DRAWING I

1	Course Title:	DRAWING I
2	Course Code:	GSR1003
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	1
6	Semester:	1
7	ECTS Credits Allocated:	4.00
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:	Doç. Dr. Nuri YAVUZ
15	Course Lecturers:	Prof. A. Şinasi İŞLER Doç. Meryem UZUNOĞLU Doç. Tolga ŞENOL Doç. Gülser AKTAN
16	Contact information of the Course Coordinator:	Doç. Nuri YAVUZ nuriyavuz@uludag.edu.tr Uludağ Üniversitesi, Güzel Sanatlar Fakültesi, Resim Bölümü, Görükle Kampüsü / BURSA
17	Website:	
18	Objective of the Course:	This course is designed to teach the traditional basis for training the artist's eye and hand and to explorate of a variety of techniques, tools, and media used in drawing. Through specific exercises, students learn to control line and gesture, to model form in light and dark, and to depict accurately the forms and proportions of the human body, stil life, landscape, citycape and various objects.
19	Contribution of the Course to Professional Development:	It teaches to see. It contributes to distinguish the part-whole relationship. Teaches the ability to use the material effectively. Improves hand and eye coordination. contributes to the formation of artistic personality.
20	Learning Outcomes:	
	1	Gains the skill of drawing techniques and methods
	2	Distinguishes the contribution of dried materials to drawing such as pencil drawing, sanguine and charcoal.
	3	Distinguishes the contribution of wet materials to drawing.such as Ink, watercolor and acrylic.
	4	İmproves eye-brain-hand coordination in visual expression.
	5	Gains the skill of using point, line and value/shade as elements of visual expression.
	6	Gains the skill of using relations correctly between placement, proportion and plans in visual expression
	7	Gains the skill of transforming organic forms into geometric form in visual expression.
	8	Gains the skill of using knowledge of perspective in linear expression.

	9	Resolves inter relationships between figure, object and space using perspective rules and principles.
	10	Distinguishes proportions of human body in visual expression.

21	Course Content:

Course Content:

Week	Theoretical	Practice
1	Placement in a Composition, Measurement, Proportion and Perspective Rules. Elements of Visual Expression: Point, Line, Line Types, Values of Line.	The visual expression of the composition consisting the geometric shapes such as square, triangle, rectangle on a surface with a linear approach.
2	Placement in a Composition, Measurement, Proportion and Perspective Rules. Knowledge of Form: Two-Dimensionality, Three-Dimensionality, Linear Expression of a Volume and Mass.	The Visual Represantations of the Composition consisting of Single, Double and Triple Variations of Basic Geometric Forms such as Cube, Sphere, Triangular Prism, Rectangular Prism Placed on a Surface with a Linear Approach..
3	Placement in a Composition, Measurement, Proportion and Perspective Rules. Knowledge of Form: Two-Dimensionality, Three-Dimensionality, Linear Expression of a Volume and Mass.	The Visual Represantations of the Composition consisting of basic geometric forms such as cube, sphere, triangular prism, rectangular prism with a linear approach.
4	Placement in a Composition, Measurement, Proportion and perspective Rules and Principles. Relations of Organic Form and Geometric Form. Expressions of organic form by dividing geometric components, Exploration of Structurel Plans.	The Visual Represantations of the Composition, Consisting of Organic and Geometric Forms with a Linear Aproach.
5	Placement in a Composition, Measurement, Proportion and perspective Rules and Principles. Relations of Organic Form and Geometric Form. Expressions of organic form by dividing geometric components,	The Visual Represantations of a basic arrangement consisting of organic forms with a Linear Approach
6	Placement in a Composition, Measurement, Proportion and perspective Rules and Principles. Relations of Organic Form and Geometric Form. Expressions of organic form by dividing geometric components.	The Visual Represantations of a basic arrangement consisting of organic forms with a Linear Approach
7	Placement in a Composition, Measurement, Proportion and perspective Rules and Principles. Relations of Organic Form and Geometric Form. Expressions of organic form by dividing geometric components.	The Visual Represantations of a basic arrangement consisting of organic forms with a Linear Approach
8	Viewpoint, Foreshortening and Perspective İssues in the Context of Figure-Object-Space Relationships.	Drawing-Study of Antique Sculptures. (Torso)
9	Viewpoint, Foreshortening and Perspective İssues in the Context of Figure-Object-Space Relationships.	Drawing-Study of Antique Sculptures. (Torso)
10	Viewpoint, Foreshortening and Perspective İssues in the Context of Figure-Object-Space Relationships.	Drawing-Study of Antique Sculptures. (Bust)
11	Viewpoint, Foreshortening and Perspective İssues in the Context of Figure-Object-Space Relationships.	Drawing-Study of Antique Sculptures. (Bust)
12	Knowledge of Anatomy, Proportions of Human Body	Detail-Study from live Model
13	Knowledge of Anatomy, Proportions of Human Body	Detail-Study from live Model
14	Knowledge of Anatomy, Proportions of Human Body	Detail-Study 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 preperation	9	2.00	18.00
Homeworks	0	0.00	0.00
Projects	2	13.00	26.00
Field Studies	0	0.00	0.00
Midterm exams	1	10.00	10.00
Others	0	0.00	0.00
Final Exams	1	10.00	10.00
Total Work Load			120.00
Total work load/ 30hr			4.00
ECTS Credit of the Course			4.00

22	Textbooks, References and/or Other Materials:	Dodson, Bert, “Keys to Drawing”, North Light – FW Publications, USA, 1990 Hale, Robert, “Drawing Lessons from Great Masters”, Watson Guptill Publications, New York, 1989 Richer, Paul, “Artistic Anatomy”, Watson Guptill Publications, New York, 1986 Tut, Barış, “Çizgi ve Eller (Osman Hamdi Bey’den Günümüze Desen)”Yapı Kredi Yayınları, İstanbul, 2001 Goldfinger, Eliot, “Human Anatomy for Artists”, Oxford University Press, New York, 1991 Stanyer, Peter – Gürtuna, Rana (editorler), “Anatomi İnsan Formunun Dinamikleri” Alfa Yayınları, İstanbul, 2008 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. Betti, Claudia, and Teel Sale. Drawing: A Contemporary Approach. 3rd ed. New York: Holt, Rinehart and Winston, 1992. Brommer, Gerald F. Understanding Transparent Watercolor. Worcester, Mass.: Davis Publications, 1993. Chaet, Bernard. An Artist’s Notebook. New York: Harcourt Brace, 1979. Chaet, Bernard. The Art of Drawing. 3rd ed. New York: Harcourt Brace, 1983. Cody, John. Atlas of Foreshortening: The Human Figure in Deep Perspective. 2nd ed. New York: Van Nostrand Reinhold, 2001. Enstice, Wayne, and Melody Peters. Drawing: Space, Form, Expression. 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1996. Goldstein, Nathan. The Art of Responsive Drawing. 5th ed. Englewood Cliffs, N.J.: Prentice Hall, 1999. Goldstein, Nathan. Figure Drawing. 5th ed. Englewood Cliffs, N.J.: Prentice Hall, 1999. Hale, Robert Beverly. Drawing Lessons from the Great Masters. New York: Watson-Guptill, 1989. Laseau, Paul. Graphic Thinking for Architects and Designers. 3rd ed. New York: Van Nostrand Reinhold, 2001. Mendelowitz, Daniel M. Drawing. New York: Holt, Rinehart and Winston, 1980. Mendelowitz, Daniel M., and Duane Wakeham. Guide to Drawing. 5th ed. Fort Worth: Harcourt Brace Jovanovich, 1993. Mittler, Gene A., and James D. Howze. Creating and Understanding Drawings. 3rd ed. New York: Glencoe, 2001. Montague, John. Basic Perspective Drawing: A Visual Approach. 3rd ed. New York: Van Nostrand Reinhold, 1998. Nicolaides, Kimon. The Natural Way to Draw: A Working Plan for Art Study. London: Deutsch, 1988. Purser, Stuart. The Drawing Handbook. Worcester, Mass.: Davis Publications, 1976. Rawson, Philip S. The Art of Drawing. Englewood Cliffs, N.J.: Prentice Hall, 1984. Ruby, Erik. The Human Figure: A Photographic Reference for Artists. New York: Van Nostrand Reinhold, 1999.
23	Assesment	

TERM LEARNING ACTIVITIES	**NUMBER**	**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		The theoretical knowledge that students have learned in the course is evaluated. The application works produced by the students within the scope of the course are evaluated.

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	3	1	4	4	1	1	3	3	2	1	1	3	0	0	0	0
ÖK2	3	1	3	3	1	1	4	2	2	1	1	2	0	0	0	0
ÖK3	3	1	3	3	1	1	4	2	2	1	1	2	0	0	0	0
ÖK4	2	1	4	2	1	1	3	1	3	1	1	4	0	0	0	0
ÖK5	4	2	3	2	2	2	4	2	2	1	1	4	0	0	0	0
ÖK6	4	3	3	3	2	2	4	1	3	2	1	3	0	0	0	0
ÖK7	4	2	3	2	1	1	3	1	2	1	1	2	0	0	0	0
ÖK8	4	3	3	3	2	2	4	1	3	2	1	3	0	0	0	0
ÖK9	4	3	3	3	2	2	4	1	3	2	1	3	0	0	0	0
ÖK10	4	2	4	4	1	1	4	2	2	2	1	4	0	0	0	0

LO: Learning Objectives PQ: Program Qualifications

Contribution Level:	**1 very low**	**2 low**	**3 Medium**	**4 High**	**5 Very High**