

BASIC DESIGN I

1	Course Title:	BASIC DESIGN I
2	Course Code:	RES1003
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	1
6	Semester:	1
7	ECTS Credits Allocated:	11.00
8	Theoretical (hour/week):	4.00
9	Practice (hour/week):	4.00
10	Laboratory (hour/week):	0
11	Prerequisites:	-
12	Language:	Turkish
13	Mode of Delivery:	Face to face
14	Course Coordinator:	Doç.Dr. GONCA ERİM
15	Course Lecturers:	Öğr. Gör. Aysun YÜREKTEN Öğr. Gör. Müge GÜLTEKİN
16	Contact information of the Course Coordinator:	goncae@uludag.edu.tr +90 (224) 294 25 75 Uludağ Üniversitesi Eğitim Fakültesi Güzel Sanatlar Eğitimi Bölümü Resim-İş Eğitimi Anabilim Dalı Görükle Kampüsü Görükle/Bursa TÜRKİYE
17	Website:	
18	Objective of the Course:	The course aims to teach students how to observe their surroundings in a conscious manner, how to differentiate and make judgments, and how to improve their visual expression skills. The aim is to instruct students in the core elements of all fields of the arts, such as point, line, color, form, value, texture, space, and the principles of the arts, such as balance, rhythm, motion, contrast, integrity, emphasis and motif, and thus to prepare students for advanced courses. Students are also encouraged to develop the generalized methods necessary for dealing with new problems and new materials. Students mostly work on black and white and 3D projects.
19	Contribution of the Course to Professional Development:	
20	Learning Outcomes:	
	1	Ability to define basic arts elements and principles
	2	Ability to apply basic arts elements and principles to original works of art
	3	Ability to recognize various materials used in basic design
	4	Ability to form connections between basic arts elements and principles with art history
	5	Ability to be creative in design making
	6	Ability to create original 2D and 3D artworks by exploring and associating works of art
	7	Ability to use technology in the process of researching and creating works of art
	8	Ability to create designs by forming connections between basic arts elements and principles and surroundings
	9	

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21	Course Content:			
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Week	Theoretical	Practice		
1	Inform students about course objective, course content and learning outcomes, -Introduce materials and tools, -Ask students to bring in their CVs and corresponding materials for the following week	Students will draw a fancied object on drawing paper sized 25x35 cm. They will explain on the back of the paper the reason why they like the object.		
2	-Explore the element “point” in the context of art movements and prepare a powerpoint presentation on the topic, -Define point, explain psychological definitions and contrasts, -Provide examples of point from the nature and artists	Study of Point: Students will make point exercises on a 13x15 cm sized black or white paper with various pencils. There will be 35 of the same sized point exercises, which will then be arranged and pasted on a cardboard sized 50x70 cm.		
3	-Explore the element “line” in the context of art movements and prepare a powerpoint presentation on the topic, -Define point, explain psychological definitions and contrasts, - Provide examples of line from the nature and artists	Study of Line: Students will make line exercises on a 13x15 cm sized paper with various pencils. There will be 35 of the same sized line exercises, which will then be arranged and pasted on a cardboard sized 50x70 cm. Materials for the following week: Students will bring in their own portrait photos (with good-quality line and shadow, and light, medium and dark shades), magnified by copying to have a shorter side of 40 cm. Students will also bring in bristol paper and rapido pencil.		
4	-Analyze works of art chosen in relation to	Study of Point-Line and Portrait: The abovementioned		
Activites		Number	Duration (hour)	Total Work Load (hour)
Theoretical	Monet and Vincent Van Gogh, Provide critiques of artworks	studied in line contrasts. Materials for the following week: Students will bring in a 2B pencil and drawing paper sized	4.00	56.00
Practicals/Labs		14	4.00	56.00
Self study	Expand preparation from a theoretical	Study of Tone Scale: Students will make exercises of tone	4.00	56.00
Homeworks		16	9.00	144.00
Projects	Analyze and provide a critique of the	transitions from white to black or from light to dark. Second	0.00	0.00
Field Studies		0	0.00	0.00
Midterm Exams	Examine connections between contrast and	include a light strip in the middle and two dark ones on the	8.00	8.00
Others		0	0.00	0.00
Final Exams	Explain the importance of light and shadow for the history of art by focusing on artworks.	Study of Light and Shadow: Students will draw three examples of each of cone, cylinder, sphere and cube on a	10.00	10.00
Total Work Load				330.00
Total work load/ 30 hr		art movements in the use of shadow and light with 1-receiving light from the left, 2-receiving light from across, and 3-receiving light from behind. The cube will be		11.00
ECTS Credit of the Course				11.00
		Students will use 3B pencils.		
7	Explore the topics of movement-direction, form and size (and balance and contrast) with the help of various artworks and student works and prepare a powerpoint presentation on the topic, -Provide critiques of artworks	Study of 2D geometric form arrangement with tone values: 4x4 cm squares will be drawn on 50x50 cm sized paper. Students will create 2D arrangements of circle, triangle, square and rectangle in each square. The larger paper of 50x50 cm will contain all tones in an arrangement. This project will be executed by 3B pencil only. Materials for the following week: Various natural and artificial textures: conifer, leaf, stone, sponge, cloth, etc., black drawing ink, drawing papers, brushes, an old person's portrait with ample textures		
8	General evaluation		Student works will be turned in and commented upon.	

9	<p>Explore the topic of texture in the context of artworks and students works and discuss its importance in arts education, and prepare a powerpoint presentation on the topic,</p> <ul style="list-style-type: none"> -Discuss with examples types of texture: natural, artificial, perceptual, visual, organic, chemical, optic and actual, -Explore examples of textures from artworks and nature, and provide critiques, -Discuss the psychological impact of texture and the works of art in which texture is a primary element, -Reassess the topics of direction, form, size in the context of texture 	<p>Portfolio of Texture: Students will put black ink on the artificial and natural textures of various objects, and leave imprints on 6x6 cm sized papers by the method of imprinting. 35 artificial and 35 natural textures will be used in this project. The 6x6 cm papers shall be pasted on the portfolio and marked with the name of the object written under the paper. In addition, 10 textures, created with the drawing method, will be added to the portfolio.</p> <p>Study of Portrait with Texture: The portrait of the old person will be magnified by copying to have a shorter side of 40 cm and will be transferred to a paper. The study of portrait will be made with black ink and applied with texture imprint. For this study, students will use at least five textures explored for the portfolio. The names of the textures, as well as a small 3x3 cm photo of the texture, will be available under the texture.</p> <p>Materials for the following week: Bristol paper, rapido pencil, wire, animal photo, and tools to twist the wire.</p>
10	<ul style="list-style-type: none"> -Review the topic of optic texture and explore and provide critiques of works of artists using optic texture, -Discuss the topic of structure from a theoretical point of view and prepare a powerpoint presentation on the subject, -Discuss the topics of form-integrity with the help of artworks (architecture-sculpture) and student works, -Provide critiques of the artworks 	<p>Study of Optic Texture: Students will make optic texture exercises on bristol paper sized 30x30 cm with rapido pencil.</p> <p>Study of Structure: Students will perform a structure study by creating wired models of animals. The model should be at least 25 cm in height.</p> <p>Materials for the following week: An object with a natural texture to study with the technique of charcoal</p>
11	<ul style="list-style-type: none"> -Explore the concept of illustration with the help of a powerpoint presentation, -Explain the places of use for illustration, -Discuss the topic by providing examples from artworks and students works and provide critiques 	<p>Study of Illustration: Students will draw their object with the natural texture on a drawing paper sized 20x20 cm in the method of illustrative design. Students will draw illustrations of the cross sections of the same object on paper sized 20x20 cm.</p> <p>Materials for the following week: Bristol paper, rapido pencil.</p>
12	<ul style="list-style-type: none"> -Explore the concept of stylization from a theoretical perspective and prepare a powerpoint presentation on the topic, -Explain the places of use for stylization, -Discuss the topic by providing examples from artworks and student works and provide critiques 	<p>Study of Stylization: Students will make stylizations of the object they have illustrated the previous week. One of these exercises will be drawn on bristol paper with rapido pencil.</p> <p>Materials for the following week: Drawing paper, rapido pencil.</p>
13	<ul style="list-style-type: none"> -Explore the concepts of deformation and estrangement from a theoretical point of view and prepare a powerpoint presentation on the topic, -Discuss the topic by providing examples from artworks and student works and provide critiques 	<p>Study of Deformation and Estrangement: Students will make deformations and estrangements of the objects they have illustrated. One of these exercises will be drawn on drawing paper sized 20x20 cm with in the charcoal technique in a realistic manner.</p>
14	<ul style="list-style-type: none"> -Discuss the topics of stylization and surface arrangement, -Provide examples from student works on the topic, -Explain the places of use for unit repetition and provide critiques based on examples, -Provide criqitues of all works created in the semester 	<p>Study of Surface Arrangement by Stylization: Students will create a unit with the help of stylization study. A smaller version of the stylization study will be drawn on the 10x10 cm portion of the 20x20 cm paper. The unit report will be drawn on the second portion sized 10x10 cm. The remaining 10x20 cm portion will be used to create a surface arrangement in the full repeat manner. This study will be conducted in rapido pencil.</p> <p>The studies of illustration, second illustration (cross section), deformation, estrangement and surface arrangement by stylization will be pasted on black paper sized 100x70 cm and presented all together.</p>

22	Textbooks, References and/or Other Materials:	ATALAYER, Faruk., Temel Sanat Öğeleri., Anadolu Ün. Publishing, No: 769., G.S.F. Publishing. No: 5., Eskişehir., 1994. BROMMER, Gerald F., Art in Your Visual Environment., Davis Publication, Worcester, Massachusetts., U.S.A., 1985. CHAPMAN, Laura H., A World of Images., Davis Publication, Worcester, Massachusetts., U.S.A., 1992. DEMİR, Abdullah., Temel Plastik Sanatlar Eğitimi., Anadolu Univ. Publishing No: 576.,Açık Öğr. Fak Yay. No: 270., 1993. ERİM, Gonca., Temel Tasarım içerisinde Yaratıcılığın Önemi., Master Thesis., Bursa, Uludağ Univ. Social Sciences Inst., 1995. ERİM, Gonca., Temel Sanat Eğitiminde Renk Algılamaları.,Proficiency In Art Thesis, Marmara Univ. Fine Arts Inst., 1999. ETİ, Erol., Mustafa Aslıer, Mümtaz Işingör, Resim 1., Temel Sanat Eğitimi Resim Teknikleri Grafik Resim., M.E.B.Y., Ankara., 1986. FISCHNER – RATHUS, Lois., Understanding Art., 4. Edition., Prentis Hall, Inc., New Jersey., U.S.A., 1995. GÖKAYDIN, Nevide., Eğitimde Tasarım ve Görsel Algı (Temel Sanat Eğitimi)., Sedir Publishing, Ankara., 1990. GÜNGÖR, İ. Hulusi., Temel Tasar., Afa Publishing, 2.Edition,İstanbul., 1983. GÜRER, Latife., Temel Tasarım., İstanbul; İ.T.Ü. Publishing, 1990. GÜRER, Latife., Görsel Sanat Eğitimi ve Mekan – Form., İstanbul; İ.T.Ü. Mat., 1992. KIRIŞOĞLU, Olcay., Sanatta Eğitim., Demircioğlu Publishing, Ankara., 1991. LAUER, David., A., Design Basics., 3. Edition., H. Brace Jovanovich, Inc., U.S.A., 1990. LOWRY, Bates., Çev: Necla Yurtsever, Zahir Güvemli., Sanatı Görmek., Türkiye İş Bankası Kültür Publishing No: 119., İstanbul., 1972. LYNRON, Norbert., Modern Sanatın Öyküsü., Remzi Publishing, İstanbul., 1991. ÖZER, Mehmet., Temel Tasarımda “Zıtlık” İlkesi., İ.D.T.G.S.Y.O., İstanbul., 1981. Özol, Ahmet, Sanat Eğitiminde Tasarım ve Temel Değerler., Pastel Publishing, İstanbul, 2012 RAGANS, Rosalind., Art Talk., Glencoe, McGraw – Hills., California., U.S.A., 1995. SÉRULLAZ, Maurice., Çev: Devrim Erbil., Empresyonizm Sanat Ansiklopedisi., Remzi Publishing, İstanbul., 1983.	
23	Assesment		
TERM LEARNING ACTIVITIES		NUMBE R	WEIGHT
Midterm Exam		1	40.00
Quiz		0	0.00
Home work-project		0	0.00
Final Exam		1	60.00
Total		2	100.00
Contribution of Term (Year) Learning Activities to Success Grade		40.00	
Contribution of Final Exam to Success Grade		60.00	
Total		100.00	
Measurement and Evaluation Techniques Used in the Course			
24	ECTS / WORK LOAD TABLE		

25	CONTRIBUTION OF LEARNING OUTCOMES TO PROGRAMME QUALIFICATIONS															
	PQ1	PQ2	PQ3	PQ4	PQ5	PQ6	PQ7	PQ8	PQ9	PQ10	PQ11	PQ12	PQ13	PQ14	PQ15	PQ16
ÖK1	0	4	0	0	0	0	0	5	5	3	0	0	0	0	0	0
ÖK2	3	5	0	4	0	1	3	5	5	3	0	0	0	0	0	0
ÖK3	0	3	5	0	2	0	4	5	4	0	0	2	0	0	0	0
ÖK4	5	5	4	4	0	2	1	5	4	4	0	0	0	0	0	0
ÖK5	5	4	0	4	0	0	5	5	5	4	0	0	0	0	0	0
ÖK6	3	4	3	5	0	2	3	5	5	4	0	0	0	0	0	0
ÖK7	5	4	3	5	0	1	2	5	3	5	4	0	0	0	0	0
ÖK8	4	4	4	2	0	4	4	5	5	5	4	0	0	0	0	0
LO: Learning Objectives PQ: Program Qualifications																
Contribution Level:	1 very low		2 low			3 Medium			4 High			5 Very High				