

DRAWING VI

1	Course Title:	DRAWING VI
2	Course Code:	GSR3004
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	3
6	Semester:	6
7	ECTS Credits Allocated:	5.00
8	Theoretical (hour/week):	2.00
9	Practice (hour/week):	2.00
10	Laboratory (hour/week):	0
11	Prerequisites:	-
12	Language:	Turkish
13	Mode of Delivery:	Face to face
14	Course Coordinator:	Öğr.Gör. Tolga Şenol
15	Course Lecturers:	Öğr. Gör. Gülser AKTAN Tolga Şenol
16	Contact information of the Course Coordinator:	Öğr.Gör. Tolga ŞENOL tolgasenol@uludağ.edu.tr Uludağ Üniversitesi, Güzel Sanatlar Fakültesi, Resim Bölümü, Görükle Kampüsü / BURSA
17	Website:	
18	Objective of the Course:	This course is geared to increase student' technical, critical and historical knowledge as it pertains to various drawing media. Students will be able to study multiple problems that range from basic working fundamentals and methods, to complex pictorial organization and imaginative perception of objects, scenes and marks-making as a conveyor of feeling, sensation and personal ideas.
19	Contribution of the Course to Professional Development:	
20	Learning Outcomes:	
	1	Discusses the concepts of abstract, abstraction and deformation in the context of drawing studies.
	2	Represents live-model and objects based on geometric forms in visual expression.
	3	Makes surface arrangements using open-form, closed-form, relations of form and repetitions of form within the concepts of internal form, external form and geometric form.
	4	Uses the principles of simplification and deformation in drawing studies from live-model and objects.
	5	Maintains the efforts of gaining skill a style with search for material and medium.
	6	Uses the most appropriate approach to individual expression by differentiating examples of drawing techniques from Art History.
	7	Uses Drawing as a means of unique artistic expression based on relations of Drawing and Painting.
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21	Course Content:			
	Course Content:			
Week	Theoretical	Practice		
1	Concepts of Abstract-Abstraction-Deformation.	Representation of Live-Model Based on Geometric Forms.		
2	Internal Form, External Form, Organic Form, Geometric Form, Open Form- Closed Form and Form Reputitions. Examples of the History of Art. Collage Technique	Representation of Live-Model Based on Geometric Forms.		
3	Internal Form, External Form, Organic Form, Geometric Form, Open Form- Closed Form and Form Reputitions. (collage, digital, and photo-mechanical transfer methods)	Studies of Dividing Organic Forms, Organizing Divided Forms on Surface.		
4	Internal Form, External Form, Organic Form, Geometric Form, Open Form- Closed Form and Form Reputitions. (collage, digital, and photo-mechanical transfer methods)	Studies of Dividing Organic Forms, Organizing Divided Forms on Surface.		
5	Concepts of Abstract-Abstraction in the	Geometric Abstraction Studies from Live-Model		
Activites		Number	Duration (hour)	Total Work Load (hour)
Theoretical		14	2.00	28.00
Practicals/Labs		14	2.00	28.00
Self study and preparation		9	2.00	18.00
Repeating courses and midterm exam		Repeating courses and midterm exam		
Homeworks		0	0.00	0.00
Projects		4	13.00	52.00
Field Studies		0	0.00	0.00
Midterm Exams		1	10.00	10.00
Others		0	0.00	0.00
Final Exam		1	14.00	14.00
Total Work Load				160.00
Total work load/ 30 hr				5.00
ECTS Credit of the Course				5.00
11	Drawing Techniques; Linear Drawing	Deformation Studies from Live-Model.		
12	Drawing Techniques; Drawing of Various Shades and Hues	Deformation Studies from Live-Model.		
13	Drawing-Painting Relationships. Examples from the History of Art	Deformation Studies from Live-Model.		
14	Drawing-Painting Relationships. Examples from the Current Artistic Practices.	Deformation Studies from Live-Model.		

22	Textbooks, References and/or Other Materials:	<p>Dodson, Bert, “Keys to Drawing”, North Light – FW Publications, USA, 1990</p> <p>Hale, Robert, “Drawing Lessons from Great Masters”, Watson Guptill Publications, New York, 1989</p> <p>Richer, Paul, “Artistic Anatomy”, Watson Guptill Publications, New York, 1986</p> <p>Tut, Barış, “Çizgi ve Eller (Osman Hamdi Bey’den Günümüze Desen)”Yapı Kredi Yayınları, İstanbul, 2001</p> <p>Goldfinger, Eliot, “Human Anatomy for Artists”, Oxford University Press, New York, 1991</p> <p>Stanyer, Peter – Gürtuna, Rana (editorler), “Anatomi İnsan Formunun Dinamikleri” Alfa Yayınları, İstanbul, 2008</p> <p>Civardi, Givonni; “Drawing Portraits”, English Taranslation by Julie Carbonara, English taranslation copyright, Search Press Limited 2002. Dauber, Wolfgang; “Feneis’in Sistematik Resimli Anatomi Sözlüğü”, çeviri: Tania Marur, Mehmet Yıldırım, Yüce yayınları, İstanbul 2007. Berry, William A. Drawing the Human Form: Methods, Sources, Concepts. 2nd ed. New York: Van Nostrand Reinhold, 1994.</p> <p>Betti, Claudia, and Teel Sale. Drawing: A Contemporary Approach. 3rd ed. New York: Holt, Rinehart and Winston, 1992.</p> <p>Brommer, Gerald F. Understanding Transparent Watercolor. Worcester, Mass.: Davis Publications, 1993.</p> <p>Chaet, Bernard. An Artist’s Notebook. New York: Harcourt Brace, 1979.</p> <p>Chaet, Bernard. The Art of Drawing. 3rd ed. New York: Harcourt Brace, 1983.</p> <p>Cody, John. Atlas of Foreshortening: The Human Figure in Deep Perspective. 2nd ed. New York: Van Nostrand Reinhold, 2001.</p> <p>Enstice, Wayne, and Melody Peters. Drawing: Space, Form, Expression. 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1996.</p> <p>Goldstein, Nathan. The Art of Responsive Drawing. 5th ed. Englewood Cliffs, N.J.: Prentice Hall, 1999.</p> <p>Goldstein, Nathan. Figure Drawing. 5th ed. Englewood Cliffs, N.J.: Prentice Hall, 1999.</p> <p>Hale, Robert Beverly. Drawing Lessons from the Great Masters. New York: Watson-Guptill, 1989.</p> <p>Laseau, Paul. Graphic Thinking for Architects and Designers. 3rd ed. New York: Van Nostrand Reinhold, 2001.</p> <p>Mendelowitz, Daniel M. Drawing. New York: Holt, Rinehart and Winston, 1980.</p> <p>Mendelowitz, Daniel M., and Duane Wakeham. Guide to Drawing. 5th ed. Fort Worth: Harcourt Brace Jovanovich, 1993.</p> <p>Mittler, Gene A., and James D. Howze. Creating and Understanding Drawings. 3rd ed. New York: Glencoe, 2001.</p> <p>Montague, John. Basic Perspective Drawing: A Visual Approach. 3rd ed. New York: Van Nostrand Reinhold, 1998.</p> <p>Nicolaides, Kimon. The Natural Way to Draw: A Working Plan for Art Study. London: Deutsch, 1988.</p> <p>Purser, Stuart. The Drawing Handbook. Worcester, Mass.: Davis Publications, 1976.</p> <p>Rawson, Philip S. The Art of Drawing. Englewood Cliffs, N.J.: Prentice Hall, 1984.</p> <p>Ruby, Erik. The Human Figure: A Photographic Reference for Artists. New York: Van Nostrand Reinhold, 1999.</p>	
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	4	4	4	4	3	4	3	4	4	3	4	5	0	0	0	0
ÖK2	4	5	5	5	3	4	4	4	4	3	4	5	0	0	0	0
ÖK3	4	5	5	5	3	4	4	4	4	3	4	5	0	0	0	0
ÖK4	4	5	5	5	3	4	4	4	4	3	4	5	0	0	0	0
ÖK5	4	5	5	5	3	4	4	4	4	3	4	5	0	0	0	0
ÖK6	5	5	5	5	3	5	4	4	4	3	4	5	0	0	0	0
ÖK7	4	5	5	5	3	4	4	4	4	3	4	5	0	0	0	0
LO: Learning Objectives PQ: Program Qualifications																
Contribution Level:	1 very low		2 low		3 Medium		4 High		5 Very High							