

DRAWING I

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| 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: | Yrd.Doç.Dr. Nuri YAVUZ |
| 15 | Course Lecturers: | Yrd. Doç. Meryem UZUNOĞLU |
| 16 | Contact information of the Course Coordinator: | Yrd. 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 explore 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, still life, landscape, cityscape and various objects. |
| 19 | Contribution of the Course to Professional Development: | |
| 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 | Improves 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: | |

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| 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 Representations 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 Representations 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 Representations of the Composition, Consisting of Organic and Geometric Forms with a Linear Approach. | | |
| 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, Exploration of Structurel Plans. | The Visual Representations of the Composition, Consisting of Organic and Geometric Forms with a Linear Approach. | | |
| Activites | | Number | Duration (hour) | Total Work Load (hour) |
| Theoretical | Geometric Form. Expressions of organic form by dividing geometric components, | 14 | 2.00 | 28.00 |
| Practicals/Labs | | 14 | 2.00 | 28.00 |
| 7 | Midterm exam and Course review | Repeating courses and | midterm exam | 18.00 |
| Self study and preparation | | 2 | 2.00 | |
| Homeworks | | 0 | 0.00 | 0.00 |
| Projects | Issues in the Context of Figure-Object-Space Relationships. | 2 | 13.00 | 26.00 |
| Field Studies | | 0 | 0.00 | 0.00 |
| Midterm Exams | Issues in the Context of Figure-Object-Space Relationships. | 1 | 10.00 | 10.00 |
| Others | | 0 | 0.00 | 0.00 |
| Final Exams | Issues in the Context of Figure-Object-Space Relationships. | 1 | 10.00 | 10.00 |
| Total Work Load | | | | 120.00 |
| 11 | Portfolio, Strengthening and Deepening Issues in the Context of Figure-Object-Space Relationships. | | | 4.00 |
| ECTS Credit of the Course | | | | 4.00 |
| 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 | | |

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| 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 |

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| 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 | |