical Work/Workshop, Research and Inquiry |
| **Week - 14** | **LO-1** **LO-2** **LO-3** **LO-5** **LO-6** | Individual critique and discussion of all paintings; defending the development of originality through research and artworks. Exhibition and final portfolio: the body of work, sketches/tests, presentations, research report, artist statement and portfolio; the next step in proficiency-in-art research. | Discussion, Proje Design/Management, Interview, Critique/Critical Reading |

## Learning Outcomes

| # | Learning Outcome |
|---|---|
| **1** | Justifies an individual painting approach by comparing it with relevant art theories and historical/contemporary works. |
| **2** | Develops an original artistic production question and a research plan related to the proficiency-in-art research. |
| **3** | Produces large compositional studies and a coherent series in a selected figurative, abstract or other artistic tendency. |
| **4** | Compares material, surface, scale and technical options through experiments and makes production decisions consistent with the content. |
| **5** | Revises the series through critique and self-evaluation, and discusses claims of originality using evidence. |
| **6** | Presents production and research findings coherently through a research report, artist statement, portfolio and exhibition proposal. |

## Sustainable Development Goals

✓ Quality Education

## Course Theme

✓ Media, Design and Creative Arts

## AKTS Workload

| Activity | Duration (Hour) | Count | Workload |
|---|---|---|---|
| Teorik Derse Katılım | 4.00 | 14 | 56 |
| Sınıf Dışı Çalışma (Ön Hazırlık & Pekiştirme Amaçlı) | 1.50 | 14 | 14 |
| Ödevler | 3.00 | 14 | 42 |
| Proje - Rapor - Sunum Hazırlama | 17.50 | 3 | 51 |
| Ara Sınav Hazırlığı (sınav süresi dahil) | 8.00 | 1 | 8 |
| Final Sınavı Hazırlığı (sınav süresi dahil) | 8.00 | 1 | 8 |
| Uygulama (Laboratuvar, Müzik/Enstrüman Uygulaması, Atölye/Saha Çalışması vb.) | 0.00 | 0 | 0 |
| Staj Uygulaması | 0.00 | 0 | 0 |
| | | **Calculated ECTS** | **7.5** |

## Assessment Method and Passing Requirements

✓ Performance Assessment (Individual/Panel-Based) ✓ Portfolio (Student Work Portfolio)/e-portfolyo ✓ Project ✓ Homework ✓ Presentation