MAJOR INSTRUMENT TRANING III

1	Course Title:	MAJOR INSTRUMENT TRANING III
2	Course Code:	MUZ2305
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	2
6	Semester:	3
7	ECTS Credits Allocated:	3.00
8	Theoretical (hour/week):	1.00
9	Practice (hour/week):	0.00
10	Laboratory (hour/week):	0
11	Prerequisites:	
12	Language:	Turkish
13	Mode of Delivery:	Face to face
14	Course Coordinator:	Öğr. Gör. NİLÜFER ÖZER
15	Course Lecturers:	Prof. Şirin Akbulut Demirci (piyano) Doç Dr. Hatice Onuray Eğilmez (piyano) Dr. Öğrt. Üyesi K. Mete Sungurtekin (piyano) Öğr. Gör. Nilüfer Özer (piyano) Öğr. Gör. Lale Necef (piyano) Öğr. Gör. Alpay Güldoğan (piyano) Öğr. Gör. Ardan Özarın (piyano) Dr. Öğrt. Üyesi Nesrin Biber Öz (keman) Öğr. Gör. Özgür Eğilmez (keman) Öğr. Gör. Yusuf Hasonov (viyola) Doç Dr. Erol Demirbatır (çello) Öğr. Gör. Elhan Necef (çello) Öğr. Gör. Nilüfer Özer (kontrabas) Öğr. Gör Murat Cemil (gitar) Öğr. Gör. Veysel Özgür Sağlam (gitar) Doç. Sezin Alıcı (flüt) Doç. Dr. Ajda Şenol Sakin (flüt) Öğr. Gör. Dr. Zehra Ezgi Kara (flüt) Tuna Bozkaya (klarinet) Dr. Öğrt. Üyesi M. Aydın Atalay (bağlama) Doç Dr. Gülnihal Gül (şan) Öğr. Gör. Dr. Çiğdem Yiğit (şan) Öğr. Gör. Z. Göknur Yıldız (şan)
16	Contact information of the Course Coordinator:	Öğr. Gör. Dr. Zehra Ezgi KARA ezgikara@uludag.edu.tr
17	Website:	

18	Objective of the Course:	Piano: To perform the appropriate scales, arpeggios and cadences (4 octaves), to use the right pedal in short pieces in this range, to apply the dynamics with pedal applications, to perform etudes and exercises, short pieces selected from the baroque and classical period and to comprehend the period features. Violin:Studies that develop skills, mixed bow techniques with right hand and apps, including various left hand techniques on four strings. Studies for different finger drop techs and accelerating the process, mixed bow usage techs including four strings, developing detache and legato techs, staccato bow techs. Playing national and universal works suitable level reached that covers technical and musical experiences. Viola: Through technical studies and etudes in viola teaching, this course aims to provide students with skills to perform works by Turkish and international composers, learn how to play the viola in accordance with individual development, enable performance in viola literature, and promote activity in music education by use of this instrument. Cello:Strengthening the skills learned in the position, applying complex bow techniques in the right hand, studies involving different left hand skills in four wires and transition to a new position. different finger dropping and acceleration exercises in the position, application of four-wire mixed spring use, developing drill and legato techniques, basic information about vibraton, technique and vocalizing national and universal works suitable for the level covering musical skills. Double bass: To consolidate the skills learned in the location; to apply complex bow techniques in the right hand; to carry out studies involving different left hand skills on four wires and move to a new position; to make series studies by applying mixed spring techniques covering four strings; developing detache, detache secco, legato and staccato techniques; To understand the basic information about vibrato and pizziccato. Guitar: The purpose of the individual instrumental guitar training; progressive technical exercises and studies, development of individual samples in accordance with the Turkish and world composers and school music education, learning and teaching activities instrument includes specific literature. Flute: The aim of this course is to get to know the elements of the flute, to acquire basic knowledge and skills about playing the flute; to teach proper posture and correct position to play the flute; to be able to perform basic flute techniques through diaphragm, sonority, interval, scale and etudes; to be able to perform the Baroque and Classical era works suitable for their level; to give students the ability to perform in the field of music education with flute. Clarinet:The aim of this course is to acquire the elements of the clarinet, the basic knowledge and skills related to playing the clarinet, to take the proper position and proper position for playing the clarinet. To be able to perform basic clarinet techniques. To give examples from the works of Turkish and world composers suitable for their level. To give students the ability to perform activities in the field of music education with a clarinet instrument. Baglama:To make students comprehend the voices that go beyond octave are rhythm patterns of 10/8-12/8 in mixed methods and 6/8, %5/8, 7/8, 8/8 and 9/8 in composed methods and 3/8 in basic methods in the Bağlama’s education Voice:By using the tongue correctly, developing knowledge and skills in the vocalization of different works of art which are appropriate for the techniques in voice training.
19	Contribution of the Course to Professional Development:	Being able to use the major instrument effectively in the field of teaching profession.

20	Learning Outcomes:		
		1	Piano: Able to perform the works including Baroque period, Polyphonic style and features. Violin:Be able to play notes and get clear and correct sounds in the first position using all strings Viola:Students will be able to play the sixteenth note properly. Cello: At the end of this course students will: identify 3rd position for violoncello Double Bass: Able to recognize notes and sounds in the 2nd position. Guitar:They have learned to express the music of guitar line. Flute:To be able to play the sixteenth notes at a speed in accord with his/her level. Clarinet:At the end of the course, the student; Removes and wears the curtains during clarinet care. Balama: To be able to play Bağlama technically Voice:Applying the right breathing technique in short and long exercises.
		2	Piano: Able to analyse works containing the styles and features of the Classical Period. Violin:Be able to practice for bow techs learned Viola:Students will be able to demonstrate correct use of bow while playing the sixteenth note. Cello: Be able to perform 1st, 4th and 3rd position transitive studies Double Bass: Using the left hand and the fingers correctly when changing positions. Guitar:Ligado technique (Ascending-Descending) and playability of different applications Flute:Maintains the tongue and fingers coordination appropriately when playing the sixteenth notes. Clarinet:He improves and personalizes his tone,sound. Bağlama: To be comprehend essential basic information about Bağlama Voice:Using the right breathing technique and voice technique.

	3	Piano: Able to play parallel scales, arpeggios, cadences, chord inversions in 2 and 3 flatted keys and E flat contrary motion. Violin:Be able to study work including bow techs in different count patterns Viola:Students will be able to demonstrate correct positioning of the left-hand while playing the sixteenth note. Cello:Identify 2nd position for violoncello Double Bass: Using the different bowing techniques (détaché, detache secco and legato) all together. Guitar:To play recognition of melody in arpeggio. To recognize Tastiera and ponticello playing places Flute:To be able to perform the etude and the selected works in accord with his/her level in a musical way. Clarinet:Performs scales, arpeggio and interval works in new tones in different techniques. Bağlama: To be comprehend essential technical information about Bağlama Voice:Singing the studied work with the correct articulation.
	4	Piano: Able to analyse works of simple form. Violin:Be able to nuance in the works studied Viola:Students will be able to play the instrument swiftly with the left-hand. Cello:Be able to perform 1st, 4th, 3rd and 2nd position transitive studies Double Bass: To apply the technique of pizzicato. Guitar:To play a three-octave range, a single voice in different tones. Flute:To know the characteristics of the music in the Baroque and Classical period. Clarinet:Knows how to provide intonation in clarinet. Bağlama: To be comprehend different rhythm patterns Voice:Using the learned skills about forming sounds in national and universal tunes.

	5	Piano: Able to perform etudes and works in a musical way. Violin:Be able to understand the features of staccato bow technique. Viola:Students will be able to comprehend bowing in dotted notes. Cello: Be able to perform exercises to develop techniques Double Bass: To be able to do studies involving left hand skills. Guitar:Ornamentation simple playability of various periods Flute: To be able to perform a work which belongs to the Baroque or Classical period in accord with his/her level Clarinet:Uses the metronome effectively. Bağlama: To gain skill of right hold and sitting Voice:Developing musical repertoire which is in accord with the level.
	6	Piano: Able to use the right pedal on suitable works. Violin:Be able to play musical samples from national and universal works suitable level reached. Viola: Students will be able to comprehend Staccato technique and its features. Cello: Be able to define Martele Bow technique Double Bass: Differentiating the tone difference and chords in the diverse parts of the bow. Guitar:Numbers of parts to create with no finger. Flute:To be able to play A major and Eb Major; f# minor and c minor scales and arpeggios within two octave range. Clarinet:While playing duet, he follows the other part. Bağlama: To comprehend half and total voices Voice:Singing the studied work with piano accompaniment.
	7	Piano: Able to perform works musical according to their dynamics. Viola: Students will be able to play in Staccato technique. Cello: Be able to define Vibrato technique Double Bass: 1 octave C major and playing scale and arpeggio in C minor tones. Guitar:Terms mentioned in the piece to create nuance and expression. Flute:To develop stage performance and interpretation by participating in school concerts. Clarinet:Performs and interprets clarinet works in small form. Bağlama: To comprehend different positions Voice:Singing the studied work according to the features of the period and style.

	8	Viola: Students will be able to play notes and sounds on every string in the first position. Cello:Be able to define F major tonality Be able to play in F major Double Bass: In second position, playability the etudes and pieces. Guitar:Staccato to apply the technique of dribbling. Duate and edit different parts of positions Flute:Speeds up the finger technique through etudes and technical exercises. Clarinet:Performs etudes and musical studies suitable for his level Bağlama: To comprehend features of Bağlama and Bağlama's roots instruments
	9	Viola: Students will be able to exercise on every string and all bowing techniques covered so far. Cello: Be able to define D minor tonality Be able to play in D minor Guitar:To be able to recognize and play Turkish works and composers arranged and composed for classical guitar Flute:To be able to use the dynamics such as piano, forte effectively in the selected pieces and etudes. Clarinet:Improves sight-reading skills. Bağlama: To be able to perform the right emphasis and positions between La-re and la-mi voices
	10	Viola: Students will be able to sing a repertoire of music which suits their level. Cello: Be able to play appropriate level pieces and etudes musically in the four positions Flute:To be able to make activities by playing the flute in the field of music education. Clarinet:Can perform activities in the field of music education with clarinet instrument.
21	Course Content:	
	Course Content:	
Week	Theoretical	Practice

1	Piano: Remembering the scales and short-form works learned in the previous period. Violin:Two octave A major scale study in the first position, sampling with bow techs. Viola: General revision of the subjects covered in the previous semester Cello: General Revision of the subjects covered in the previous semester Double Bass: The 2. position information Guitar:Instrument with the aim of the course content and basic knowledge of the target behaviors. Flute:Tone exercises. M. Moyse La Sonarite Clarinet:Clarinet Care: Curtain and chamois care of clarinet. Bağlama: In Bağlama place of si flat 2 voice is go beyond oktave Voice:Quintet, sextet arpeggio and sequential staccato-legato exercises.	
2	Piano: B Flat Major parallel scales, arpeggios, broken chords, cadences and chord inversions. Violin: Studying for scale and arpeggio samples in the A major tone. Viola: Practice on the sixteenth note Cello:3rd position Playing in the 3rd position Double Bass: Change in the position Guitar:Bare and pivotal studies Flute:Tone and interval exercises (P. Bernold pp3-4) scale exercises in one octave. chosing the repertoire for the semester Clarinet:Tone and sound exercises. Bağlama: In Bağlama place of do voice is go beyond octave Voice:Quintet, sextet arpeggio and sequential staccato-legato exercises.	

3	Piano: B Flat Major parallel scales, arpeggios, broken chords, cadences, chord inversions. Performing the etudes according to technical features. Violin:Study for etudes in A major tone. Viola:Bowing techniques for the sixteenth note Cello: Bow Technique Exercises to develop bow technique Double Bass: 1 octave C major scale and arpeggio information in C minor tones. Guitar:Ligados on bar and finger connections Flute:Scale exercises. etudes involving various playing techniques. Flute music of the baroque period. Clarinet:Respiratory development, Relaxation study. Bağlama: In Bağlama place of re voice is go beyond octave Voice:Quinary, senary arpeggio and musical octave staccato- legato exercises and model works.	
4	Piano: G minor parallel scales, arpeggios, broken chords, cadences and chord inversions. Music features of Baroque period. Violin:Study for etudes with legato bow techs in three four count. Viola: Exercises to play swiftly with the left-hand Cello: 2nd position Playing in the 2nd position Double Bass: Detache, detache secco and legato bow technique information. Guitar:Different duates and positions of the right hand. Flute:Scale exercises. etudes involving various playing tehcniques and sixteenth notes. stylisctic features of the baroque period. Clarinet:Studying scales in Si flat Major, Sol minor and Re Major tones. Bağlama: 3/8 rhythm pattern and plectrum strike “Bülbüller Düğün Eyler” folk song Voice:Octave, made up of 9, made up of 12 arpeggio and sequential staccato -legato exercises and model works of art.	

5	Piano: G minor parallel scales, arpeggios, Broken chords, cadences, chord inversions. Sight reading of polyphonic piece. Violin: Study for etudes with bow techs applied six eight count. Viola: Bowing techniques on dotted notes Cello:Position change Exercises with position change Double Bass: Bow of making different parts of the nuance. Guitar:Terms of musical expression to determine the parts that were not written. Flute:Practising flute techniques by use of scales and studies. Practicing the selected piece in the baroque period by paying attention to the stylistic featutes . Clarinet:Arpeggio and interval exercises in Si Flat Major, Sol Minor and Re Major tones. Bağlama: 6/8 and 12/8 rhythm pattern and plectrum strike Verbal folk songs and belly dance music are related to the region of Kars and Azerbaijan Voice:Staccato and legato exercises that assist register transitions and model works of art.	
6	Piano: E Flat Major parallel scales, arpeggios, broken chords, cadences and chord inversions. E flat major contrary motion. Performing the polyphonic piece considering the baroque period features. Violin:Studies for nuance, crescendo-decrescendo in the etude sample. Viola: Staccato technique and its practice Cello: Legato Bow Technique Exercises to improve Martele bow technique Double Bass: Information about transitive etude between the first position scale I and II Guitar:Simple ornament.(The Trill,the mordent) Flute:Scale exercises with single tonguing. practicing various articulations by use of etudes and the selected pieces. Clarinet:Sight-reading exercises and studies in working tones. Bağlama: In combined methods 5/8 rhythm pattern and plectrum strikes Voice:The form analysis of the works of art.	

7	Piano: E Flat Major parallel scales, arpeggios, broken chords, cadences and chord inversions. E flat major contrary motion. Music features of Classical period. Analysing simple formed works of classical period. Violin:B Flat major scale study. Samples with different bow techs. Study for etude in B flat major tone. Viola: Notes and sounds on every string in the first position Cello: Vibrato technique Double Bass: Information about transitive etude between the first position scale I and II Guitar:The Baroque Period and playing styles Flute:Scale exercises in two octaves. practising the flute techniques which take part in the selected etudes. Practising the selected piece. Clarinet:Si Flat Major, Sol Minor and Re Major sequences, accelerating arpeggios and intervals, exercises with metronome. Bağlama: In combined methods 5/8 rhythm pattern verbal folk songs and belly dance music Voice:The form analysis of the works of art.	
8	Piano: C Major parallel scales, arpeggios, broken chords, cadences and chord inversions. Performing the classical piece considering the baroque period features. Violin:Keep study for educational samples at an appropriate level reached. Viola: Mixed bow use and wire-hopping exercises in first position Cello: General exercises Double Bass: I Information about transitive piece between the first position scale I and II. Guitar:Simple examples of Baroque suites Flute:Scales in various articulations. practising the techniques which appear in the selected etude. Features of the classical period flute music. Clarinet:Duet interpretation for two Clarinets Bağlama: In combined methods 5/8 rhythm pattern verbal folk songs and belly dance music Voice:Articulation in voice training.	

9	Piano: C Major parallel scales, arpeggios, broken chords, cadences and chord inversions. Sight reading simple formed piece of romantic period. Violin:Applications bow techs with different count in the etude studies toned learned before. Viola: Permanent work in second position Cello: F major tonality Exercises in F major Double Bass: Information about transitive piece between the first position scale I and II. Guitar:Turkish works arranged and composed for classical guitar Flute:Things to consider in a stage performance, working on performing the pieces on stage. preparation for the school concerts. Clarinet:Duet interpretation for two Clarinets Bağlama: In combined methods 7/8 in rhythm pattern, verbal folk songs and belly dance music are related to the region of the Black Sea Voice:Sound production with the right intonation, the strengthening of the sound in the resonance areas.	
10	Piano: Performing simple formed piece of romantic period paying attention to the feature of form, Dynamics and the use of the right pedal. Violin:Staccato bow techs and exercises related. Viola: Permanent work in second position Cello: D minor tonality Exercises in D minor Double Bass: Pizzicato technique knowledge Guitar:Playing with three octave monaural sequences. Flute:Articulation and finger exercises. Taffanel &Gaubett Methode Complete EJ. 1-2 Clarinet:Examining, working, interpreting solo clarinet works in small forms. Bağlama: In combined methods 8/8 rhythm pattern “Boztepenin Başında” folk song is related to region of Ordu Voice:Period and style features in vocalized works of art.	

11	Piano: Sight reading the second etude. Violin:Studies for staccato bow tech preserving its features in the first position on each string and in string pass. Viola: First and Second position transition studies Cello: Technical and musical problems and solutions Double Bass: Left hand exercises Guitar:Acelite exercises and fast legatos Flute:Practicing scales with various articulation and practising etudes involving various playing techniques and rhythmc patterns. Performing the selected piece from the Classical era by paying attention to the stylistic features. Clarinet:Examining, working, interpreting solo clarinet works in small forms. Bağlama: In combined methods 9/8 in 2+2+2+3- 2+2+3+2 rhythm pattern verbal folk songs and belly dance music Voice:Period and style features in vocalized works of art.	
12	Piano: Performing the second etude according to its technical features. Sight reading simple formed Turkish piece. Violin:Etudes for staccato bow tech. Viola: First and Second position transition studies Cello: General evaluation Double Bass: Vocalising the studied etude and work in a musical way in accord with the technique. Guitar:Study of the compulsory work of the period. Analysis of the work in terms of technique and expression Flute:Practicing the A Major, f# minor, Eb Major and c minor scales, arpeggios and similar exercises with various articulation within the whole range of the instrument. Clarinet:Accelerating the chromatic scale with metronome. Bağlama: In combined methods 9/8 in 2+3+2+2 rhythm pattern verbal folk songs and belly dance music Voice:Technical and musical analysis in works of art.	

13	Piano: Performing simple formed Turkish piece paying attention to its dynamics. Violin:Study for etude with bow tech and toned learned before. Viola: Simple double sound exercises Cello:Position change and bow technique Exercises and Etudes Double Bass: Vocalising the studied etude and work in a musical way in accord with the technique. Guitar:Playing with tastiera and ponticello playing places in the etudes and works studied. Flute:Practicing the stylistic and periodic features of the etude and the selected piece to be performed in the exam Clarinet:Scale, arpeggio and interval studies with staccato, legato, detached technicques. Bağlama: In the combined methods 9/8 in 3+2+2+2 rhythm pattern verbal folk songs and belly dance music Voice:Technical and musical analysis in works of art.	
14	Piano: Studies containing behaviours related to the subjects learned during the semester. Violin:Keep in study works for bow techs and nuances learned before at an appropriate level studied. Viola: Playing with accompaniment Cello: General Revision Preparation for the final Double Bass: Preparation for the end of mid-year exam. Guitar:Musical and solution of technical problems and the general again. Flute:Performing the scales, studies and works to be played in the exam at an appropriate speed Clarinet:Performing exam scales, etudes and works at the speed. Bağlama: In the mixed methods with 18, in 2+3+2+3 – 3+2+2+3- 2+2+3+3 – 3+3+2+2 rhythm pattern verbal folk songs and belly dance music Voice:Correpetition.	
22	Textbooks, References and/or Other Materials:	Piano: AGAY'S, D., Learning To Play Piano III, Yorktown Music Pres, New York, 1987 AMİROV, F., Fortepiano Eserleri,

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BACH, J.S., Fransız Süitler, Muzıka, Moskova 1989
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BEETHOVEN, L., 6 Sonatine, Muzıka, Moskova 1970
BERTINI, H., 24 Etüden op. 32, Peters, Leıpzıg
BURGMÜLLER, FRED., Etüden für Pianoforte op. 105, Peters, Leıpzıg
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GULİYEV, T., Cemile'nin Albümü, Çik- Çik, Bakü 1996
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HAENDEL, G. F., Utwory Wybrane, Polskıe Wıdawnıctwo Muzyczne, Polonya
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HELLER, S., 25 Melodische Etüden op. 45, Peters, Leıpzıg
KARKIN, K., Piyano Albümü, Sim Matbaası, Ankara 2002
LEMOİNE, A., 50 Kinder- Etüden op. 37, Lira, Sofya
LEVENT, N., Piyano için 10 parça, Levent Müzikevi, İzmir 1979
LESCHORN, A., Seçilmiş Etüdler op. 65, Müzik Neşriyatı, Bakü 1961

Keman:

-Günay Edip/Uçan Ali, Çevreden Evrene Keman Eğitimi 1 Dağarcık Yayınları 1980
- Can Ömer, Keman Eğitimi I, Agraf, Ankara, 2000.
- Crickboom Mathieu, Violinschule il Violino I, II, Brüxelles-Schott, Freses 1929.
-Auer Leopold, Graded Course of Violin Playing Book 1-2
-Cohen Eta, Violin Method, Book 1-2

Viola:

Ö.Can- Viyola Eğitimi-III-IV 2. A.Seybold Viola Schule, 3. A.Tanrıverdi- Viyola Eğitimi-III 4. B.Volmer-Viola Study 5. Suzuki-Viola Book-III-IV-V

Cello:

J.Werner Praktische Violoncell Schule, S.Lee Etudes, J.Dotzauer Band I.

Doble bass:

1- L.Rakov Starting method
2-E.Nanny Band I.

Guitar:

1- CEMİL,Murat. Klasik Gitar Metodu Alfa Akademi 2005
2–AYDINTAN,Ziya.Gitar Metodu I II
Evrensel Müzikevi, 1999
3-GÖTZE,WalterLeıchtes Gıtarrenspıel
4- KÜÇÜKAY,Bekir. Gitar Eğitimi I,
KESİKLİ,Melih
SÖKMEN,Erdem İ.Ü.Konservatuarı 5-
NOAD,Frederic.SoloGuitar PlayingI I Omnibus Press 1976,
6- La Guitara Enchantee , Doberman Yppan 1982
7- MİLLS,John . Gitar Metodu , Alkım Yayınevi
8- The guıtar Musıc of Spaın Volume

Flute:

The Complete Flute Scale Book, Boosey & Hawkes.
P. Bernold – La Technique d'embouchure – Vocalise no.3-4
Taffanel &Gaubett Methode Complete EJ. 1- 2 (112-115)
J. Andersen Op. 15 No-1-2
Köhler Op. 33 Book II – No.1-2
Telemann Fantasie- No.3
C. Stamitz – flute concert 1st movement.

Clarinet:

David Pino "The Clarinet and Clarinet Playing"
Aurello Magnanı "Methode Complete de Clarinette"
C. Baerman "Complete Method for Clarinet"
H. Klose "Klarnet Metodu Vol. I"

Bağlama:

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TURAN, Bahattin, Notalarıyla Samahlarımız, Ekol Editions, İzmir, 2000

Voice:

Davran, K., Öztürk,F.G. (2009).Şan İçin Piyano Eşlikli Şarkılar I(1.b),[Songs Accompanied by the Piano for Singing I], Müzik Eğitimi Yayınları, Ankara.

		Egüz, S. (b.y.y) Piyano Eşlikli Halk Türküleri [Folk Songs Accompanied by the Piano], Gazi Eğitim Enstitüsü Müzik Bölümü Yayınları No.1, Ankara. Egüz, S. (b.y.y) Piyano Eşlikli Okul Şarkıları[School Songs Accompanied by the Piano], Gazi Eğitim Enstitüsü Müzik Bölümü Yayınları No.1, Ankara. Larsen, L.R.(ed.). (1991). Arias for Baritones, G. Schırmer: New York. Larsen, L.R.(ed.). (1991). Arias for Bass, G. Schırmer: New York. Larsen, L.R.(ed.). (1991). Arias for Mezzo- Soprano, G. Schırmer: New York. Larsen, L.R.(ed.). (1991). Arias for Soprano, G. Schırmer: New York. Larsen, L.R.(ed.). (1991). Arias for Tenor, G. Schırmer: New York. Şimşek, G. (1997). Şan İçin Piyano Eşlikli Albüm[Album Accompanied by the Piano for Singing], Ankara. Tuğcular, E. (2011). Şan İçin Piyano Eşlikli Türküler[Folk Songs Accompanied by the Piano for Singing], Müzik Eğitimi Yayınları, Ankara.
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		Student performance is evaluated with the instrument evaluation form (grading scale) by the instructor in the midterm exam, and is evaluated by the commission members with the same form at the end of the semester.

24	**ECTS / WORK LOAD TABLE**

Activites	Number	Duration (hour)	Total Work Load (hour)
Theoretical	14	1.00	14.00
Practicals/Labs	0	0.00	0.00
Self study and preperation	14	5.00	70.00
Homeworks	0	0.00	0.00
Projects	0	0.00	0.00
Field Studies	0	0.00	0.00
Midterm exams	2	1.00	2.00
Others	0	0.00	0.00
Final Exams	1	4.00	4.00
Total Work Load			90.00
Total work load/ 30 hr			3.00
ECTS Credit of the Course			3.00

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	5	5	1	1	1	1	1	3	3	1	1	1	1	1	1	1
ÖK2	5	5	2	4	1	1	1	2	4	4	1	3	1	1	1	1
ÖK3	5	5	4	4	1	1	2	4	4	1	3	1	1	1	1	1
ÖK4	5	5	5	5	1	1	5	4	4	1	1	1	1	1	1	1
ÖK5	5	5	4	4	1	1	5	4	5	1	2	1	1	1	1	1
ÖK6	5	5	5	5	1	1	2	2	3	3	1	1	1	1	1	1
ÖK7	5	5	2	3	1	1	5	3	5	2	1	1	1	1	1	1
ÖK8	5	5	2	3	1	1	3	4	4	1	3	1	1	1	1	1
ÖK9	5	5	5	5	1	1	1	5	5	2	3	2	1	1	1	1
ÖK10	5	5	5	5	1	1	1	5	5	2	3	2	1	1	1	1
LO: Learning Objectives PQ: Program Qualifications																
Contribution Level:	**1 very low**		**2 low**		**3 Medium**			**4 High**			**5 Very High**					