

## DRAWING II

1	Course Title:	DRAWING II
2	Course Code:	GSR1004
3	Type of Course:	Compulsory
4	Level of Course:	First Cycle
5	Year of Study:	1
6	Semester:	2
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 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:	
20	Learning Outcomes:	
	1	Improves technical media and material knowledge about pencil, charcoal and sanguine means of linear expression
	2	Studies volume and mass in linear expression.
	3	Distinguishes the effects of light and shade to reflect volume and mass in linear expression.
	4	Studies texture analyzing distribution of light on the surface in linear expression.
	5	Gains the skill of using anatomy knowledge in live-model studies.
	6	Gains the skill of using perspective and foreshortening knowledge in live-model and interior studies.
	7	Distinguishes the formal characteristics of classical-period masters' drawings
	8	Uses linear expression in realistic observation studies.
	9	
	10	
21	Course Content:	
	<b>Course Content:</b>	
Week	Theoretical	Practice

1	Technical Medium and Material Knowledge about Pencil, Charcoal and Sanguine Means of Linear Expression Items.	Sketches with different media.		
2	Form Studies with a Single-Color Drawing Medium.. Examples from the Art History	Drawing Study from an Arrangement consisting of organic and inorganic items.		
3	Mass and Volume Studies with linear expression. Examples from the Art History	Drawing-Study from an Arrangement consisting of organic and inorganic items		
4	The Effects of Light-Shade to the mass and volume studies. Examples from the Art History	Drawing-Study from an arrangement in ancient sculpture is prepared in studio.		
5	Knowledge of Texture	Drawing-Study from an arrangement in ancient sculpture is prepared in studio.		
6	Texture in Linear Expression Examples from the Art History	Drawing-Study from an arrangement in ancient sculpture is prepared in studio.		
7	Repeating courses and midterm exam	Repeating courses and midterm exam		
8	Technical Media and Material Knowledge about Sanguine and Ink Tips means of Linear Expression.	Sketches from live model with different media and materials.		
9	Knowledge of Anatomy, Proportions of Human Body	Details of hand, feet, nose, eye, ear and lips from live model with drawing technique.		
10	Knowledge of Anatomy, Proportions of Human Body	Details of hand, feet, nose, eye, ear and lips from live model with drawing technique.		
11	Knowledge of Anatomy, Proportions of Human Body	Details of hand, feet, nose, eye, ear and lips from live model with drawing technique.		
Activites		Number	Duration (hour)	Total Work Load (hour)
Theoretical		14	2.00	28.00
14	Form Studies. Plan Study. Effects of Light and Texture in	Drawing-Study from Live Model		
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/ 30 hr				4.00
ECTS Credit of the Course				4.00

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

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		
<b>24</b>	<b>ECTS / WORK LOAD TABLE</b>	

<b>25</b>	<b>CONTRIBUTION OF LEARNING OUTCOMES TO PROGRAMME QUALIFICATIONS</b>															
	PQ1	PQ2	PQ3	PQ4	PQ5	PQ6	PQ7	PQ8	PQ9	PQ10	PQ11	PQ12	PQ13	PQ14	PQ15	PQ16
ÖK1	3	1	4	3	1	1	3	2	3	1	1	2	0	0	0	0
ÖK2	2	1	4	3	1	1	2	2	2	1	1	2	0	0	0	0
ÖK3	2	1	4	3	1	1	2	2	2	1	1	2	0	0	0	0
ÖK4	2	1	4	3	1	1	2	2	2	1	1	2	0	0	0	0
ÖK5	2	1	4	4	1	1	3	2	3	1	1	2	0	0	0	0
ÖK6	2	1	4	4	1	1	3	2	3	1	1	2	0	0	0	0
ÖK7	3	2	3	4	3	2	3	2	3	2	1	2	0	0	0	0
ÖK8	2	2	4	4	2	1	3	2	2	1	2	2	0	0	0	0
<b>LO: Learning Objectives    PQ: Program Qualifications</b>																
<b>Contribution Level:</b>	<b>1 very low</b>		<b>2 low</b>		<b>3 Medium</b>		<b>4 High</b>		<b>5 Very High</b>							