

DESIGN BASIC II

1	Course Title:	DESIGN BASIC II
2	Course Code:	RES1102
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	1
6	Semester:	2
7	ECTS Credits Allocated:	10.00
8	Theoretical (hour/week):	4.00
9	Practice (hour/week):	4.00
10	Laboratory (hour/week):	0
11	Prerequisites:	None
12	Language:	Turkish
13	Mode of Delivery:	Face to face
14	Course Coordinator:	Prof. Dr. GONCA ERİM
15	Course Lecturers:	Öğr. Gör. Aysun YÜREKTEN Öğr. Gör. Dr. Müge GÜLTEKİN CONNINGTON
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, including color, 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 colored and 3D projects.
19	Contribution of the Course to Professional Development:	Basic Design I and II courses are important in terms of preparation for the Main Art Workshop and Elective Art Workshop courses that students will take in the 2nd, 3rd and 4th grades, and they will benefit as basic theoretical knowledge and practice when they are appointed to the profession.
20	Learning Outcomes:	
	1	Ability to define basic arts elements and principles by color theories
	2	Ability to recognize colored materials used in basic design
	3	Ability to create original 2D and 3D designs with the use of basic arts elements and principles
	4	Ability to form connections between basic arts elements and principles with art history
	5	Ability to develop aesthetic sensitivity with the help of 2D and 3D original works
	6	Ability to be creative in design making
	7	Ability to use technology in the process of researching and creating works of art
	8	Ability to form connections between basic arts elements and principles with the environment

		9	Ability to work individually or in a group to create projects and exhibitions	
		10		
21	Course Content:			
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Week	Theoretical	Practice		
1	-Provide information on the applications to be made in this course, -Introduce the technique of gouache paint and provide examples, -Introduce the concept of color wheel and explain the application stages, -Provide general information on term project	Color Wheel: Students will create a template of the color wheel on bristol paper. Necessary Materials: Gouache paint, brushes, palette, water cup, news paper, dropper, napkin, bristol paper.		
2	-Present the subject of color with a powerpoint presentation, -Discuss light-shadow relationship and physical aspects of color, -Present pigments and light colors, -Explain gouache paint techniques, -Explain the theory of Johannes Itten, -Conduct the light color experiment with projectors	Color Wheel: Students will create a color wheel on bristol paper after the technique developed by Johannes Itten.		
3	-Present the subject of color theories in the context of art history with the help of a powerpoint presentation, -Discuss the evolution of theories of color	Amount Contrast: Students will discover the amount contrast between primary and secondary colors by applying gouache paint on A4 bristol paper.		
Activites		Number	Duration (hour)	Total Work Load (hour)
Theoretical	provide examples from students' works. Provide critiques of the artists' works from an	14	4.00	56.00
Practicals/Labs		14	4.00	56.00
Self study and preparation		14	6.00	84.00
Homeworks		14	6.00	84.00
Projects	Define and discuss the concept of false	False Contrast/Opposition	10.00	Each student will be given an
Field Studies		0	0.00	0.00
Midterm exams		emphasizing the false contrast.	7.00	7.00
Others		0	0.00	0.00
Final Exams		1	10.00	10.00
Total Work Load				297.00
Total work load/ 30 hr		contrast within Itten's seven color contrast and show examples from student works,	transition from each of the hot colors (red, orange and yellow) to blue and green, cold colors. Each transition will	9.90
ECTS Credit of the Course				10.00
	perspective or not cold contrast -Check the term project drafts and provide feedback	transition will consist of 6 stages with a total of 7 different hues. Each hue will be cut in sizes 3,5x3,5 cm and pasted on bristol paper.		
6	-Define and discuss the concept of complementary contrast within Itten's seven color contrast and show examples from student works, - Provide critiques of artists' works from the perspective of complementary contrast	Complementary Contrast/Opposition: The transitions between complementary colors of the color wheel will be applied with gouache paint (from red to green, from blue to orange, from yellow to purple). Each hue, consisting of 17 stages, will be cut in sizes 3,5x3,5 cm and pasted on A4 bristol paper in an arrangement.		

7	<ul style="list-style-type: none"> -Define and discuss the concept of quality (saturation) contrast within Itten's seven color contrast and show examples from student works, -Provide critiques of artists' works from the perspective of quality contrast, -Check the term project drafts and provide feedback 	<p>Quality (Saturation) Contrast: Each student will be assigned one of the twelve colors of the color wheel. Students will apply the transition of the color to black, white and gray with gouache paint. The exercise will reflect the changes in the color's saturation and quality. Each hue will be cut in sizes 3,5x3,5 cm and pasted on bristol paper.</p>
8	<ul style="list-style-type: none"> -Define and discuss the concept of plain contrast within Itten's seven color contrast and show examples from student works, -Provide critiques of artists' works from the perspective of plain contrast 	<p>Plain Contrast (Harmony Trio) Exercise: Students will be assigned harmony trios with the use of color wheel. A unit will be created with these trios and just the form of triangle. The created unit will be repeated on 30x30 cm sized bristol paper with gouache paint. Materials for the following week: Watercolors, watercolor brushes (sizes 3, 5, and 8), watercolor paper, water cup.</p>
9	<ul style="list-style-type: none"> -Define and discuss the concept of light-dark contrast within Itten's seven color contrast and show examples from student works, -Provide critiques of artists' works from the perspective of light-dark contrast -Explain the watercolor technique, provide examples of its application, -Look at examples of watercolor artworks, -Explain the subject of motif with the help of posters and signs, -Provide feedback on term projects 	<p>Light-Dark Contrast/Opposition: Students will create surface arrangements on watercolor paper sized 40x40 cm. In each motif the primary and secondary colors will be shown in transition to white and black. The transitions should contain at least 7 stages, and spaced at a maximum of 0,5 cm. Materials for the following week: Oily crayons, a landscape example from an artist. The landscape should have a background, middle ground and foreground.</p>
10	<ul style="list-style-type: none"> -Explain the topic of color perspective, -Explain and discuss in powerpoint the psychological influences of color, the importance of color in the perceptions of society and artist, and the importance of color in general. -Show examples from Gustav Courbet and Monet on the topic of hot-cold contrast 	<p>Landscape Exercise with Hot-Cold Contrast: Each student will magnify his landscape on bristol paper with a shorter side of 40 cm. The landscape exercise will be applied with hot colors in the background and cold colors in the foreground. Materials for the following week: Gouache paint, brush, palette, water cup, newspaper, dropper, napkin, bristol paper.</p>
11	<ul style="list-style-type: none"> -Provide feedback for the past exercises, -Explain the topic of complementary contrast one more time with examples, -Check the term project drafts and provide feedback 	<p>Surface Arrangement with Complementary Contrast: Students will create a unit and show the transition between any complementary color duo with gouache paint. The transitions should contain at least 8 stages and spaced at a maximum of 0,5 cm. A surface arrangement will be created with the unit on 35x40 cm bristol paper. The three complementary color duos will be added in a balanced manner to the exercises (yellow-purple, red-green and blue-orange).</p>
12	<ul style="list-style-type: none"> --Lecture students on the term project exhibition, -Remind them of the rules of the exhibition, -Discuss the arrangements for the exhibition 	<p>Students will prepare for the term projects exhibition. The exhibition will open. Materials for the following week: Pigment paint, white glue, thick brush, empty cups, 50x70 painting and crafts papers, newspapers.</p>
13	<ul style="list-style-type: none"> Explain and discuss the concepts of perception, vision, relationship between perception and vision, color perception and color perception by age groups, -Explain the characteristics of pigment paint and the methods of preparation 	<p>Surface Arrangement with Pigment Paint: Students will create surface arrangements on painting and craft papers sized 50x70 cm with pigment paints. Students will incorporate all basic arts elements and principles and color contrasts into this exercise.</p>
14	<ul style="list-style-type: none"> Explain and discuss the concepts of perception, vision, relationship between perception and vision, color perception and color perception by age groups, -Explain the characteristics of pigment paint and the methods of preparation 	<p>Surface Arrangement with Pigment Paint: Students will create surface arrangements on painting and craft papers sized 50x70 cm with pigment paints. Students will incorporate all basic arts elements and principles and color contrasts into this exercise.</p>

22	Textbooks, References and/or Other Materials:	<p>ATALAYER, Faruk., Temel Sanat Öğeleri., Anadolu Ün. Publishing, No: 769., G.S.F. Publishing. No: 5., Eskişehir., 1994.</p> <p>BROMMER, Gerald F., Art in Your Visual Environment., Davis Publication, Worcester, Massachusetts., U.S.A., 1985.</p> <p>CHAPMAN, Laura H., A World of Images., Davis Publication, Worcester, Massachusetts., U.S.A., 1992.</p> <p>DEMİR, Abdullah., Temel Plastik Sanatlar Eğitimi., Anadolu Univ. Publishing No: 576., Açık Öğr. Fak Yay. No: 270., 1993.</p> <p>ERİM, Gonca., Temel Tasarım içerisinde Yaratıcılığın Önemi., Master Thesis., Bursa, Uludağ Univ. Social Sciences Inst., 1995.</p> <p>ERİM, Gonca., Temel Sanat Eğitiminde Renk Algılamaları., Proficiency In Art Thesis, Marmara Univ. Fine Arts Inst., 1999.</p> <p>ETİ, Erol., Mustafa Aslıer, Mümtaz Işingör, Resim 1., Temel Sanat Eğitimi Resim Teknikleri Grafik Resim., M.E.B.Y., Ankara., 1986.</p> <p>FISCHNER – RATHUS, Lois., Understanding Art., 4. Edition., Prentis Hall, Inc., New Jersey., U.S.A., 1995.</p> <p>GÖKAYDIN, Nevide., Eğitimde Tasarım ve Görsel Algı (Temel Sanat Eğitimi)., Sedir Publishing, Ankara., 1990.</p> <p>GÜNGÖR, İ. Hulusi., Temel Tasar., Afa Publishing, 2. Edition, İstanbul., 1983.</p> <p>GÜRER, Latife., Temel Tasarım., İstanbul; İ.T.Ü. Publishing, 1990.</p> <p>GÜRER, Latife., Görsel Sanat Eğitimi ve Mekan – Form., İstanbul; İ.T.Ü. Mat., 1992.</p> <p>KIRIŞOĞLU, Olcay., Sanatta Eğitim., Demircioğlu Publishing, Ankara., 1991.</p> <p>LAUER, David., A., Design Basics., 3. Edition., H. Brace Jovanovich, Inc., U.S.A., 1990.</p> <p>LOWRY, Bates., Çev: Necla Yurtsever, Zahir Güvemli., Sanatı Görmek., Türkiye İş Bankası Kültür Publishing No: 119., İstanbul., 1972.</p> <p>LYNRON, Norbert., Modern Sanatın Öyküsü., Remzi Publishing, İstanbul., 1991.</p> <p>ÖZER, Mehmet., Temel Tasarımda “Zıtlık” İlkesi., İ.D.T.G.S.Y.O., İstanbul., 1981.</p> <p>Özol, Ahmet, Sanat Eğitiminde Tasarım ve Temel Değerler., Pastel Publishing, İstanbul, 2012</p> <p>RAGANS, Rosalind., Art Talk., Glencoe, McGraw – Hills., California., U.S.A., 1995.</p> <p>SÉRULLAZ, Maurice., Çev: Devrim Erbil., Empresyonizm Sanat Ansiklopedisi., Remzi Publishing, İstanbul., 1983.</p>
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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		Midterm and Final exams are held either as classical or multiple choice. Homeworks are taken with the exam and the average determines the midterm and final grade. There is absolute evaluation.

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	1	4	1	1	1	1	1	5	5	3	1	1	1	1	1	1
ÖK2	3	5	1	4	1	2	3	5	5	3	1	1	1	1	1	1
ÖK3	1	3	5	1	2	1	4	5	4	1	1	2	1	1	1	1
ÖK4	5	5	4	4	1	2	2	5	4	4	1	1	1	1	1	1
ÖK5	5	4	1	4	1	1	5	5	5	4	1	1	1	1	1	1
ÖK6	3	4	3	5	1	2	3	5	5	4	1	1	1	1	1	1
ÖK7	5	4	3	5	1	2	2	5	3	5	4	1	1	1	1	1
ÖK8	4	4	4	2	1	4	4	5	5	5	4	1	1	1	1	1
ÖK9	1	1	1	1	1	1	1	3	4	1	4	1	1	1	1	1
LO: Learning Objectives PQ: Program Qualifications																
Contribution Level:	1 very low		2 low			3 Medium			4 High			5 Very High				