

DRAWING III

1	Course Title:	DRAWING III
2	Course Code:	GSR2003
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	2
6	Semester:	3
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:	Not
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 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:	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	Distinguishes the contribution of different materials and media to linear representations.
	2	Studies internal form-external form using line in the realistic observation studies..
	3	Organizes relationships between figure, object, space so as to form foreground, middle-ground,background in linear representations.
	4	Uses light-shade to create the effect of volume – mass in form studies.
	5	Analyzes the effects of light on the surface in linear expression of different textures.
	6	Distinguishes the effects of light-dark to the composition in the context of relationships between figure, object and space.
	7	Analyzes the effect of light on the surface in various shading expression of different textures.

		8	Distinguishes the effect of light in shading expression of geometric forms in human body.		
		9	Uses values of shading expression in realistic observation studies.		
		10			
21	Course Content:				
	Course Content:				
Week	Theoretical		Practice		
1	Placement and Proportion. Contribution of different materials and media to linear expression.		Sketches from live-model with different materials		
2	Internal Form – External Form. Contribution of light-shade to expression of form.		Study from live-model with drawing techniques		
3	Internal Form – External Form. Contribution of light-shade to expression of form.		Study from live-model with drawing techniques		
4	Generating of Espas (illusion of depth) in the context of relationships between figure, object and space. Technical Media and Material Knowledge ; Charcoal. Examples of Art History		Linear-Drawing Study from live-model within interior with charcoal medium.		
5	Generating of Espas (illusion of depth) in the context of relationships between figure, object and space. Technical Media and Material Knowledge ; Charcoal.		Linear-Drawing Study from live-model within interior with charcoal medium.		
Activities			Number	Duration (hour)	Total Work Load (hour)
Theoretical			14	2.00	28.00
Practicals/Labs			14	2.00	28.00
Self study			9	2.00	18.00
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 Exams			0	14.00	14.00
Total Work Load					150.00
Total work load/ 30 hr					5.00
ECTS Credit of the Course					5.00
	Analysing the effects of light on the surface in linear expression of different textures.		organic and inorganic (artificial and natural) objects.		
10	The Effect of Light-Dark to the Composition in the Context of Relationships between Figure, Object and Space. Examples of the Art History. Technical Media and Material Knowledge : Ink Wash		Ink-Wash Study from an Arrangement , Consisting of Organic and Inorganic Object.		
11	Analyzing the effect of light on the surface in shading expression of different textures.		Ink-Wash Study from an Arrangement , Consisting of Organic and Inorganic Object.		
12	Analyzing the effect of light on the surface in shading expression of different textures.		Ink-Wash Study from an Arrangement , Consisting of Organic and Inorganic Object.		
13	The Effect of light-dark to the Composition in the Context of Relationships between Figure, Object and Space..		Study Figure from live-model within Interior with Ink Wash Technique.		

14	The Effect of Light in Shading Expression of Geometric Forms in Human Body.	Study Figure from live-model within Interior with Ink Wash Technique.
22	Textbooks, References and/or Other Materials:	<p>D 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.</p> <p>Dauber, Wolfgang; "Feneis'in Sistematiik Resimli Anatomi Sözlüğü", çeviri: Tania Marur, Mehmet Yıldırım, Yüce yayınları, İstanbul 2007.</p> <p>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		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			<p>The theoretical knowledge that students have learned in the course is evaluated.</p> <p>The application works produced by the students within the scope of the course are evaluated.</p>
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	2	3	3	3	2	1	3	2	2	1	1	2	0	0	0	0
ÖK2	2	3	3	3	2	1	3	2	2	1	1	2	0	0	0	0
ÖK3	3	3	3	4	2	1	3	2	2	1	1	2	0	0	0	0
ÖK4	2	3	3	3	2	1	3	2	2	1	1	2	0	0	0	0
ÖK5	2	3	3	3	2	1	3	2	2	1	1	2	0	0	0	0
ÖK6	3	3	3	4	2	1	3	2	2	1	1	2	0	0	0	0
ÖK7	2	3	2	3	2	1	3	2	2	1	1	2	0	0	0	0
ÖK8	3	3	3	4	2	1	3	2	2	1	1	2	0	0	0	0
ÖK9	2	3	3	3	2	1	3	2	2	1	1	2	0	0	0	0
LO: Learning Objectives PQ: Program Qualifications																
Contribution Level:	1 very low			2 low			3 Medium			4 High			5 Very High			

Contrib ution Level:	1 very low	2 low	3 Medium	4 High	5 Very High
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