Syllabus

Descrizione corso

Titolo insegnamento	Disegno artistico 2D
Codice insegnamento	97125
Titolo aggiuntivo	
Settore Scientifico-Disciplinare	CEAR-10/A
Lingua	Tedesco
Corso di Studio	Corso di laurea in Design e Arti - Curriculum in Arte
Altri Corsi di Studio (mutuati)	
Docenti	dr. Paul Thuile, paul.thuile@unibz.it https://www.unibz.it/en/faculties/design-art/academic-staff/person/31
Assistente	
Semestre	Tutti i semestri
Anno/i di corso	1st
CFU	8
Ore didattica frontale	120
Ore di laboratorio	0
Ore di studio individuale	80
Ore di ricevimento previste	24
Sintesi contenuti	In this course, students receive an introduction to methods and techniques of representation in artistic practice through freehand drawing.
Argomenti dell'insegnamento	This course focuses on the possibilities of drawing by hand. Essentially, drawing is: A: a tool to represent the world with simple means B: an instrument to develop thoughts and to hold on to them C: a means of communication
Parole chiave	The origin of drawing, observing, drawing, to sketch, painting,

	shadows, colors, symbols, the human body, anatomy, proportions, prospective, room, horizon, composition, telling a story with drawings.
Prerequisiti	none
Insegnamenti propedeutici	none
Modalità di insegnamento	A: Nude drawing with a model. Every lesson will have a particular subject/Issue /for example: shadows, contour, perspective) The students will be assisted individually during every lesson. B: teacher-centered teaching, individual assisted exercises, feedback to the class and discussions. C: Atelier-situation based on working process, visit of art-exhibitions.
Obbligo di frequenza	Not compulsory but recommended
Obiettivi formativi specifici e risultati di apprendimento attesi	Knowledge and understanding - have acquired the basic knowledge necessary to realise a project in the field of Artistic Drawing; - have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in technical subjects, with a particular attention to the field of Artistic Drawing. Applying knowledge and understanding - use the basic knowledge acquired in the technical fields to realise a mature project; - make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree programme and to develop them further. Transversal competence and soft skills Making judgements - Be able to make independent judgements for the purpose of developing their own design skills and in relation to all those decisions that are necessary to bring a project of Artistic Drawing to completion. Communication skills

	- present an independently realised project in the field of Artistic Drawing in the form of an installation, orally as well as in writing in a professional manner. Learning skills - have learned a work methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex problems by applying the acquired knowledge in the different fields, with a particular attention to the field of Artistic Drawing - in order to start a professional activity and/or continue their studies with a master's degree programme; - have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations; - have acquired basic knowledge in the field of Artistic Drawing as well as a study methodology suitable for continuing studies with a Master's degree programme.
Obiettivi formativi specifici e risultati di apprendimento attesi (ulteriori info.)	- The course should be focused essentially on three themes: A Observe closely: What I see, I can represent B Sketching: drawings as a communication tool C The sketchbook: a diary of drawings and notes A The student should acquire the ability to draw after tridimensional pattern and models. Preponderant will be the nude-painting. The human body is for me the most perfect and ideal "object" to learn precise watching, observing and drawing. In the first lessons the student will be told about the personal develop of drawing in a human being and - starting of this perception - begin with first simple exercises, for example "blind" drawing. Then, during the nude-drawing - we will insert exercises who facilitate the apprehension of drawing: "blind drawing", distortion, extension, … Stauchung, shadows, contouring, object in a room, horizon, drawing with pencils and brushes, drawing with fingers and feed, using colors, tridimensional representations of a human figure with clay etc. Beside pencils of different hardness there will be used all kinds of pencils you can imagine. Specific materials for modeling and painting will be taken to the course by your own, previous announcement. B Sketching: from the idea to the drawing. Sketching means for

	me a reflecting or contemplating drawing, a search-movement. An idea, mostly blurry in our imagination, something we only could guess, will be brought to paper and turn visible. Between the impalpable imagination and the sketch stays the drawing process, that gives a chance to the idea. C The sketchbook: a diary of drawings and notes. The drawings opens new (thinking-) rooms, exteriors and interiors. It's a conscious involvement with the world around us. A sketchbook is the best tool for it. Themes: drawing tools, drawing technics, pictorial design, perspective, rooms, landscapes, nature, architecture, city, people, animals. Educational objectives -Acquisition of the basic drawing techniques and methods and requirements for developing a personal drawing methodology -Instruction to acquire an individual expression by hand drawing -Acquisition of the skill to hand draw a design process instruction to hand draw an own project including visualization of the presentation.
Modalità di esame	Intermediate exam Students have to pass an intermediate exam at the end of the Winter Semester. The exam consists in a conversation and a check of the students works of the Winter Semester. Students will get a mark that will influence the final mark at the end of the course. Exam The exam consists in a conversation and a check of a Portfolio containing a selection of works of the Winter- and the Sommer-Semester. The number of the works will be communicated during the course. ALL THE STUDENTS ATTENDING THE EXAM AS "OPT" OR AS NON-ATTENDING STUDENTS MUST AGREE UPON THE CONTENTS WITH THE TEACHER.
Criteri di valutazione	Evaluation criteria: the exhibited folder – portfolio should contain examples of all the exercises of the course. A For the assessment criteria of nude drawing is important that the student is able to represent mostly exact a human being. We

	attach importance on the representation of the human figure as a hole (with head, hands and feet). Also an individual stile and line of the drawer is welcome and will be evaluated positively. B For the sketching the evaluation criteria are based on the ability of the student to show with the sketch the development of an idea represented in an artistic concept. C The assessment criteria of the sketchbook will be the diligence and application, consequence, eagerness to experiment, visualization of ideas.
Bibliografia obbligatoria	None
Bibliografia facoltativa	>Bettey Edwards, Garantiert Zeichnen lernen, 1998, Rowohlt Taschenbuch >Peter Jenny, Notizen zur Figuration, 2001, Verlag Hermann Schmidt Mainz >Manfred Zoller, Gestalt und Anatomie, Dietrich Reimer Verlag 2001 >Henri Focillon, Lob der Hand, L.S.D. >Felix Scheinberger, Mut zum Skizzenbuch, Verlag Hermann Schmidt Mainz > Felix Scheinberger, Wasserfarbe für Gestalter, Verlag Hermann Schmidt Mainz >Ulrich Viebahn, Technisches Freihandzeichnen, Springer >Heinrich von Kleist, Über die allmähliche Verfertigung der Gedanken beim Reden >Jean-Luc Nancy, Die Lust an der Zeichnung >Alfred Bareis, Vom Kritzeln zum Zeichnen und Malen, 10. Auflage 1998, Auer Verlag
Altre informazioni	
Obiettivi di Sviluppo Sostenibile (SDGs)	Istruzione di qualità