

FACULTY OF FINE ARTS

Faculty of Fine Arts was established in 1983 as College of Applied Fine Arts with the law of 2809 and started accepting full time students in 1985-1986 academic year to the Departments of Graphics and Ceramics. The College assumed a new name in 1992 as Faculty of Fine Arts. The Faculty now has seven departments: Animation, Ceramic Arts, Graphic Arts, Interior Design, Painting, Printmaking Arts, and Sculpture. The Faculty strives to offer the best creative education to its students and houses laboratories, studios and up to date technical equipment to provide the best possible training and education to students. Before starting their freshman year the students go through a year of intensive English language program at the School of Foreign Languages.

The objective of Fine Arts Faculty have pioneering graduates in their respective fields with aesthetic and creative training provided by the faculty.

The graduates can be researchers as well as independent artists, designers or teachers (after receiving the teaching credential).

Dean : Prof. Emel ŞÖLENAY
Vice Dean : Prof. Mustafa AĞATEKİN
Vice Dean : Asst. Prof. Sadettin AYGÜN
Secretary of Faculty : Nazım Zeki ÖZTÜRK

STAFF

Professors: Mustafa AĞATEKİN, Zeliha AKÇAOĞLU, Rahmi ATALAY, Zeki CEYHAN, Zehra ÇOBANLI, Abdullah DEMİR, Hayri ESMEER, Soner GENÇ, Saime HAKAN DÖNMEZER, F. Gonca İLBEYİ DEMİR, Gülbin KOÇAK, Sevim SELAMET, Hikmet SOFUOĞLU, Emel ŞÖLENAY, T. Fikret UÇAR, Bilgihan UZUNER, Leyla VARLIK ŞENTÜRK

Associate Professors: Güldane ARAZ AY, Rıdvan COŞKUN, Münevver ÇAKI, Hüseyin ERYILMAZ, Ezgi HAKAN MARTINEZ, Fethi KABA, Kemal ULUDAĞ

Assistant professors: Sadettin AYGÜN, Ebru BARANSELİ, Hatice BİÇİNCİLER, Sabahattin ÇALIŞKAN, Nurşen DİNÇ, Göktuğ GÜNKAYA, Duygu KAHRAMAN, Semih KAPLAN, Ekrem KULA, Çağlar OKUR, Cemalettin SEVİM, Çiğdem TAŞ ALİCENAP, Melike TAŞÇIOĞLU, Mehtap UYGUNGÖZ, Nurbiye UZ, N. Oya UZUNER, Selvin YEŞİLAY, Şenel YEŞİLOT

Lecturers: T. Kutluay AKSOY, Mehtap AŞICIOĞLU, Işıltan ATAMAN, Nükhet ATAR, Hasan BAŞKIRKAN, Hakan ESMEER, Özgür KAPTAN, Azamat KULIEV, Mürşit Cemal ÖZCAN, Soner ÖZDEMİR, Deniz SİPAHİOĞLU, Gürhan TURAN, Cemalettin YILDIZ

Instructors: Bengisu KELEŞOĞLU

Research Assistants: Mehmet AYDIN, Emin BAKAN, Nazan ÇELİK BRUTSCHE, Rıdvan ÇEVİK, Hasan ÇİMENCİ, Cemre DEMİRGİLLER, Esin KÜÇÜKBİÇMEN, Harika MUSAL, Ceylan A. ÖZTÜRK, Onan Onur REİSOĞLU, Ozan UYGAN

DEPARTMENT OF ANIMATION

Department of Animation began its education in 1990 and the department is the first and the only educational institution on animation in Turkey. The Department was founded in order to supply the demand for animation artists in the visual communication sector. By the developments of the new computer technologies, the art of animation is transformed into computerized production process and expanded its visual vocabularies. The art of animation is indeed by far the most free ranging among all branches of art, developing areas of vision and experience. Today, the most important development for the animation artist is to find himself in a place as ??a profession?? in the rapidly changing community. Animation department not only gives the education but also undertakes the responsibility of upholding the social and economic organizations in the animation sector. At the end of four years of animation education, students learn film language, film, video, animation and multimedia techniques. The department aims to prepare students as artists capable in both conceptual and technical areas of art of animation. Graduates can be researchers in the area and work in video, animation, multimedia companies, advertising agencies and television sectors. The department aims to prepare students as artists capable in both conceptual and technical areas of art of animation. Graduates can be researchers in the area and work in video, animation, multimedia companies, advertising agencies and television sectors.

Head : Assoc. Prof. Fethi KABA
Deputy Head : Asst. Prof. Nurşen DİNÇ

PROGRAM

| I. SEMESTER | | | II. SEMESTER | | |
|--------------------------------------|--|-------------|-----------------------|---|-------------|
| ANİ 109 | Techniques of Animation I | 2+2 5,0 | ANİ 110 | Techniques of Animation II | 2+2 5,5 |
| ANİ 111 | Life-Drawing I | 2+2 4,0 | ANİ 112 | Life-Drawing II | 2+2 5,0 |
| BİL 150 | Fundamentals of Information Technology | 4+0 5,0 | ANİ 116 | Computer Aided Visual Designing | 2+2 4,5 |
| SAN 101 | Basic Design I | 3+6 8,0 | SAN 102 | Basic Design II | 3+6 8,0 |
| SAN 113 | Art Concepts | 2+0 3,0 | TÜR 126 | Turkish Language II | 2+0 2,0 |
| TÜR 125 | Turkish Language I | 2+0 2,0 | | <i>Elective Course (1)</i> | - 2,0 |
| | <i>Foreign Language Courses (1)</i> | - 3,0 | | <i>Foreign Language Courses (1)</i> | - 3,0 |
| | | <u>30,0</u> | | | <u>30,0</u> |
| III. SEMESTER | | | IV. SEMESTER | | |
| ANİ 203 | Character Design | 1+2 3,0 | ANİ 206 | Character Animation | 1+2 3,0 |
| ANİ 215 | Introduction to Animation | 2+2 4,0 | ANİ 224 | Animation I | 2+2 4,0 |
| ANİ 227 | Electronic Image I | 4+3 6,0 | ANİ 228 | Electronic Image II | 4+3 6,0 |
| ANİ 229 | Narration Design I | 2+1 3,0 | ANİ 230 | Narration Design II | 2+1 3,0 |
| ANİ 321 | Visual Expression | 2+2 3,0 | ANİ 322 | Visual Expression II | 2+2 3,0 |
| TAR 165 | Atatürk's Principles and History of Turkish Revolution I | 2+0 2,0 | TAR 166 | Atatürk's Principles and History of Turkish Revolution II | 2+0 2,0 |
| | <i>Departmental Elective Course (1)</i> | - 3,0 | | <i>Departmental Elective Course (1)</i> | - 3,0 |
| | <i>Elective Courses (2)</i> | - 6,0 | | <i>Elective Courses (2)</i> | - 6,0 |
| | | <u>30,0</u> | | | <u>30,0</u> |
| V. SEMESTER | | | VI. SEMESTER | | |
| ANİ 301 | Layout Design | 2+2 4,5 | ANİ 302 | Animated Film Design | 2+2 4,5 |
| ANİ 303 | Animation II | 3+1 4,5 | ANİ 306 | Animated Film Applications | 3+1 4,5 |
| ANİ 323 | Digital Compositing I | 3+1 4,5 | ANİ 324 | Digital Compositing II | 3+1 4,5 |
| ANİ 325 | 3D Modeling and Texture Mapping | 4+3 6,0 | ANİ 326 | 3D Computer Animation | 4+3 6,0 |
| ANİ 327 | 2D Computer Animation I | 2+2 4,5 | ANİ 328 | 2D Computer Animation II | 2+2 4,5 |
| | <i>Departmental Elective Course (1)</i> | - 3,0 | | <i>Departmental Elective Course (1)</i> | - 3,0 |
| | <i>Elective Course (1)</i> | - 3,0 | | <i>Elective Course (1)</i> | - 3,0 |
| | | <u>30,0</u> | | | <u>30,0</u> |
| VII. SEMESTER | | | VIII. SEMESTER | | |
| ANİ 427 | Animation Film Production I | 2+2 4,5 | ANİ 428 | Animation Film Production II | 2+2 4,5 |
| ANİ 451 | 3D Computer Animation Production I | 4+4 9,0 | ANİ 452 | 3D Computer Animation Production II | 4+4 9,0 |
| | <i>Departmental Elective Courses (3)</i> | - 13,5 | | <i>Departmental Elective Courses (3)</i> | - 13,5 |
| | <i>Elective Course (1)</i> | - 3,0 | | <i>Elective Course (1)</i> | - 3,0 |
| | | <u>30,0</u> | | | <u>30,0</u> |
| DEPARTMENTAL ELECTIVE COURSES | | | ANİ 329 | Introduction to Video | 2+1 3,0 |
| ANİ 213 | Life-Drawing III | 1+2 3,0 | ANİ 330 | Desktop Video | 2+1 3,0 |
| ANİ 214 | Life-Drawing IV | 1+2 3,0 | ANİ 332 | Introduction to Computer Game Design | 3+1 3,0 |
| ANİ 221 | Script Writing I | 2+1 3,0 | ANİ 413 | Cinema-TV Graphics I | 3+1 4,5 |
| ANİ 222 | Script Writing II | 2+1 3,0 | ANİ 414 | Cinema-TV Graphics II | 3+1 4,5 |
| ANİ 311 | Techniques of Sound I | 3+1 4,5 | ANİ 415 | Illustration I | 3+1 4,5 |
| ANİ 312 | Techniques of Sound II | 3+1 4,5 | ANİ 416 | Illustration II | 3+1 4,5 |
| ANİ 319 | Drawing Techniques I | 3+1 4,5 | ANİ 419 | TV Advertising I | 3+1 4,5 |
| ANİ 320 | Drawing Techniques II | 3+1 4,5 | ANİ 420 | TV Advertising II | 3+1 4,5 |

III. SEMESTER

| | | | |
|---------|--|-----|------|
| CAM 219 | Glass I | 3+1 | 4,0 |
| FEL 219 | Philosophy of Art | 2+0 | 3,0 |
| SCM 201 | Plaster Modeling and Molding Techniques I | 3+1 | 4,0 |
| SCM 203 | Drawing I | 2+2 | 3,0 |
| SCM 205 | 2D Design I | 2+2 | 3,0 |
| SER 275 | Ceramic I | 3+1 | 4,0 |
| SER 277 | Ceramic Technology and Application I | 3+1 | 4,0 |
| SNT 251 | History of Art I | 2+0 | 3,0 |
| TAR 165 | Atatürk's Principles and History of Turkish Revolution I | 2+0 | 2,0 |
| | | | 30,0 |

IV. SEMESTER

| | | | |
|---------|---|-----|------|
| CAM 220 | Glass II | 3+1 | 4,0 |
| SCM 202 | Plaster Modeling and Molding Techniques II | 3+1 | 4,0 |
| SCM 204 | Drawing II | 2+2 | 3,0 |
| SCM 206 | 2D Design II | 2+2 | 3,0 |
| SCM 208 | Design and Creativity Methods | 2+1 | 3,0 |
| SER 276 | Ceramic II | 3+1 | 4,0 |
| SER 278 | Ceramic Technology and Application II | 3+1 | 4,0 |
| SNT 252 | History of Art II | 2+0 | 3,0 |
| TAR 166 | Atatürk's Principles and History of Turkish Revolution II | 2+0 | 2,0 |
| | | | 30,0 |

V. SEMESTER

| | | | |
|---------|--|-----|------|
| CAM 317 | Applications of Glass Technology and Application I | 3+1 | 4,0 |
| SAN 319 | Law of Literary and Artistic Works | 2+0 | 3,0 |
| SAN 323 | Contemporary Art History | 2+0 | 2,5 |
| SER 300 | Ceramic Decoration Techniques | 2+2 | 3,0 |
| SNT 341 | History of Ceramic Art | 2+0 | 2,5 |
| | <i>Departmental Elective Courses (3)</i> | - | 15,0 |
| | | | 30,0 |

VI. SEMESTER

| | | | |
|---------|---|-----|------|
| CAM 301 | History of Glass Art | 2+0 | 3,0 |
| CAM 318 | Applications of Glass Technology and Application II | 3+1 | 4,0 |
| CAM 320 | Glass Decoration Techniques | 2+2 | 3,0 |
| EST 304 | Aesthetics | 2+0 | 2,0 |
| SNT 351 | History of Turkish Art | 2+0 | 3,0 |
| | <i>Departmental Elective Courses (3)</i> | - | 15,0 |
| | | | 30,0 |

VII. SEMESTER

| | | | |
|---------|--|-----|------|
| SCM 401 | Seminar | 2+0 | 3,0 |
| | <i>Departmental Elective Courses (4)</i> | - | 22,0 |
| | <i>Elective Course (1)</i> | - | 5,0 |
| | | | 30,0 |

VIII. SEMESTER

| | | | |
|---------|--|-----|------|
| GRA 408 | Portfolio Design | 2+0 | 3,0 |
| | <i>Departmental Elective Courses (4)</i> | - | 22,0 |
| | <i>Elective Course (1)</i> | - | 5,0 |
| | | | 30,0 |

DEPARTMENTAL ELECTIVE COURSES

| | | | |
|---------|-------------------------------|-----|------|
| CAM 306 | Glass Processing | 2+1 | 3,0 |
| CAM 313 | Glass Furnaces | 2+1 | 3,0 |
| CAM 321 | Hot Glass I | 3+2 | 6,0 |
| CAM 322 | Hot Glass II | 3+2 | 6,0 |
| CAM 323 | Cold Glass Working I | 3+2 | 6,0 |
| CAM 324 | Cold Glass Working II | 3+2 | 6,0 |
| CAM 325 | Beadmaking I | 2+1 | 3,0 |
| CAM 326 | Beadmaking II | 2+1 | 3,0 |
| CAM 403 | Industrial Glass I | 5+4 | 12,0 |
| CAM 404 | Industrial Glass II | 5+4 | 12,0 |
| CAM 405 | Artistic Glass I | 5+4 | 12,0 |
| CAM 406 | Artistic Glass II | 5+4 | 12,0 |
| CAM 407 | Advanced Hot Glass Blowing I | 5+4 | 12,0 |
| CAM 408 | Advanced Hot Glass Blowing II | 5+4 | 12,0 |
| CAM 409 | Technological Glasses I | 5+4 | 12,0 |
| CAM 410 | Technological Glasses II | 5+4 | 12,0 |
| CAM 411 | Flameworking I | 3+1 | 5,0 |
| CAM 412 | Flameworking II | 3+1 | 5,0 |
| CAM 413 | Stained Glass Techniques I | 2+2 | 5,0 |
| CAM 414 | Stained Glass Techniques II | 2+2 | 5,0 |

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|---------|--|-----|-----|
| CAM 415 | Hot Glass Shaping Techniques I | 2+2 | 5,0 |
| CAM 416 | Hot Glass Shaping Techniques II | 2+2 | 5,0 |
| SCM 351 | Industrial Ceramic Design I | 3+2 | 6,0 |
| SCM 352 | Industrial Ceramic Design II | 3+2 | 6,0 |
| SCM 353 | Ceramic Design I | 3+2 | 6,0 |
| SCM 354 | Ceramic Design II | 3+2 | 6,0 |
| SCM 355 | Computer Aided Two Dimensional Design I | 2+1 | 3,0 |
| SCM 356 | Computer Aided Two Dimensional Design II | 2+1 | 3,0 |
| SCM 357 | Computer Aided Product Design I | 2+1 | 3,0 |
| SCM 358 | Computer Aided Product Design II | 2+1 | 3,0 |
| SCM 359 | Pottery Wheel I | 2+1 | 3,0 |
| SCM 360 | Pottery Wheel II | 2+1 | 3,0 |
| SCM 361 | Ceramic Slips and Colorants I | 2+1 | 3,0 |
| SCM 362 | Ceramic Slips and Colorants II | 2+1 | 3,0 |
| SCM 363 | (Eng) Vocational English | 2+1 | 3,0 |
| SCM 365 | Ceramic Glazing and Firing Techniques I | 2+1 | 3,0 |

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|-------------------------|--|-----|------|---------------------------------|---|-----|-----|
| SCM 366 | Ceramic Glazing and Firing Techniques II | 2+1 | 3,0 | CAM 418 | Glass Techniques | 2+2 | 5,0 |
| SCM 451 | Industrial Ceramics I | 5+4 | 12,0 | CAM 420 | Furnace Construction in Glass Studio | 2+2 | 5,0 |
| SCM 452 | Industrial Ceramics II | 5+4 | 12,0 | FOT 201 | Basic Photography | 2+2 | 5,0 |
| SCM 453 | Artistic Ceramics I | 5+4 | 12,0 | KÜL 105 | History of Culture | 2+0 | 3,0 |
| SCM 454 | Artistic Ceramics II | 5+4 | 12,0 | KÜL 199 | Cultural Activities | 0+2 | 2,0 |
| SCM 455 | Ceramic Technology I | 5+4 | 12,0 | PSİ 303 | Art Psychology | 2+0 | 3,0 |
| SCM 456 | Ceramic Technology II | 5+4 | 12,0 | PZL 459 | Ceramic Management and Marketing | 2+2 | 5,0 |
| SCM 457 | Advan. Ceramic Decorations I | 5+4 | 12,0 | SAN 155 | Hall Dances | 0+2 | 2,0 |
| SCM 458 | Advan. Ceramic Decorations II | 5+4 | 12,0 | SAN 317 | Modernism ve Postmodernism | 2+0 | 3,0 |
| SCM 459 | 2D Design III | 2+2 | 5,0 | SCM 469 | Reconstruction and Renovation of Ceramics | 2+2 | 5,0 |
| SCM 460 | 2D Design IV | 2+2 | 5,0 | SCM 471 | Ceramic Kiln Design | 2+2 | 5,0 |
| SCM 461 | Ceramic Glazes I | 3+1 | 5,0 | SOS 155 | Folkdance | 2+0 | 2,0 |
| SCM 462 | Ceramic Glazes II | 3+1 | 5,0 | SOS 352 | Sociology of Art | 2+0 | 3,0 |
| SCM 463 | Pottery Whell III | 2+2 | 5,0 | THU 203 | Community Services | 0+2 | 3,0 |
| SCM 464 | Pottery Whell IV | 2+2 | 5,0 | TİY 121 | Introduction to Theatre | 2+0 | 3,0 |
| SCM 465 | Computer Aided Three Dimensional Design II | 2+2 | 5,0 | TİY 308 | Republic Era Turkish Theatre | 2+0 | 3,0 |
| SCM 466 | Computer Aided Three Dimensional Design II | 2+2 | 5,0 | TÜR 120 | Turkish Sign Language | 3+0 | 3,0 |
| SCM 467 | Ceramic Tech. Research I | 2+2 | 5,0 | FOREIGN LANGUAGE COURSES | | | |
| SCM 468 | Ceramic Tech. Research II | 2+2 | 5,0 | İNG 177 (Eng) | English I | 3+0 | 3,0 |
| ELECTIVE COURSES | | | | İNG 178 (Eng) | English II | 3+0 | 3,0 |
| BEÖ 155 | Physical Education | 2+0 | 2,0 | İNG 179 (Eng) | Advanced English I | 3+0 | 3,0 |
| | | | | İNG 180 (Eng) | Advanced English II | 3+0 | 3,0 |

DEPARTMENT OF CERAMIC ARTS

The Ceramic Department was established in 1985. The department emphasizes the significance of research and creativity as well as the use of modern ceramic technology, using the versatility of ceramic medium to its fullest extent by a well-qualified staff. The department offers conceptual, theoretical, practical courses for the students to increase their grade of knowledge, to perceive the importance of art and to learn every stage of design and production process of ceramics. The Department regularly organizes various seminars and conferences to continue the relations with the industry, and arranges visit tours to museums, art galleries, artist studios and to ceramic centers for the students to enhance their visual perception and cultural knowledge. Students have compulsory training program (40 days) in the ceramic industry or artistic ceramic studios, which provide them with an opportunity to deal with ceramics manufacturing and improve their skills in their careers both in Turkey and abroad opportunities. Students' participation in the ceramic competitions, different projects and exhibitions in Turkey and abroad are encouraged and supported by the faculty to increase their knowledge and develop the ability to think. Furthermore the Department invites the alumni who have taken place in the industry and ceramic art field after the graduation, for giving seminars to share their experiences with the students. Graduates of the department have the chance to become researchers of this field, to work in the ceramic factories, ceramic studios and manufactories as designers and do academic career in the universities and become lecturers to teach at the high education institutes.

PROGRAM

| I. SEMESTER | | | | II. SEMESTER | | | |
|-------------|--|-----|------|--------------|---|-----|------|
| BİL 150 | Fundamentals of Information Technology | 4+0 | 5,0 | SAN 102 | Basic Design II | 3+6 | 8,0 |
| PPT 105 | Technical Drawing and Perspective | 2+1 | 3,0 | SER 134 | Introduction to Ceramic Technology | 2+1 | 4,0 |
| SAN 101 | Basic Design I | 3+6 | 8,0 | SER 136 | Plaster Modeling and Molding Techniques I | 4+2 | 7,0 |
| SAN 113 | Art Concepts | 2+0 | 3,0 | SER 138 | Technical Drawing in Ceramic | 2+1 | 4,0 |
| SER 105 | Fundamentals of Ceramics I | 4+2 | 6,0 | TÜR 126 | Turkish Language II | 2+0 | 2,0 |
| TÜR 125 | Turkish Language I | 2+0 | 2,0 | | <i>Elective Course (1)</i> | - | 2,0 |
| | <i>Foreign Language Courses (1)</i> | - | 3,0 | | <i>Foreign Language Courses (1)</i> | - | 3,0 |
| | | | 30,0 | | | | 30,0 |

III. SEMESTER

| | | | |
|---------|--|-----|------|
| FEL 203 | Philosophy of Art I | 2+0 | 3,0 |
| SER 249 | Methods of Glazing and Firing | 3+2 | 4,5 |
| SER 263 | Ceramic Technology and Application I | 2+2 | 4,0 |
| SER 265 | Plaster Modeling and Molding Techniques II | 4+2 | 7,5 |
| SER 267 | Drawing I | 2+2 | 3,0 |
| SER 269 | Design and Creativity Methods I | 2+1 | 3,0 |
| SNT 251 | History of Art I | 2+0 | 3,0 |
| TAR 165 | Atatürk's Principles and History of Turkish Revolution I | 2+0 | 2,0 |
| | | | 30,0 |

V. SEMESTER

| | | | |
|---------|--|-----|------|
| SAN 317 | Modernism ve Postmodernism | 2+0 | 3,0 |
| SER 305 | History of Traditional Ceramic Art | 2+0 | 3,0 |
| SER 391 | Ceramic Technology and Application III | 2+2 | 3,0 |
| SER 397 | Technical Ceramic Decoration Methods I | 2+2 | 3,0 |
| SER 489 | 2D Design I | 2+2 | 3,0 |
| | <i>Departmental Elective Courses (3)</i> | - | 15,0 |
| | | | 30,0 |

VII. SEMESTER

| | | | |
|---------|--|-----|------|
| SER 465 | Contemporary Art History | 2+0 | 5,0 |
| | <i>Departmental Elective Courses (3)</i> | - | 21,0 |
| | <i>Elective Course (1)</i> | - | 4,0 |
| | | | 30,0 |

DEPARTMENTAL ELECTIVE COURSES

| | | | |
|---------|---|-----|-----|
| BİL 305 | Computer Aided Two Dimensional Ceramics Design I | 2+2 | 4,0 |
| BİL 306 | Computer Aided Two Dimensional Ceramics Design II | 2+2 | 4,0 |
| BİL 433 | Computer Aided Three Dimensional Ceramics Design I | 2+2 | 5,0 |
| BİL 434 | Computer Aided Three Dimensional Ceramics Design II | 2+2 | 5,0 |
| SER 338 | Ceramic Slips and Stains II | 2+2 | 4,0 |
| SER 385 | Applications on Pottery Wheel I | 2+2 | 4,0 |
| SER 386 | Applications on Pottery Wheel II | 2+2 | 4,0 |
| SER 387 | Ceramic Slips and Paints I | 2+2 | 4,0 |
| SER 389 | Ceramic Sculpture Techniques I | 2+2 | 4,0 |
| SER 393 | Industrial Ceramic Design I | 3+3 | 7,0 |
| SER 394 | Industrial Ceramic Design II | 3+3 | 7,0 |
| SER 395 | Ceramic Design I | 3+3 | 7,0 |
| SER 396 | Ceramic Design II | 3+3 | 7,0 |
| SER 399 | Ceramic Sculpture Techniques II | 2+2 | 4,0 |
| SER 405 | 2D Design III | 2+2 | 5,0 |
| SER 406 | 2D Design IV | 2+2 | 5,0 |
| SER 421 | Technical Decoration Methods III | 2+2 | 5,0 |
| SER 422 | Technical Decoration Methods IV | 2+2 | 5,0 |

IV. SEMESTER

| | | | |
|---------|---|-----|------|
| FEL 204 | Philosophy of Art II | 2+0 | 3,0 |
| SER 230 | Fundamentals of Ceramics II | 4+2 | 6,0 |
| SER 240 | Throwing Clay Wheel Techniques | 4+2 | 6,0 |
| SER 264 | Ceramic Technology and Application II | 2+2 | 4,0 |
| SER 268 | Drawing II | 2+2 | 3,0 |
| SER 270 | Design and Creativity Methods II | 2+1 | 3,0 |
| SNT 252 | History of Art II | 2+0 | 3,0 |
| TAR 166 | Atatürk's Principles and History of Turkish Revolution II | 2+0 | 2,0 |
| | | | 30,0 |

VI. SEMESTER

| | | | |
|---------|--|-----|------|
| SER 306 | History of Contemporary Ceramic Art | 2+0 | 3,0 |
| SER 360 | Ceramic Technology and Application IV | 1+3 | 3,0 |
| SER 398 | Technical Ceramic Decoration Methods II | 2+2 | 3,0 |
| SER 490 | 2D Design II | 2+2 | 3,0 |
| SNT 351 | History of Turkish Art | 2+0 | 3,0 |
| | <i>Departmental Elective Courses (3)</i> | - | 15,0 |
| | | | 30,0 |

VIII. SEMESTER

| | | | |
|---------|--|-----|------|
| GRA 408 | Portfolio Design | 2+0 | 3,0 |
| | <i>Departmental Elective Courses (3)</i> | - | 21,0 |
| | <i>Elective Courses (2)</i> | - | 6,0 |
| | | | 30,0 |

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|---------|--|-----|------|
| SER 433 | Applications on Pottery Wheel III | 2+2 | 5,0 |
| SER 434 | Applications on Pottery Wheel IV | 2+2 | 5,0 |
| SER 457 | Ceramic Technology and Application V | 2+2 | 5,0 |
| SER 459 | Drawing I | 2+2 | 5,0 |
| SER 460 | Drawing II | 2+2 | 5,0 |
| SER 468 | Ceramic Technology and Applications VI | 2+2 | 5,0 |
| SER 469 | Ceramic Glazes I | 3+1 | 5,0 |
| SER 470 | Ceramic Glazes II | 3+1 | 5,0 |
| SER 473 | Applications of Industrial Ceramics I | 5+4 | 11,0 |
| SER 474 | Applications of Industrial Ceramics II | 5+4 | 11,0 |
| SER 483 | Industrial Decoration Techniques and Applications I | 5+4 | 11,0 |
| SER 484 | Industrial Decoration Techniques and Applications II | 5+4 | 11,0 |
| SER 485 | Artistic Ceramics Design and Applications I | 5+4 | 11,0 |
| SER 486 | Artistic Ceramics Design and Applications II | 5+4 | 11,0 |
| SER 487 | Design and Applications on Pottery Wheel I | 5+4 | 11,0 |
| SER 488 | Design and Applications on Pottery Wheel II | 5+4 | 11,0 |

ELECTIVE COURSES

| | | | |
|---------|---|-----|-----|
| BEÖ 155 | Physical Education | 2+0 | 2,0 |
| KÜL 105 | History of Culture | 2+0 | 3,0 |
| KÜL 199 | Cultural Activities | 0+2 | 2,0 |
| SAN 155 | Hall Dances | 0+2 | 2,0 |
| SAN 319 | Law of Literary and Artistic Works | 2+0 | 3,0 |
| SER 461 | Ceramic Management and Marketing I | 2+1 | 4,0 |
| SER 462 | Ceramic Management and Marketing II | 2+1 | 4,0 |
| SER 463 | Reconstruction and Renovation of Ceramics I | 2+1 | 4,0 |

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|---------|--|-----|-----|
| SER 464 | Reconstruction And Renovation of Ceramics II | 2+1 | 4,0 |
| SER 495 | Tile Design | 2+2 | 4,0 |
| THU 203 | Community Services | 0+2 | 3,0 |
| TİY 121 | Introduction to Theatre | 2+0 | 3,0 |
| TÜR 120 | Turkish Sign Language | 3+0 | 3,0 |

FOREIGN LANGUAGE COURSES

| | | | |
|---------|---------------------------|-----|-----|
| İNG 177 | (Eng) English I | 3+0 | 3,0 |
| İNG 178 | (Eng) English II | 3+0 | 3,0 |
| İNG 179 | (Eng) Advanced English I | 3+0 | 3,0 |
| İNG 180 | (Eng) Advanced English II | 3+0 | 3,0 |

DEPARTMENT OF GLASS

The Glass Department which will commence education in the Academic Year of 2004-2005, holds the feature of uniqueness in Turkey. The department established after years of investigation projectsy, aims at educating glass designers who are equipped with the technical and aesthetic knowledge necessary for innovative design on glass art. Theoretical, technical and applied courses are complements of one another in the department keeping up to the contemporary needs in terms of education. In addition to the courses, enriching the education is endeavored by both establishing close ties with national and international glass workshops and Training Institutions, and organizing seminars, conferences, workshops, inquiry tours and internship programs, Besides the lab and cold glass processing units, technically well equipped Glass Department possesses a melting furnace day-tank with a capacity of 100 kg., three Gloryholes, a cooling kiln, a Pate de Verre, two Annealing kilns, one fusing/slumping kiln a large architectural glass kiln, melting equipment for bead and cold glass blowing. Graduates may either work for glass industry as designers or occupy post in research institutions as academic personnel, or maintain their research and artistic studies as autonomous artists.

PROGRAM

I. SEMESTER

| | | | |
|---------|---|-----|------------|
| BİL 150 | Fundamentals of Information Technology | 4+0 | 5,0 |
| CAM 103 | Technical Drawing and Perspective for Glass | 1+2 | 3,0 |
| CAM 105 | Fundamentals of Glass I | 3+3 | 6,0 |
| SAN 101 | Basic Design I | 3+6 | 8,0 |
| SAN 113 | Art Concepts | 2+0 | 3,0 |
| TÜR 125 | Turkish Language I | 2+0 | 2,0 |
| | <i>Foreign Language Courses (1)</i> | - | 3,0 |
| | | | <hr/> 30,0 |

II. SEMESTER

| | | | |
|---------|-------------------------------------|-----|------------|
| CAM 104 | Design History | 2+0 | 2,0 |
| CAM 106 | Fundamentals of Glass II | 3+3 | 7,0 |
| KİM 110 | General Chemistry | 2+1 | 4,0 |
| SAN 102 | Basic Design II | 3+6 | 8,0 |
| TÜR 126 | Turkish Language II | 2+0 | 2,0 |
| | <i>Elective Courses (2)</i> | - | 4,0 |
| | <i>Foreign Language Courses (1)</i> | - | 3,0 |
| | | | <hr/> 30,0 |

III. SEMESTER

| | | | |
|---------|--|-----|------------|
| CAM 201 | Glass I | 3+3 | 5,0 |
| CAM 203 | Glass Technology I | 3+2 | 6,0 |
| CAM 213 | Modeling and Mold Construction I | 3+3 | 6,0 |
| CAM 215 | Cold Glass Working I | 2+1 | 4,0 |
| SNT 251 | History of Art I | 2+0 | 3,0 |
| TAR 165 | Atatürk's Principles and History of Turkish Revolution I | 2+0 | 2,0 |
| | <i>Departmental Elective Course (1)</i> | - | 4,0 |
| | | | <hr/> 30,0 |

IV. SEMESTER

| | | | |
|---------|---|-----|------------|
| CAM 202 | Glass II | 3+3 | 5,0 |
| CAM 204 | Glass Technology II | 3+2 | 6,0 |
| CAM 212 | Modeling and Mold Construction II | 3+3 | 6,0 |
| CAM 216 | Cold Glass Working II | 2+1 | 4,0 |
| SNT 252 | History of Art II | 2+0 | 3,0 |
| TAR 166 | Atatürk's Principles and History of Turkish Revolution II | 2+0 | 2,0 |
| | <i>Departmental Elective Course (1)</i> | - | 4,0 |
| | | | <hr/> 30,0 |

V. SEMESTER

| | | | |
|---------|--|-----|-------------|
| CAM 301 | History of Glass Art | 2+0 | 3,0 |
| CAM 309 | Applications of Glass Technology I | 2+2 | 4,5 |
| CAM 311 | 2D Design I | 1+3 | 3,0 |
| CAM 315 | Glass Product Design I | 2+2 | 4,5 |
| CAM 351 | Computer Aided Industrial Glass Design I | 2+2 | 4,5 |
| SAN 317 | Modernism ve Postmodernism | 2+0 | 3,0 |
| | <i>Departmental Elective Course (1)</i> | - | 4,5 |
| | <i>Elective Course (1)</i> | - | 3,0 |
| | | | <u>30,0</u> |

VI. SEMESTER

| | | | |
|---------|---|-----|-------------|
| CAM 302 | History of Contemporary Glass Art | 2+0 | 3,0 |
| CAM 310 | Applications of Glass Technology II | 2+2 | 5,5 |
| CAM 312 | 2D Design II | 1+3 | 3,0 |
| CAM 316 | Glass Product Design II | 3+3 | 6,0 |
| CAM 352 | Computer Aided Industrial Glass Design II | 2+2 | 5,0 |
| SNT 351 | History of Turkish Art | 2+0 | 3,0 |
| | <i>Departmental Elective Course (1)</i> | - | 4,5 |
| | | | <u>30,0</u> |

VII. SEMESTER

| | | | |
|---------|--|-----|-------------|
| CAM 401 | Practicing Project | 4+4 | 9,0 |
| EST 405 | Aesthetics | 2+0 | 3,0 |
| | <i>Departmental Elective Courses (3)</i> | - | 18,0 |
| | | | <u>30,0</u> |

VIII. SEMESTER

| | | | |
|---------|--|-----|-------------|
| CAM 402 | Practice of Final Project | 4+4 | 9,0 |
| GRA 408 | Portfolio Design | 2+0 | 3,0 |
| | <i>Departmental Elective Courses (3)</i> | - | 18,0 |
| | | | <u>30,0</u> |

DEPARTMENTAL ELECTIVE COURSES

| | | | |
|---------|--|-----|-----|
| CAM 217 | Firing Schedules for Glass | 3+0 | 4,0 |
| CAM 218 | Glass Processing | 3+0 | 4,0 |
| CAM 358 | Glass Furnaces | 2+2 | 4,5 |
| CAM 363 | Beadmaking I | 2+2 | 4,5 |
| CAM 364 | Beadmaking II | 2+2 | 4,5 |
| CAM 441 | Techniques of Shaping Hot Glass I | 2+2 | 4,5 |
| CAM 442 | Techniques of Shaping Hot Glass II | 2+2 | 4,5 |
| CAM 461 | Furnace Construction in Glass Studio | 2+2 | 4,5 |
| CAM 473 | Design of Industrial Glass I | 3+3 | 6,0 |
| CAM 474 | Design of Industrial Glass II | 3+3 | 6,0 |
| CAM 475 | Artistic Glass Design I | 3+3 | 6,0 |
| CAM 476 | Artistic Glass Design II | 3+3 | 6,0 |
| CAM 477 | Advanced Hot Glass Blowing Techniques I | 3+3 | 6,0 |
| CAM 478 | Advanced Hot Glass Blowing Techniques II | 3+3 | 6,0 |
| CAM 479 | Stained Glass Techniques I | 3+3 | 6,0 |
| CAM 480 | Stained Glass Techniques II | 3+3 | 6,0 |
| CAM 481 | Glass Forming at Torch I | 3+3 | 6,0 |
| CAM 482 | Glass Forming at Torch II | 3+3 | 6,0 |

| | | | |
|---------|------------------------------------|-----|-----|
| CAM 108 | Drawing | 1+2 | 3,0 |
| CAM 443 | Glass Techniques | 2+2 | 4,5 |
| FEL 203 | Philosophy of Art I | 2+0 | 3,0 |
| FEL 204 | Philosophy of Art II | 2+0 | 3,0 |
| FOT 201 | Basic Photography | 2+2 | 5,0 |
| KÜL 105 | History of Culture | 2+0 | 3,0 |
| KÜL 199 | Cultural Activities | 0+2 | 2,0 |
| PSİ 303 | Art Psychology | 2+0 | 3,0 |
| SAN 155 | Hall Dances | 0+2 | 2,0 |
| SAN 319 | Law of Literary and Artistic Works | 2+0 | 3,0 |
| SOS 155 | Folkdance | 2+0 | 2,0 |
| SOS 352 | Sociology of Art | 2+0 | 3,0 |
| THU 203 | Community Services | 0+2 | 3,0 |
| TİY 121 | Introduction to Theatre | 2+0 | 3,0 |
| TÜR 120 | Turkish Sign Language | 3+0 | 3,0 |

FOREIGN LANGUAGE COURSES

| | | | |
|---------|---------------------------|-----|-----|
| İNG 177 | (Eng) English I | 3+0 | 3,0 |
| İNG 178 | (Eng) English II | 3+0 | 3,0 |
| İNG 179 | (Eng) Advanced English I | 3+0 | 3,0 |
| İNG 180 | (Eng) Advanced English II | 3+0 | 3,0 |

ELECTIVE COURSES

| | | | |
|---------|--------------------|-----|-----|
| BEÖ 155 | Physical Education | 2+0 | 2,0 |
|---------|--------------------|-----|-----|

DEPARTMENT OF GRAPHIC ARTS

Department of Graphic Design aims to graduate creative designers who are able to solve any kind of visual communication problem and who have the proficiency to use the contemporary facilities efficiently. The department was founded in 1985. For their projects, students are allowed to use well maintained studios, such as, a printmaking studio, a state of art computer lab-facilitated by the latest software and hardware- a silkscreen studio, an offset lithography printing house, a photography studio with the dark rooms in its own constitution. Today the progress in the communication technology has brought up countries and cultures closer to one another. This development put emphasis on communication and advertisement. The Graphic Design Department trains students to use the computer and WEB in the most efficient way. The department identifies and trains the students in design and production process by using contemporary techniques. That Department Program aims to teach and train in theory, application and conceptual problem solving. The students go through the process from conceptual design stage to finished printed material. Students are

encouraged to be involved in sponsored projects. These experiences make students learn how to deal with real-life problems related to their careers. Furthermore, students' participation in the design competitions are encouraged and supported by the school. As a result of this stimulating environment, many students of the department have won numerous awards in different design fields, such as posters, magazine covers, packaging design, photography and printmaking, both in the country and abroad. Graduates can be researchers in their field; they also can work in many commercial institutions like advertisement agencies, publication institutions, graphic design studios, digital production companies, design departments of television and broadcasting corporations. The students go through the process from conceptual design stage to finished printed material. Students are encouraged to be involved in sponsored projects. These experiences make students learn how to deal with real-life problems related to their careers. Furthermore, students' participation in the design competitions are encouraged and supported by the school. As a result of this stimulating environment, many students of the department have won numerous awards in different design fields, such as posters, magazine covers, packaging design, photography and printmaking, both in the country and abroad. Graduates can be researchers in their field; they also can work in many commercial institutions like advertisement agencies, publication institutions, graphic design studios, digital production companies, design departments of television and broadcasting industry.

Head : Prof. T. Fikret UÇAR
Deputy Head : Asst. Prof. Melike TAŞÇIOĞLU

PROGRAM

| I. SEMESTER | | | | II. SEMESTER | | | |
|----------------------|--|-----|------|---------------------|---|-----|------|
| BİL 150 | Fundamentals of Information Technology | 4+0 | 5,0 | FOT 201 | Basic Photography | 2+2 | 5,0 |
| GRA 101 | Graphic Patterns I | 2+1 | 3,5 | GRA 102 | Graphic Patterns II | 2+1 | 4,5 |
| GRA 105 | Introduction to Visual Communication | 2+0 | 3,0 | SAN 102 | Basic Design II | 3+6 | 8,0 |
| SAN 101 | Basic Design I | 3+6 | 8,0 | TİP 104 | Typography I | 3+2 | 5,5 |
| TİP 103 | Introduction to Typography | 2+1 | 2,5 | TÜR 126 | Turkish Language II | 2+0 | 2,0 |
| TÜR 125 | Turkish Language I | 2+0 | 2,0 | | <i>Elective Course (1)</i> | - | 2,0 |
| | <i>Elective Course (1)</i> | - | 3,0 | | <i>Foreign Language Courses (1)</i> | - | 3,0 |
| | <i>Foreign Language Courses (1)</i> | - | 3,0 | | | | 30,0 |
| | | | 30,0 | | | | |
| III. SEMESTER | | | | IV. SEMESTER | | | |
| GRA 205 | Introduction to Graphic Design | 4+4 | 7,5 | GRA 202 | Graphic Design I | 4+4 | 7,5 |
| GRA 217 | Graphic Printmaking in Book Art I | 2+1 | 3,0 | GRA 218 | Graphic Printmaking in Book Art II | 2+1 | 3,0 |
| GRA 219 | Computer Aided Graphic Design | 2+1 | 4,0 | GRA 220 | Computer Aided Image Processing | 2+1 | 4,0 |
| SNT 251 | History of Art I | 2+0 | 3,0 | SNT 252 | History of Art II | 2+0 | 3,0 |
| TAR 165 | Atatürk's Principles and History of Turkish Revolution I | 2+0 | 2,0 | TAR 166 | Atatürk's Principles and History of Turkish Revolution II | 2+0 | 2,0 |
| TİP 205 | Typography II | 2+2 | 4,5 | TİP 206 | Typography III | 2+2 | 4,5 |
| | <i>Departmental Elective Course (1)</i> | - | 3,0 | | <i>Departmental Elective Course (1)</i> | - | 3,0 |
| | <i>Elective Course (1)</i> | - | 3,0 | | <i>Elective Course (1)</i> | - | 3,0 |
| | | | 30,0 | | | | 30,0 |
| V. SEMESTER | | | | VI. SEMESTER | | | |
| BİL 353 | Computer Aided Typography I | 2+2 | 3,0 | BİL 360 | Computer Aided Typography II | 2+3 | 6,0 |
| GRA 301 | Graphic Design History I | 2+0 | 3,0 | GRA 302 | Graphic Design History II | 2+0 | 3,0 |
| GRA 303 | Graphic Design II | 4+4 | 9,0 | GRA 318 | Packaging Design II | 2+3 | 6,0 |
| GRA 307 | Packaging Design I | 2+2 | 4,5 | GRA 330 | Graphic Design Theory and Research | 2+0 | 3,0 |
| GRA 329 | Conceptual Thinking Through Alternative Processes | 2+0 | 3,0 | SNT 351 | History of Turkish Art | 2+0 | 3,0 |
| İSN 307 | Advertising | 3+0 | 4,5 | | <i>Departmental Elective Course (1)</i> | - | 9,0 |
| | <i>Elective Course (1)</i> | - | 3,0 | | | | 30,0 |
| | | | 30,0 | | | | |

VII. SEMESTER

| | | | |
|---------|--|-----|-------------|
| GRA 403 | Production Techniques for Graphic Design | 2+0 | 3,0 |
| GRA 409 | Portfolio Design I | 2+2 | 4,5 |
| | <i>Departmental Elective Courses (4)</i> | - | 22,5 |
| | | | <u>30,0</u> |

VIII. SEMESTER

| | | | |
|---------|--|-----|-------------|
| BİL 458 | Desktop Publishing | 3+2 | 6,0 |
| GRA 402 | Interactive Multimedia Design | 2+2 | 4,5 |
| GRA 404 | Digital Production Techniques | 2+0 | 3,0 |
| GRA 412 | Portfolio Design II | 2+0 | 3,0 |
| | <i>Departmental Elective Courses (2)</i> | - | 13,5 |
| | | | <u>30,0</u> |

DEPARTMENTAL ELECTIVE COURSES

| | | | |
|---------|---|-----|-----|
| FOT 105 | Advertising Photography | 3+1 | 4,5 |
| FOT 112 | Studio Photography | 2+2 | 4,5 |
| FOT 207 | Photo-Graphy I | 2+1 | 3,0 |
| FOT 208 | Photo-Graphy II | 2+1 | 3,0 |
| FOT 404 | Traditional Photographic Techniques | 2+2 | 4,5 |
| GRA 304 | Graphic Design Project I | 4+5 | 9,0 |
| GRA 352 | Corporate Graphic Design Project I | 4+5 | 9,0 |
| GRA 405 | Graphic Design Project II | 4+5 | 9,0 |
| GRA 406 | Graphic Design Project III | 5+4 | 9,0 |
| GRA 407 | WEB Graphic Design | 2+2 | 4,5 |
| GRA 413 | Calligraphy I | 2+2 | 4,5 |
| GRA 416 | Engraving | 2+2 | 4,5 |
| GRA 418 | Calligraphy II | 2+2 | 4,5 |
| GRA 427 | Advertising Graphic | 2+2 | 4,5 |
| GRA 431 | Unique Book Design | 2+2 | 4,5 |
| GRA 443 | Illustration | 2+3 | 4,5 |
| GRA 445 | Corporate Identity Design | 2+3 | 4,5 |
| GRA 446 | Book as a Visual Communication Platform | 2+3 | 4,5 |
| GRA 449 | Digital Video Editing | 2+3 | 4,5 |
| GRA 453 | Corporate Graphic Design Project II | 4+5 | 9,0 |
| GRA 454 | Corporate Graphic Design Project III | 5+4 | 9,0 |
| TİP 401 | Advanced Typography I | 2+3 | 4,5 |
| TİP 402 | Advanced Typography II | 2+3 | 4,5 |

ELECTIVE COURSES

| | | | |
|---------|---------------------|-----|-----|
| BEÖ 155 | Physical Education | 2+0 | 2,0 |
| FEL 203 | Philosophy of Art I | 2+0 | 3,0 |

| | | | |
|---------|---|-----|-----|
| FEL 204 | Philosophy of Art II | 2+0 | 3,0 |
| GRA 231 | Calligraphy Design | 2+2 | 3,0 |
| GRA 235 | Contemporary Theories of Graphic Design | 2+0 | 3,0 |
| GRA 236 | Ecological Graphic Design | 2+0 | 3,0 |
| GRA 331 | Digital Culture | 2+0 | 3,0 |
| GRA 333 | New Media | 2+0 | 3,0 |
| GRA 351 | Art of Turkish Calligraphy | 2+0 | 3,0 |
| KÜL 105 | History of Culture | 2+0 | 3,0 |
| KÜL 199 | Cultural Activities | 0+2 | 2,0 |
| MİT 304 | Mythology and Iconography | 2+0 | 3,0 |
| PSİ 303 | Art Psychology | 2+0 | 3,0 |
| SAN 113 | Art Concepts | 2+0 | 3,0 |
| SAN 123 | Art and Design Culture | 2+1 | 3,0 |
| SAN 155 | Hall Dances | 0+2 | 2,0 |
| SAN 317 | Modernism ve Postmodernism | 2+0 | 3,0 |
| SAN 319 | Law of Literary and Artistic Works | 2+0 | 3,0 |
| SOS 352 | Sociology of Art | 2+0 | 3,0 |
| THU 203 | Community Services | 0+2 | 3,0 |
| TİY 121 | Introduction to Theatre | 2+0 | 3,0 |
| TÜR 120 | Turkish Sign Language | 3+0 | 3,0 |

FOREIGN LANGUAGE COURSES

| | | | |
|---------|---------------------------|-----|-----|
| İNG 177 | (Eng) English I | 3+0 | 3,0 |
| İNG 178 | (Eng) English II | 3+0 | 3,0 |
| İNG 179 | (Eng) Advanced English I | 3+0 | 3,0 |
| İNG 180 | (Eng) Advanced English II | 3+0 | 3,0 |

DEPARTMENT OF PAINTING AND PRINTMAKING

Head : Prof. Leyla VARLIK ŞENTÜRK

PROGRAM**I. SEMESTER**

| | | | |
|---------|--|-----|-----|
| BİL 150 | Fundamentals of Information Technology | 4+0 | 5,0 |
| RBS 101 | Knowledge of Material | 2+0 | 2,0 |
| RSM 115 | Basic Education of Painting I | 3+3 | 5,0 |
| SAN 101 | Basic Design I | 3+6 | 8,0 |

II. SEMESTER

| | | | |
|---------|--------------------------------|-----|-----|
| FOT 201 | Basic Photography | 2+2 | 5,0 |
| PPT 106 | Artistic Perspective | 2+1 | 3,0 |
| RSM 116 | Basic Education of Painting II | 3+3 | 7,0 |
| SAN 102 | Basic Design II | 3+6 | 8,0 |
| TÜR 126 | Turkish Language II | 2+0 | 2,0 |

| | | | | | | |
|---------|-------------------------------------|-----|-------------|-------------------------------------|---|------|
| SAN 113 | Art Concepts | 2+0 | 3,0 | <i>Elective Course (1)</i> | - | 2,0 |
| TÜR 125 | Turkish Language I | 2+0 | 2,0 | <i>Foreign Language Courses (1)</i> | - | 3,0 |
| | <i>Elective Course (1)</i> | - | 2,0 | | | |
| | <i>Foreign Language Courses (1)</i> | - | 3,0 | | | 30,0 |
| | | | <u>30,0</u> | | | |

III. SEMESTER

| | | | |
|---------|--|-----|-------------|
| BAS 227 | Printmaking Education I | 3+3 | 6,0 |
| MİT 105 | Mythology and Iconography | 2+0 | 3,0 |
| RBS 201 | Drawing I | 2+2 | 5,0 |
| RBS 235 | Painting I | 4+4 | 8,0 |
| TAR 165 | Atatürk's Principles and History of Turkish Revolution I | 2+0 | 2,0 |
| | <i>Elective Course (1)</i> | - | 3,0 |
| | | | <u>30,0</u> |

IV. SEMESTER

| | | | |
|---------|---|-----|-------------|
| BAS 228 | Printmaking Education II | 3+3 | 6,0 |
| RBS 202 | Drawing II | 2+2 | 5,0 |
| RSM 236 | Painting II | 4+4 | 8,0 |
| SAN 214 | Art Work Analyze | 3+0 | 3,0 |
| SNT 252 | History of Art II | 2+0 | 3,0 |
| TAR 166 | Atatürk's Principles and History of Turkish Revolution II | 2+0 | 2,0 |
| | <i>Elective Course (1)</i> | - | 3,0 |
| | | | <u>30,0</u> |

V. SEMESTER

| | | | |
|---------|---|-----|-------------|
| RBS 303 | Drawing III | 2+2 | 5,0 |
| RSM 337 | Painting III | 4+4 | 10,0 |
| SAN 321 | New Tendencies in Art | 2+1 | 3,0 |
| | <i>Departmental Elective Course (1)</i> | - | 6,0 |
| | <i>Elective Courses (2)</i> | - | 6,0 |
| | | | <u>30,0</u> |

VI. SEMESTER

| | | | |
|---------|--|-----|-------------|
| RBS 302 | Studio I | 4+4 | 9,0 |
| SAN 310 | Interdisciplinary Art Theory | 3+0 | 3,0 |
| SNT 351 | History of Turkish Art | 2+0 | 3,0 |
| | <i>Departmental Elective Courses (2)</i> | - | 12,0 |
| | <i>Elective Course (1)</i> | - | 3,0 |
| | | | <u>30,0</u> |

VII. SEMESTER

| | | | |
|---------|--|-----|-------------|
| RBS 401 | Studio II | 4+4 | 9,0 |
| RSM 401 | Contemporary Art | 2+0 | 3,0 |
| | <i>Departmental Elective Courses (3)</i> | - | 18,0 |
| | | | <u>30,0</u> |

VIII. SEMESTER

| | | | |
|---------|--|-----|-------------|
| RBS 402 | Studio III | 4+4 | 9,0 |
| RSM 440 | History of Turkish Painting | 2+0 | 3,0 |
| | <i>Departmental Elective Courses (3)</i> | - | 18,0 |
| | | | <u>30,0</u> |

DEPARTMENTAL ELECTIVE COURSES

| | | | |
|---------|-----------------------------|-----|-----|
| BAS 341 | Silk Screen Techniques I | 2+2 | 6,0 |
| BAS 342 | Silk Screen Techniques II | 2+2 | 6,0 |
| BAS 343 | Intaglio Techniques I | 2+2 | 6,0 |
| BAS 344 | Intaglio Techniques II | 2+2 | 6,0 |
| BAS 455 | Lithography Techniques I | 2+2 | 6,0 |
| BAS 456 | Lithography Techniques II | 2+2 | 6,0 |
| BAS 457 | Engraving Techniques I | 2+2 | 6,0 |
| BAS 458 | Engraving Techniques II | 2+2 | 6,0 |
| CAM 483 | Stained Glass Techniques I | 2+2 | 6,0 |
| CAM 484 | Stained Glass Techniques II | 2+2 | 6,0 |
| RBS 304 | Invention and Composition | 2+2 | 6,0 |
| RSM 439 | Model Painting | 2+2 | 6,0 |
| RSM 442 | Painting IV | 2+2 | 6,0 |
| RSM 443 | Wall Painting Techniques I | 2+2 | 6,0 |
| RSM 444 | Wall Painting Techniques II | 2+2 | 6,0 |
| SAN 405 | Art Work Restoration I | 2+2 | 6,0 |
| SAN 406 | Art Work Restoration II | 2+2 | 6,0 |
| SAN 407 | Contemporary Art Practices | 2+2 | 6,0 |

ELECTIVE COURSES

| | | | |
|---------|------------------------------------|-----|-----|
| BAS 226 | Paper Production Methods | 1+2 | 3,0 |
| BAS 345 | Experimental Printmaking | 2+1 | 3,0 |
| BAS 347 | Digital Print Techniques | 2+1 | 3,0 |
| BEÖ 155 | Physical Education | 2+0 | 2,0 |
| FEL 203 | Philosophy of Art I | 2+0 | 3,0 |
| FEL 204 | Philosophy of Art II | 2+0 | 3,0 |
| KÜL 105 | History of Culture | 2+0 | 3,0 |
| KÜL 199 | Cultural Activities | 0+2 | 2,0 |
| MÜZ 151 | Short History of Music | 2+0 | 3,0 |
| RBS 203 | Marbling Design | 2+2 | 3,0 |
| RBS 205 | Illumination Design | 2+2 | 3,0 |
| SAN 155 | Hall Dances | 0+2 | 2,0 |
| SAN 317 | Modernism ve Postmodernism | 2+0 | 3,0 |
| SAN 319 | Law of Literary and Artistic Works | 2+0 | 3,0 |
| SOS 155 | Folkdance | 2+0 | 2,0 |
| SOS 352 | Sociology of Art | 2+0 | 3,0 |
| THU 203 | Community Services | 0+2 | 3,0 |
| TİY 121 | Introduction to Theatre | 2+0 | 3,0 |
| TİY 308 | Republic Era Turkish Theatre | 2+0 | 3,0 |

Departmental Elective Courses (2) - 18,0

30,0

Departmental Elective Courses (2) - 18,0

30,0

DEPARTMENTAL ELECTIVE COURSES

| | | | |
|---------|-------------------------------|-----|-----|
| RSM 323 | Wall Painting Techniques I | 3+3 | 7,0 |
| RSM 324 | Wall Painting Techniques II | 3+3 | 7,0 |
| RSM 329 | Stained Glass Techniques I | 3+3 | 7,0 |
| RSM 330 | Stained Glass Tecniques II | 3+3 | 7,0 |
| RSM 335 | Invention and Composition I | 3+3 | 7,0 |
| RSM 336 | Invention and Composition II | 3+3 | 7,0 |
| RSM 429 | Wall Painting Techniques III | 4+4 | 9,0 |
| RSM 430 | Wall Painting Techniques IV | 4+4 | 9,0 |
| RSM 433 | Stained Glass Techniques III | 4+4 | 9,0 |
| RSM 434 | Stained Glass Techniques IV | 4+4 | 9,0 |
| RSM 435 | Model Painting I | 4+4 | 9,0 |
| RSM 436 | Model Painting II | 4+4 | 9,0 |
| RSM 437 | Invention and Composition III | 4+4 | 9,0 |
| RSM 438 | Invention and Composition IV | 4+4 | 9,0 |

ELECTIVE COURSES

| | | | |
|---------|--------------------|-----|-----|
| BEÖ 155 | Physical Education | 2+0 | 2,0 |
|---------|--------------------|-----|-----|

| | | | |
|---------|------------------------------------|-----|-----|
| KÜL 105 | History of Culture | 2+0 | 3,0 |
| KÜL 199 | Cultural Activities | 0+2 | 2,0 |
| MÜZ 151 | Short History of Music | 2+0 | 3,0 |
| PSİ 303 | Art Psychology | 2+0 | 3,0 |
| SAN 155 | Hall Dances | 0+2 | 2,0 |
| SAN 310 | Interdisciplinary Art Theory | 3+0 | 3,0 |
| SAN 319 | Law of Literary and Artistic Works | 2+0 | 3,0 |
| SOS 352 | Sociology of Art | 2+0 | 3,0 |
| THU 203 | Community Services | 0+2 | 3,0 |
| TİY 121 | Introduction to Theatre | 2+0 | 3,0 |
| TİY 308 | Republic Era Turkish Theatre | 2+0 | 3,0 |
| TÜR 120 | Turkish Sign Language | 3+0 | 3,0 |

FOREIGN LANGUAGE COURSES

| | | | |
|---------|---------------------------|-----|-----|
| İNG 177 | (Eng) English I | 3+0 | 3,0 |
| İNG 178 | (Eng) English II | 3+0 | 3,0 |
| İNG 179 | (Eng) Advanced English I | 3+0 | 3,0 |
| İNG 180 | (Eng) Advanced English II | 3+0 | 3,0 |

DEPARTMENT OF PRINTMAKING

Established in 2000-2001 Academic Year, this department is the first department in its field. The primary objective of this department is to educate creative, outgoing and pioneering students in the field of printmaking. The secondary objective is to provide printmaking reach more people and Turkish painting develop fast and effectively. Owing to the education program that consists of artistic and industrial printmaking and application courses, students come to the level of showing their creativity and experience. Graduates of this department can work as researchers, teachers, independent artists and printmaking designers.

PROGRAM

I. SEMESTER

| | | | |
|---------|--|-----|------------|
| BİL 150 | Fundamentals of Information Technology | 4+0 | 5,0 |
| MİT 105 | Mythology and Iconography | 2+0 | 3,0 |
| RSM 107 | Basic Education of Painting I | 3+3 | 6,0 |
| SAN 101 | Basic Design I | 3+6 | 8,0 |
| SAN 113 | Art Concepts | 2+0 | 3,0 |
| TÜR 125 | Turkish Language I | 2+0 | 2,0 |
| | <i>Foreign Language Courses (1)</i> | - | 3,0 |
| | | | <hr/> 30,0 |

II. SEMESTER

| | | | |
|---------|-------------------------------------|-----|------------|
| BAS 112 | Paper Production | 1+2 | 5,0 |
| PPT 106 | Artistic Perspective | 2+1 | 3,0 |
| RSM 108 | Basic Education of Painting II | 3+3 | 7,0 |
| SAN 102 | Basic Design II | 3+6 | 8,0 |
| TÜR 126 | Turkish Language II | 2+0 | 2,0 |
| | <i>Elective Course (1)</i> | - | 2,0 |
| | <i>Foreign Language Courses (1)</i> | - | 3,0 |
| | | | <hr/> 30,0 |

III. SEMESTER

| | | | |
|---------|---------------------------|-----|-----|
| BAS 211 | Drawing for Printmaking I | 1+2 | 3,0 |
| BAS 217 | Printmaking by Computer | 2+0 | 3,0 |
| BAS 221 | Intaglio Techniques | 3+3 | 7,0 |
| BAS 223 | Teaching Painting | 1+2 | 3,0 |
| BAS 225 | Lithography Techniques | 2+4 | 6,0 |
| FEL 203 | Philosophy of Art I | 2+0 | 3,0 |
| SNT 251 | History of Art I | 2+0 | 3,0 |

IV. SEMESTER

| | | | |
|---------|---|-----|-----|
| BAS 212 | Drawing for Printmaking II | 1+2 | 3,0 |
| BAS 215 | Silk Screen Techniques | 3+3 | 7,0 |
| BAS 224 | Engraving Techniques | 3+3 | 7,0 |
| FEL 204 | Philosophy of Art II | 2+0 | 3,0 |
| FOT 201 | Basic Photography | 2+2 | 5,0 |
| SNT 252 | History of Art II | 2+0 | 3,0 |
| TAR 166 | Atatürk's Principles and History of Turkish Revolution II | 2+0 | 2,0 |

DEPARTMENT OF SCULPTURE

Department of Sculpture was established in 1990. The main courses offered in the department are as follows: pattern design (first three years), drawing three-dimensional objects, still-life and nude type works of art. Artistic anatomy and morphology courses, taught in the second and third years, help students to form a strong classical perspective. The objective of instruction is to help students to express their feelings through art by keeping the unique characteristics of their personality. The sculpture workshop, the basic practice unit of clay based work, enables students to practice their theoretical designs in a workshop environment equipped by plaster, polyester, metal, stone and wood sub workshops. Students of the department won many awards in the competitions organized by international institutions and state Painting and statue Museum between 1991-1998. Graduates can be researchers in the field as well as independent artists.

Head : Prof. Rahmi ATALAY

PROGRAM

| I. SEMESTER | | | | II. SEMESTER | | | |
|----------------------|--|-----|------|-----------------------|---|-----|------|
| ANA 207 | Artistic Anatomy and Morphology I | 2+1 | 2,0 | ANA 208 | Artistic Anatomy and Morphology II | 2+1 | 2,0 |
| BİL 150 | Fundamentals of Information Technology | 4+0 | 5,0 | HYK 106 | Drawing II | 2+1 | 2,0 |
| HYK 105 | Drawing I | 2+1 | 2,0 | HYK 108 | Sculpture Design II | 4+2 | 6,0 |
| HYK 107 | Sculpture Design I | 4+2 | 5,0 | SAN 102 | Basic Design II | 3+6 | 8,0 |
| SAN 101 | Basic Design I | 3+6 | 8,0 | TÜR 126 | Turkish Language II | 2+0 | 2,0 |
| SAN 113 | Art Concepts | 2+0 | 3,0 | | <i>Departmental Elective Course (1)</i> | - | 5,0 |
| TÜR 125 | Turkish Language I | 2+0 | 2,0 | | <i>Elective Course (1)</i> | - | 2,0 |
| | <i>Foreign Language Courses (1)</i> | - | 3,0 | | <i>Foreign Language Courses (1)</i> | - | 3,0 |
| | | | 30,0 | | | | 30,0 |
| III. SEMESTER | | | | IV. SEMESTER | | | |
| FEL 203 | Philosophy of Art I | 2+0 | 3,0 | FEL 204 | Philosophy of Art II | 2+0 | 3,0 |
| HYK 205 | Sculpture Design III | 4+2 | 7,5 | HYK 206 | Sculpture Design IV | 4+2 | 7,5 |
| HYK 207 | Sculptural Techniques I | 4+2 | 7,5 | HYK 208 | Sculptural Techniques II | 4+2 | 7,5 |
| HYK 213 | Drawing III | 2+1 | 4,0 | HYK 214 | Drawing IV | 2+1 | 4,0 |
| TAR 165 | Atatürk's Principles and History of Turkish Revolution I | 2+0 | 2,0 | TAR 166 | Atatürk's Principles and History of Turkish Revolution II | 2+0 | 2,0 |
| | <i>Departmental Elective Courses (2)</i> | - | 6,0 | | <i>Departmental Elective Courses (2)</i> | - | 6,0 |
| | | | 30,0 | | | | 30,0 |
| V. SEMESTER | | | | VI. SEMESTER | | | |
| HYK 301 | Drawing V | 2+1 | 4,5 | HYK 302 | Drawing VI | 2+1 | 4,5 |
| HYK 303 | Sculpture Design V | 4+6 | 9,0 | HYK 304 | Sculpture Design VI | 4+6 | 9,0 |
| HYK 305 | Sculptural Techniques III | 4+2 | 7,5 | HYK 306 | Sculptural Techniques IV | 4+2 | 7,5 |
| | <i>Departmental Elective Courses (3)</i> | - | 9,0 | | <i>Departmental Elective Courses (3)</i> | - | 9,0 |
| | | | 30,0 | | | | 30,0 |
| VII. SEMESTER | | | | VIII. SEMESTER | | | |
| HYK 403 | Sculpture Design VII | 4+6 | 9,0 | HYK 404 | Sculpture Design VIII | 4+6 | 9,0 |
| HYK 405 | Sculptural Techniques V | 4+6 | 9,0 | HYK 406 | Sculptural Techniques VI | 4+6 | 9,0 |
| | <i>Departmental Elective Course (1)</i> | - | 3,0 | | <i>Departmental Elective Course (1)</i> | - | 3,0 |
| | <i>Elective Courses (2)</i> | - | 9,0 | | <i>Elective Courses (2)</i> | - | 9,0 |
| | | | 30,0 | | | | 30,0 |

DEPARTMENTAL ELECTIVE COURSES

| | | | |
|---------|-------------------------------------|-----|-----|
| ANA 303 | Artistic Anatomy and Morphology III | 2+0 | 3,0 |
| ANA 304 | Artistic Anatomy and Morphology IV | 2+0 | 3,0 |
| GRA 408 | Portfolio Design | 2+0 | 3,0 |
| HYK 112 | Molding and Casting Techniques | 2+1 | 5,0 |
| HYK 215 | Computer Aided Sculpture Design I | 2+0 | 3,0 |
| HYK 216 | Computer Aided Sculpture Design II | 2+0 | 3,0 |
| HYK 307 | Sculpture and Environment I | 2+1 | 3,0 |
| HYK 308 | Sculpture and Environment II | 2+1 | 3,0 |
| HYK 315 | Mythology and Sculpture I | 2+0 | 3,0 |
| HYK 316 | Mythology and Sculpture II | 2+0 | 3,0 |
| HYK 317 | Sculpture After 1960 I | 2+0 | 3,0 |
| HYK 318 | Sculpture After 1960 II | 2+0 | 3,0 |
| HYK 409 | Seminar | 2+0 | 3,0 |
| HYK 413 | Jewelry Techniques I | 2+2 | 4,5 |
| HYK 414 | Jewelry Techniques II | 2+2 | 4,5 |
| PPT 120 | Artistic Perspective | 2+1 | 5,0 |
| SAN 317 | Modernism ve Postmodernism | 2+0 | 3,0 |
| SNT 251 | History of Art I | 2+0 | 3,0 |
| SNT 252 | History of Art II | 2+0 | 3,0 |
| SNT 351 | History of Turkish Art | 2+0 | 3,0 |

ELECTIVE COURSES

| | | | |
|---------|--------------------|-----|-----|
| BEÖ 155 | Physical Education | 2+0 | 2,0 |
|---------|--------------------|-----|-----|

| | | | |
|---------|--|-----|-----|
| FOT 301 | Photography I | 2+2 | 4,5 |
| FOT 302 | Photography II | 2+2 | 4,5 |
| HYK 417 | Ceramic Sculpture I | 2+1 | 4,5 |
| HYK 418 | Ceramic Sculpture II | 2+1 | 4,5 |
| HYK 419 | Jewelry Material Knowledge and Design I | 2+2 | 4,5 |
| HYK 420 | Jewelry Material Knowledge and Design II | 2+2 | 4,5 |
| KÜL 105 | History of Culture | 2+0 | 3,0 |
| KÜL 199 | Cultural Activities | 0+2 | 2,0 |
| RSM 427 | Stained Glass | 2+2 | 4,5 |
| RSM 428 | Wall Painting | 2+2 | 4,5 |
| SAN 155 | Hall Dances | 0+2 | 2,0 |
| SAN 319 | Law of Literary and Artistic Works | 2+0 | 3,0 |
| SAN 403 | Art and Theory | 2+0 | 4,5 |
| THU 203 | Community Services | 0+2 | 3,0 |
| TİY 121 | Introduction to Theatre | 2+0 | 3,0 |

FOREIGN LANGUAGE COURSES

| | | | |
|---------|---------------------------|-----|-----|
| İNG 177 | (Eng) English I | 3+0 | 3,0 |
| İNG 178 | (Eng) English II | 3+0 | 3,0 |
| İNG 179 | (Eng) Advanced English I | 3+0 | 3,0 |
| İNG 180 | (Eng) Advanced English II | 3+0 | 3,0 |

COURSE CONTENTS

ANA 207 Artistic Anatomy and Morphology I 2+1 2,0

Observable Anatomic Structure And Artistic Anatomy of Human Body, Positions Of Bones Forming the Skeleton: Showing Dimensional And Angular Relationship Among Bones Through Live Models And Charts; Effects Skulls Structure On Outside Appearance; Effects of Aging On The Skull Structure and Consequent Effects On Outside Appearance; Observing Bones Forming The Body And Their Effects On Appearance; Changes On Bone And Connective Tissues Due To Aging.

ANA 208 Artistic Anatomy and Morphology II 2+1 2,0

The Examination of Artistic Anatomy of the Face: General information on parts of skull and head bones; Drawing and practice; Positional and dimensional relationship between the parts of skull; The effects of the structures on outside appearance, Examination of mimic muscle reflecting facial expression through live models and printed materials; Effects of aging on facial expression; The differences of eye, nose, lips, jaw, ear and teeth structure among people; Positional characters; Differences among races.

ANA 303 Artistic Anatomy and Morphology III 2+0 3,0

Appearance of Body Muscles; Effects of Skin and Sub skin Structure on Body Appearance; Showing normal, Well built or weak muscle structures through alive models and printed materials; Functions of muscles as a grove or as individual and examination of their appearance; Appearance of muscles and joints during different movements. Relations of body and

arm and legs during movement; Examination of balance, Coordination and Aesthetics during movement.

ANA 304 Artistic Anatomy and Morphology IV 2+0 3,0

Showing the characteristics of skin and sub skin adipose tissue according to age, Sex and Different parts of body through alive model and printed materials; Examination of appearance of muscles and skeleton and tissue covering them during movement; Different anatomical characteristics in different positions, Differences among races, Examination of differences in the anatomical structure of disabled people.

ANİ 109 Techniques of Animation I 2+2 5,0

Introduction to Animation: History, Developments, Animation Artists, Animation Techniques; Animated Film Production Process: Synopsis, Story Development; Stages of Animated Film Production: Expression, Instruments of Expression, Expression Types, Scenario, Character Design and Development, Expression Determination, Storyboard, Layout, Prototype Preparation, Background, Animating; Postproduction: Camera, Lights, Sound Editing, Recording; Presentation: Criticism.

ANİ 110 Techniques of Animation II 2+2 5,5

Introduction to Animated Film Production Process: Story Analysis, Character Analysis, Movement, Movement Blocks and Movement Separation, Speed and Duration, Frame Numbers, Drawing and the Exposure Sheet, Quality of the Movement, Controlling the Key Poses, Clean-Up, In-between, Interpretation of the Movement: Clarity,

Exaggeration, Rhythm, Tempo, Harmony, Tension, Surprise, Lyricism, Humor, Interpretation, Production.

ANİ 111 Life-Drawing I 2+2 4,0

Placing-Proportion: Live Model Sketches, Plot, Contour; Line: Carrying the Image of the Human Body in Various Poses on Paper Using Lines, Composition, Placing, Proportion, Plotting the Surface, Space; Form: Outer Form, Inner Form, Organic Form, Geometric Form, Repetition of the Form, Exploring the Covering-Covered Form with the help of the Model; The Analysis of the Live model drawing by various Artists.

ANİ 112 Life-Drawing II 2+2 5,0

Line Exercises from Model and (Inorganic) Objects with Various Drawing Materials; Volume: Volume by Hatching, Volume by Grading, Curved Lines, Volume with Unconfined Lines; Live Model Drawing: Practices Depending on Observing the Shape, the Inner Construction and the Details of the Model; Reproductions: The Renaissance, Baroque, Realists, Impressionists; Balance: Symmetrical, Non-Symmetrical, Wholeness, Deformation, Simplifying, Space, Quick poses.

ANİ 116 Computer Aided Visual Designing 2+2 4,5

Computer Aided Visual Design Techniques; Using Photoshop in Computer Aided Visual Application; Photoshop User Interface: Tool Box, Layers, Filters, Digital Coloring Techniques. Using Premier in Computer Aided Visual Application; Premier User Interface : Tool Box, TimeLine, Effects, Final Rendering.

ANİ 203 Character Design 1+2 3,0

Character Design: Body Proportions, Deformation of the Proportions, Head, Hand, Foot, Facial Expressions, Facial Expressions During Movement; Costume: Harmony of the Costume with the Character, Accessories; Practices of Character Sheet: Character Design for Animated Film. Character Elements; Personality: Adaptation; Character Sheets: Front, Back, Side, Top Drawings of the Character, Expression Drawings.

ANİ 206 Character Animation 1+2 3,0

Story Sources: Book, Theatre, Daily life; Observing the Human Character: Personal properties, Experiences of life, Appreciating the properties and experiences; The Creative Process: Process of originality and creativity, Improvisation, Body language; Basic Principles of Drama: Designing dramatic facts in the story, Examining movement style of characters.

ANİ 213 Life-Drawing III 1+2 3,0

Observed Anatomical Structure of the Human Body and the Anatomy of the Animation Characters: Pose of the body, Parts of the body and their poses, Analysis of their relations in size and dimensional from a model, Analysis of the animation characters in whole; Head: Parts of the head, Analysis of the parts of the head in animation characters, Facial expressions, Expression practices in animation characters referencing the live model; Hands and Feet: Analysis of hand and foot from live model and practices of

hands and feet of animation characters; Children: Studying the child's anatomy which differs from a grownup person, Advantages of a child's anatomy in creating an animation character, Practices by pencil, ink and color.

ANİ 214 Life-Drawing IV 1+2 3,0

Motion and Balance: Analysis of the body and the joints during different movements, Relations of the body with the arms and legs during the movements, Balance during the body movements, Analysis of the coordination and harmony, Observed anatomical properties that changes in different poses, Practices of motion and balance in animation characters; Body Proportions: Studying the differences of the body proportions in different persons, Observing the creation of new animation characters with the help of different proportions referencing the animation characters that are already existing; General Practices.

ANİ 215 Introduction to Animation 2+2 4,0

Introduction to Animation: Production Process, Samples of Animated Films; Basic Animation Techniques: Timing, Hierarchy, Axis, Rhythm, Speed, Stretch, Squash, Anticipation, Key Poses, In-between, Cycle; Basic Practices of Movement: Walk, Walk with a Manner, Run, Run with a manner Jump, Bounce, Lift, Carry, Push, Put, Slip, Fall, Shake, to be Shaken, to be Surprised, Laugh, Cry; Starting the Multi Movement: Harmony and Relation Between Movements.

ANİ 221 Script Writing I 2+1 3,0

Film Production and Script: Creative identity of writer; Structural Approach to Scrip Writing: Creating the idea, Idea development, techniques of writing, reorganization of the script, samples about the visualation of the script.

ANİ 222 Script Writing II 2+1 3,0

Script Types: Feature film, short film, experimental film, Advertising, Social advertising, Presentation, Education, Video clip; Techniques of Appiled and Theoretical Scrip Writing: Synopsis, Thretmant, Script, Shot script; Student Works: Creating the script ideas, Realizing the ideas, Stages of script writing, Evaluating; Analysis of Script: Samples of directors, Presentations of film, Analysing of script texts; Concepts of Narration; Structure of Traditional Drama; Steps of the Script Writing: Theme, Bacis story, Development, Continuity, Layout; Shot Script: Story lines, Creating conflict, Types of conflict; Designing of the Scenes: Functions of scenes, Connections between the scenes, Writing dialogues; experimental works.

ANİ 224 Animation I 2+2 4,0

Basic Rules of Movement: Timing, Speed, Effects of Timing, Before and After in the Occurrence of the Movement, Key Poses, In-between, Quality of Movement; Animating Human, Animals, Objects, Lip-synch; Character Animation, Interpretation and Character Design, Measure, Detail, Harmony, Impact, Expression; Staging: Sound Techniques, Layout, Character Analysis According to Story.

ANİ 227 Electronic Image I 4+3 6,0

Digitizing; Digitizing the Image; Digital Image Quality in Video; Image Recording and Printing; Creating Image: Digital Color, Color Information, RGB, CMYK, Grey Values , Gamma Correction; Digital Image Composition: Copy, Paste, Scale, Bend, Color Grades, Special Effects, Tools for Image Creation.

ANİ 228 Electronic Image II 4+3 6,0

Image Arrangement; Background and Foreground Design; Creating an Atmosphere according to the Subject Matter; Drawing Tools; Color, Perspective; Light; Mask; Background Design: Designing movement and the stage elements, Stage design and digitizing, Relation of the character design and the elements of stage, Deciding on the camera angles, Coloring and recording.

ANİ 229 Narration Design I 2+1 3,0

Introduction and Defining Basic Concepts; References Used in Writing a Scenario: Culture, World perspective, Human experience, Research and observation, Imagination, Visualising thinking and writing; Components of a Scenario: Theme, Narration, Dramatic structure; Phases of Scenario: Synopsis; Phases of Scenario: Treatment; Phases of Scenario: Profiling/Continuity; Phases of Scenario: Shooting script; Storyboard Creation; Narration and Storyboard Practice; Props Story Analysis (31 Functions) and A Sample Movie Study; Writing Scenario in Cartoons and Storyboard; Evaluation of Students Works; General Evaluation.

ANİ 230 Narration Design II 2+1 3,0

Introduction and Defining Basic Concepts; Culture and Imagination in Writing a Scenario; Intertextual Relations in Writing a Scenario; Scenario of Cartoons, Fables and Case Study; Scenario of Cartoons, Legends and Case Study; Scenario of Cartoons and Mythology; Mythological Stories in Japanese Animes; Cartoons Scenario, Childrens Literature Books and Case Study; Cartoons Scenario and Science-Fiction; Scenario in Turkish Cinema and Cartoons; Evaluation of Cartoons on TV Channels in Terms of Story, Character, Time and Place; Evaluation of Students Works; Final and General Evaluation.

ANİ 301 Layout Design 2+2 4,5

Animated Film Production Processes: Layout Design in Animated Film; Background Preparation: Rules of Coloring, Practices on Atmosphere Creation, Match-line; Camera Movements: Lighting, Special Effects, Pan, Tilt, Zoom in, Zoom out, Fade in, Fade out, Exposure Sheet, Field Guide, Framing the Scene; Animation Layout: Match Cut, Hook up, Motion Cycle, Framing and Expression, Staging the Character, Determining the Style of the Motion.

ANİ 302 Animated Film Design 2+2 4,5

Preparation of Film Project: Story, Scenario, Storyboard, Character Design, Character Sheet, Rough Layout, Motion, Sound, Coloring, Editing, Recording, Planning the Budget; Portfolio Presentation: Target Audiences, Elimination, Review; Technical Observation: Correcting, Interpretation and Criticism.

ANİ 303 Animation II 3+1 4,5

Application of the Rules of Motion: Timing and Expression Rules for Walk, Run, Lift, Carry, Put, Jump, Fall, Allocation of the Movements According to the Subject of the Film; Expression in Movement: Stressing the Movement, Balance, Axis of the Movement: Transition of the Movement: Movement in Perspective, Cut, Short Cut, Long Shot Balance; Wholeness of the Animated Film: Character, Motion, Sound, Color, Costume and Background Relations.

ANİ 306 Animated Film Applications 3+1 4,5

Animated Film Analysis: Exposition, Character Design, Motion, Expression, Exposition of Dramatic Event, Sound, From Point of View Atmosphere Criticism and Investigation; Sequence of Film: Transition Between the Scenes; Film Applications: Synopsis, Scenario, Storyboard, Preparing Layout, Motion Sketch, Background Sketch, Line-Test; Presentation: Frame by Frame Shot with Camera, Timing on the X-sheet, Computing Motion Number and Sound Synchronization, Presentation.

ANİ 311 Techniques of Sound I 3+1 4,5

Image and Sound Relation: Sound, Composing Sound on Image, Composing Image on Sound; Sound Effects: Human Voice, Animal Voice, Vehicle Sound, Nature Sound, Functions of Sound Effects, Dialog, Dialog Functions, Music, Functions of Music, Place and Importance of Sound in Animation: Composing Sound with Animation Samples; Structure of Sound: Sound tone, Sound Intensity, Sound Color, Equal Sound Rule, Sound Intonation.

ANİ 312 Techniques of Sound II 3+1 4,5

Acoustic Features of Sound: Reflection and Refraction of Sound Waves; Sound Recording: Microphones, Structural and Other Features of Microphones: Dynamic Microphones, Condenser Microphones, Sound Recording and Editing: Intensity of Sound, Volume Control, Sound Mix, Sound recording, Sound Editing, Band, Hard-Disc, Mini-Disc, RDAT, CDR, DVD; Mixing the Sounds: Post-Production Mixers, In-Line Mixers, Sound Effect Systems.

ANİ 319 Drawing Techniques I 3+1 4,5

Pencil: Pencil Types; Drawing with Different Types of Pencil: Scale, Proportion, Composition, Inner Form, Outer Form; Line Studies: Sketch, Hatch, Hatching with Straight Lines, Hatching with Cross Lines, Contour, Quick Pose, Exposition of Motion; Ink: Sketch and Studies, Dark-Light, Placement, Scale, Perspective, Volume, Human and Object Studies; Materials Usage: Charcoal Pencil, Pastel, Water Color, Watercolor.

ANİ 320 Drawing Techniques II 3+1 4,5

Line Types: Mechanic Lines, Artistic Lines, Linear Meaning, Linear Expression; Drawing Studies from Live Model: Pose Studies, Human-Object Relation, Pencil, Ink, Charcoal Pencil, Pastel, Watercolor, Watercolor; Portrait Studies: Expression Style, Using Light and Shadow, Expression Styles with Mixed Technique; Using Drawing Techniques: Object Studies, Animal Anatomy, Space-Object Relation, Texture.

ANİ 321 Visual Expression 2+2 3,0

Essential concepts in visual expression. Design, instruments and procedures in visual expression. Visualization and establishing angle of view. Different applications in visual expression. Visual structure and establishing visual dimensions. Uses of visual design instruments: Placement (angle of view), light and illumination; other instruments. Use of editing as an instrument for visual expression. Visual expression applications.

ANİ 322 Visual Expression II 2+2 3,0

Essential theoretical approaches in visual expression. Visualization and major theories of art. Visual aesthetics. Contemporary approaches in visual expression and discussions. Contemporary discussions of visual expression and critical approach.

ANİ 323 Digital Compositing I 3+1 4,5

Introduction to the User Interface and general workflow of the two most popularly used Image Compositing Software that will be the main focus of attention in class throughout the Semester. The program emphasizes on the importance of compositing, whether it be used in a classical animation pipeline or 3D. In the light of various techniques in modern Compositing literature, creative and cost-efficient techniques and solutions are taught and hands-on practice is encouraged.

ANİ 324 Digital Compositing II 3+1 4,5

The students are required to complete an original animated short that contains many of the Compositing techniques learned in the first semester as a complete Semester project which must entail creative combinations of live action and/or classical animation and/or 3D Computer generated imagery.

ANİ 325 3D Modeling and Texture Mapping 4+3 6,0

Basics of 3D Concept in Computer Animation; Modeling with Simple Geometric Shapes; 2D Drawing Techniques; Lofting Techniques; Advanced Modeling Techniques: Basics of Lofting techniques, Compound technique, Boolean, Patch and partial modeling; Modeling with NURBS Curve and Surface: NURBS Curves, NURBS Surfaces, Transform NURBS, NURBS Construction.

ANİ 326 3D Computer Animation 4+3 6,0

Color and Texture Mapping: What is color, Color information, Methods of color and texture mapping in 3D animation, Reflection and refraction, Other texture mapping methods; Light and Camera: Light and varieties in 3D animation, Lighting in 3D animation, Shadow and Photo-Reality, Cameras in real life, Camera types in 3D; animation, Camera Movement; Painting and Saving Image: Coloring Methods; Image Saving Methods.

ANİ 327 2D Computer Animation I 2+2 4,5

2 Dimensional Computer Animation (Flash) Basics: Basic concepts, drawing tools, timeline, symbols; 2D Animation Methods in Flash: Guide, mask, frame by frame animation, tween, bone tool; Animation Examples and Effects: Filter, timeline effects, smoke, rain, text effects, sound, video; Presentation: Movie export options, publishing.

ANİ 328 2D Computer Animation II 2+2 4,5

Developing short animation projects in Flash: Styles and techniques, storyboard, animatics, character design, drawing, coloring; Computer Animation: Animation methods, camera movement, background, synchronization, adding sound; Presentation: Movie export options, publishing.

ANİ 329 Introduction to Video 2+1 3,0

Introduction and Defining Basic Concepts; Concept of Video and Progress of Video; Aesthetic of Electronic Image I: Light, Color, Plane; Aesthetic of Electronic Image II: Image, Sound, Time; Video Art Artists and Case Study; Video Art in Turkey; Project of Video Art I: Planning and Imagination; Application; Project of Video Art II: Application; Project of Video Art III: Editing; Evaluation of Students Works; Final and General Evaluation.

ANİ 330 Desktop Video 2+1 3,0

Introduction and Defining Basic Concepts; Experimental Film; Video Art; Case Study About Video Art; Project Developing and Treatment; Case Study I: Subject; Case Study II: Projection; Case Study III: Shot; Case Study IV: Editing and Projection; Examples of Video Art; Evaluation of Students Works; Final and General Evaluation.

ANİ 332 Introduction to Computer Game Design 3+1 3,0

Basic Concepts: Gaming, Individual games, Group games, Computer game, Design, Natural game, Designed game; Game Formation by Design: Design, Design elements, Reason, Instinct, Intuition, Entertainment, Design principles, Elements of fun; Game History: Time, Change, Forms of change, Designers, Analysis; Game Items: Puzzle, Entertainment-attraction system, Motivation, Theme, Story, Hero, Space, Game world, Item-human interaction; Criticism: Detection, Assessment, Listing, Ranking, Priority, Focal point, Target specification.

ANİ 413 Cinema-TV Graphics I 3+1 4,5

Graphics Elements and Motion: 3D and 2D Typographic Compositions, Logotype, Emblem, Symbol and Signs, Screen Credits Design, Subject Determination, Transferring the Originals to Digital Environment, 3D Techniques, Motion Design, Expression, Preview, Timing, Painting, Texture Mapping, Lighting, Background Design, Motion Camera, Painting and Transferring from Computer to Video.

ANİ 414 Cinema-TV Graphics II 3+1 4,5

Definition of Corporation: Problem, Problem Solving, Interpretation the Identity of Corporation, Collecting Data, Screen Design, Screen Resolution, Full Screen, Safe Screen, Alpha Channel, Masking, Blue Screen, Image Matte, Screen Segmentation, Determining Place of Moving and Still Images, Creating Advertising Film, transferring data in editing programs, determining layers, design of transitions, determining stress of music (mark-in), cut, motion of still images, animation, zoom in, zoom out, timing, crop, effects, making whole film and recording to video format.

ANİ 415 Illustration I 3+1 4,5

Definition of Illustration: Illustration in the Graphic Design, Fields of Use in Graphics Design, Using in Publication Graphic Field, Using in Industrial Graphics Field, Analysis of Samples, Techniques of Illustrative Expression, Presenting of Technical Materials, Watercolor, Ecoline Color, Dry Pastel, Applications of Airbrush, Applications with Mask Technique, Illustrative Applications on 2D and 3D Objects, Lighting, Shadow, Perspective, Illustrate Kid Books, Illustration of Book Covers.

ANİ 416 Illustration II 3+1 4,5

Position of Illustration in Animation Arts: Methods of Illustrating Animation Scenario, Story, Creating Character, Connecting Among Characters, Storyboard: Illustrative Drawing of Definition, Goal, Introduction, Develop, Result Frames, Storyboard Study of Advertisement Film, Timing, Study of Real, Surrealist Character and Background, Free Study.

ANİ 419 TV Advertising I 3+1 4,5

As an Advertising Tool TV, TV Advertising and Creativity, Creativity, Creativity in Advertising, Process of Creative Strategy in TV Advertising, Brief, Research, Product or Service, Target Customers, Rival Analysis, Thought, Application, Production Style, Production Format, Production Technique, Production of TV Advertising Films, Scenario, Storyboard, Budget, Pre-production, Production, Postproduction, Presentation, Appreciation.

ANİ 420 TV Advertising II 3+1 4,5

TV Advertisement Movie Production: Scenario, Storyboard; The Visual and Auditory Elements in Scenario and Storyboard: Take Scales, The Point of View of the Camera, Camera Movements, Point of View, Approval, Photo-board; Pre-production: Production Company Selection, Taking Proposal, Document Listing, Terms of a Contract, Budget, Production: Post Production, Presentation, Evaluation.

ANİ 421 Introduction to Cinema I 3+1 4,5

The Stages of the Video Production: The Technical Characteristics of the Video, the Limitation of the Video, Story Development, Synopsis, Scriptwriting, Costume, Set Atmosphere Conception; Interoperation, Technical Analysis, Light Analysis; Cinematographic Exposition, Actors, the Camera Angles in the Scene, Camera Movement, Objective.

ANİ 422 Introduction to Cinema II 3+1 4,5

Image Features and Image Arrangement: Video, Technical Feature of the Video Signal, Registration and Editing Tools, Video Camera, U-Matic, BETACAM, Hi-8, S-VHS, VHS Video Recorder; The Decomposition of Video Surroundings: Digital Decomposition Data; Pre and Post Video Production: Scenario Writing, Take Camera, Light, Voice, Editing, Effects, Visual effects.

ANİ 427 Animation Film Production I 2+2 4,5

Stages of Making Animated Film: Synopsis, Scenario, Character Design, Model Sheet, Drawing General Motions of Character, Storyboard, Layout, Timing, Recording Sound

and Music, Designing Synchronous and Motion, Lip-Synch, Making X-Sheet, Designing Key Frame, Calculating In-Between Frames, Camera Motions, Line Test, Clean Up, Designing Color, Background, Painting, Shooting, Editing, Recording.

ANİ 428 Animation Film Production II 2+2 4,5

Animated Film Production: Story, Scenario, Storyboard, Layout; Animated Film Critics: Story, Animation, Layout, Atmospheric Effects, Cinematic Expression Character Design, Stress, Timing, Continuity, Sequencing, Using Multi-layers, Harmony of Effects and Images, Style, Technique, Design and Application of Animated Film, Presentation of Application: Recording on Video Format.

ANİ 433 Animated Life Drawing I 2+2 4,5

Narrating the knowledge of figure and life drawing using the live model: Anatomy, Form, Perspective, Values of light and shadow, Movement, Texture, Composition; Animated life drawings using live model: Analysis of animated life drawing using printed materials, Practices of animated life drawings using live model, Sketches; Creating Technique in animated life drawing and realization: Practices by pencil, ink and color.

ANİ 434 Animated Life Drawing II 2+2 4,5

Animated life drawings using live model: Analysis of animated life drawing using printed materials, Practices of animated life drawings using live model; Analysis of Technique and realization in animated life drawing practices; Reproductions; Studying various animal anatomies and practices : Comparison of the human and animal anatomy, Analysis of animal anatomies, Sketches: Practices by pencil, ink and color.

ANİ 435 Free Form Drawing I 2+2 4,5

Analysis of Life Drawing Techniques: Analysis of life drawing using printed materials; Analyzing the Head and Portrait: Analysis of the parts of the head (eye, eyebrow, ear, nose, jaw, hair and etc.), Portrait studies by the help of various life drawing techniques from live model; Composition: Composition with one figure, Composition with few figures, Composition depending on observation from nature, Composition practices(live model, nature comments and free life drawing practices by arrangement); Observation and Comment in Pictorial Telling: Unity and totality in pictorial telling, Experimental original comments, Creating personal line character; Texture: Effects of texture, Relations of texture; Character Expressions in Figure and Portrait: Character expressions by various drawing tools; Techniques of Drawing: Compositions, landscapes and nature by color tools.

ANİ 436 Free Form Drawing II 2+2 4,5

Analysis of Life Drawing Techniques: Analysis of life drawing using printed materials; Analyzing the Head and Portrait: Analysis of the parts of the head (eye, eyebrow, ear, nose, jaw, hair and etc.), Portrait studies by the help of various life drawing techniques from live model; Composition: Composition with one figure, Composition with few figures, Composition depending on observation

from nature, Composition practices(live model, nature comments and free life drawing practices by arrangement); Observation and Comment in Pictorial Telling: Unity and totality in pictorial telling, Experimental original comments, Creating personal line character; Texture: Effects of texture, Relations of texture; Character Expressions in Figure and Portrait: Character expressions by various drawing tools; Techniques of Drawing: Compositions, landscapes and nature by color tools.

ANİ 437 Media Theories and Animation I 3+1 4,5

Time Theories: Ancient time, Aristoteles, Augustinus, Kant, Newton, Heidegger, A-B time theories, Modern-Postmodern time theories; Movement Theories: Zenon Paradoxes, Aristoteles, Bergson; Space: Space Theories, Time and space relationships, Time and space in media; Thought and Movement Bergson: Matter, Intellect, Duree, Memory, Cinematography; Screen: Painting, Camera obscura, Photography, Cinema and animation, VR.

ANİ 438 Media Theories and Animation II 3+1 4,5

Deluze Cinema 1 The Movement Image: Theses on movement, Shot and Framing, Montage, Movement-Image and varieties, Perception image, Affection image, Action-Image; Deluze Cinema 2 The Time Image: Crystal-Image, Crystal-Image and Bergson's concepts on memory, Irrational cuts in time image, Crystal-Image and Style, Thought and cinema in Deluze; Virtual Image: Time interval concept, Interface, Simulation, Time and space concepts in cyberspace, Digital cinema.

ANİ 439 Comics I 2+2 4,5

Comics: Comics as a creation and telling environment, Language, Tools; Form: Form of the object, Realizing the object; Perspective: Environment and space, Its role in telling; Figure and motion: Human, animals, furniture, tools and etc as the figure, Drawing the figure, Motion, Line of the motion, Finding the motion, Mood of the motion, Perspective in figure, Mimes; Stage: Designing the stage, Composition; Page: A comics? page, Elements of a page(panels, dialog balloons, description boxes); Cover: Cover of a comics; Techniques: Ink, Blot, Drawing; Color: Necessity of color, Using the color: General practices.

ANİ 440 Comics II 2+2 4,5

Comics: A general view to comics as a creation and telling environment, Analyzing and solving local and universal samples; Story: What is a story?, Function of the story, Using real images and symbols; Rhythm: Rhythm of the comics, Role of cinema in comics; Reader: Controlling the reader, Surprise, Shock and the attention of the reader, Reader and dialog, Dialog and action; Idea: Finding and developing an idea, Everything useful in finding an idea(if, what if and etc.); Style and technique, Story telling and style, Technique in story telling; Character: Character design, Heroes, Villains; Layout: Page layout; Designing a comics, Time and place of the story; General practices.

ANİ 441 Introduction to Graphic Design I 2+2 4,5

Introduction to Graphic Design: Graphic Design and Image Relation, Visual Communication Methods; Basic Elements

of Visual Communication; Sign, Signifier, Semiology; Language of Visual Graphic Elements: Line, Point, Space, Geometric Forms, Object Analysis with Forms; Visualization Techniques: Negative-Positive Relations, Texture, Tone, Contour; Commentary Studies with the Basic Design Forms: Triangle, Circle, Square.

ANİ 442 Introduction to Graphic Design II 2+2 4,5

Concept: Abstract-Real Concepts, Conceptual Applications with Technical Materials; Interpretation: Interpretation Solutions About Concepts and Objects, Watercolor and Acrylic Techniques, Contrast: Contrast in Graphic Exposition, Light-Deep, Heavy-Light, Fast-Slow, Symmetry, Image, Dimension; Form: Form-Dimension Relationships; Metamorphosis: Methods Used in Metamorphosis; Analysis of Visual Elements of Animated Film.

ANİ 443 Cartoon I 2+2 4,5

Cartoon: Definition of Cartoon, Cartoon and humor, Comic; History of Cartoon: Cartoonists, Examples; Development of Cartoon in the World: Traditional Cartoonists, New Cartoonists, Surrealist Cartoonists, Development of Cartoon in Turkey; Communication with Cartoon, Face to Face Communication, Communication with Media.

ANİ 444 Cartoon II 2+2 4,5

Cartoon Materials: Pencil, Paper, Ink, Tips, Paint; Figure in Cartoon: Creating Figure from Basic Forms, Human, Woman, Man, Child, Animal; Mimic in Cartoon: Anger, Joy, Worry, Laugh, Astonish, Cry; Cartoon Design: Line Element, Laughing Element, Thinking Element, Composition in Cartoon: Balloons, Perspective, Line of Horizon, Air Perspective.

ANİ 445 Experimental Animation I 2+2 4,5

The History of Experimental Animation: The Primary Animation Samples, Animation, The General Principles of Animation: Anticipation, Line of Action, Timing, the General Techniques of Animation, Traditional Animation, Puppet Animation, Sand Animation, Object Animation, Computer Animation, Scratching, Painting on Paper, Samples of Experimental Animated Films, Camera, Principles of Frame by Frame Shooting, Experimenting on Motion and Light.

ANİ 446 Experimental Animation II 2+2 4,5

Logic of Experimental Animation: Critical Approach, Conflict of Rule and Anomaly, Interrogate, Aesthetics and Anti-Aesthetics, Expression, Continuity, Elasticity, Experimental Animation Applications, Study with Different Tools on Paper, Bas-Relief on Aluminum Paper, Reflection on Water, Experimenting with Light, Frame by Frame Scratching and Painting on Film, 3D and 2D Composing, Application: Short Animated Films.

ANİ 447 Acting in Animation I 3+1 4,5

Use of Acting Experience in Animation; Selecting the Human Body among All Elements Used in Animation such as Objects, Animals, Characters, Situations and Actions; Understanding and Performing the Means of Expression of

Human Body; Topics: Body Observation, Attention Management, Actional Purpose (Perceiving Human Movements as Actions) , Inner Action, Outer Action, Feelings and Emotions, Characterization, Characterization Aspects of Human Actions.

ANİ 448 Acting in Animation II 3+1 4,5

Understanding and Performing the Means of Expression of Human Body; Drawing and Animating the Expression Ways of Human Interacting with Other Human Beings, Situations and Objects; Combining Human Features with Specific Features of Animals or Objects to Create Animals or Objects Characterized as Human Beings. Topics: Characterisation, Human Body with Its Social Behaviours, Human Body with Its Psychological Behaviours, Human Body with Its Physical Behaviours, Interaction, Making Objects and Animals Acquire Human Features.

ANİ 449 Computer Game Design I 3+1 4,5

Basic Concepts: Game content, Gameplay, Gaming experience, Time objectives, Design elements, Design inputs; Design Stages: Target, Target format, Process, Process analysis, Design teams; Concept Design: Concept formats, Thinking analysis, Idea-drawing relationship, Image-product analysis, Sample and success matrix; Level Design: The beginning of game, Game-starting point balance, Story and compliance criteria, Design instruments; Technical Factors: Technology analysis using technological input, Technological elements optimization, Future of technology, Predictive usage of technological elements.

ANİ 450 Computer Game Design II 3+1 4,5

Basic Concepts: Game-product relations, Computer game market, Computer game testing, Programming elements; Computer Game as a Product: Product elements, Basic product marketing, Product platforms, Examples of platforms, Platform based product change; Computer Game Engines: Game engine, Functioning of game engines, Game engine capacity; Game Engine Usage: Game engine content, Engine development; Three-Dimensional Design and Its Effects on Game: Eligibility of three-dimensional elements for game, Entertainment unity and contribution of three-dimensional elements, Product sub-standards and requirements.

ANİ 451 3D Computer Animation Production I 4+4 9,0

Motion: Key frame editing; Time editing, Position editing, Function curves, Animation controllers, Animation editing controllers and helpers; Proportional and Positional Animation; Hierarchical and Forward Kinematic; Hierarchy types, Hierarchical selection, Hierarchical objects, Locking axes, Releasing linked axes; Inverse Kinematics: Animating with Inverse Kinematics, Applied inverse kinematics interactive inverse kinematics; Terminators and path link; Camera, Light and Background Animation; Partial Systems, Dynamics; Video editing.

ANİ 452 3D Computer Animation Production II 4+4 9,0

Creating Character: Production of symbolic characters, Symbolic character and modeling matching, Freeform animation; Footstep Animation: Footstep editing, Key frame

editing, Adjusting vertical dynamic, Converting between footstep and free form animations, Advance Character Animation: Inverse kinematic parameters, Motion editing; Character Texturing: Creating skin: Creating skin for character, Adjusting link parameters, Deformable envelopes: Bugle link parameters, Improving interactive Performance

ANİ 453 Animation History I 3+1 4,5

The Definition of Animation and Related Physical Principles: Persistence of vision; Relation Between Animation And Cinema: First optical toys, camera lucida, camera Obscura; Important People and Films in Animation & Cinema: Windsor McCAY, Muybridge, Lumiere, Melies, Porter, Cohl, Chaplin, McLaren and examples from their films; Important Companies about Animation History : Walt Disney, Pixar; Animation History and its Development in Turkey: Turkish Animation Classics

ANİ 454 Animation History II 3+1 4,5

Computers in animation and cinema history: 2-D and 3-D examples; Starwars, Westworld, Future World, Alien, Looker, Abyss, Tron; CG Animation Companies: Lucas Film, ILM, Pixar, Blue Sky Studios; Examples of Award Winner Shorts and Animation & Films : Luxo JR, Jurassic Park, Ice Age; CG Animation via Current (popular) Animated Films.

ANİ 455 Computer Animation Techniques I 3+1 4,5

Autodesk Softimage : Interface and shortcuts, polygon modeling techniques for animatable character, UV editor and render tree, light types, methods of scene lighting, character rigging, biped guide, enveloping and weight Paint, shape manager, dope sheet, fcurve editor and animation mixer, render manager, render passes; Pixologic Zbrush: Zsphere, polygon painting, normal mapping.

ANİ 456 Computer Animation Techniques II 3+1 4,5

Softimage ICE; General overview on ICE nodes; Arrays; Build array, get-set array siz; Vectors; 2D vectors, 3D vectors, vector converters; Matrixes ; 3x3 matrix, 4x4 matrix, Math Operators; Add, subtract, multiply, divide by scalar, if operators; Forces; Drag Force, gravity, surface, wind, get-set particle force; Collisions; Bounce off surface, slide on surface, stick to surface, flow around surface, align to surface; Point clouds; Exercises.

ANİ 457 Stopmotion I 3+1 4,5

Genre in cinema: Love, horror, western, documentary films; Screening and discussing short animated films; Stopmotion cinema; Production design practice: Scenario, storyboard, character design, layout, line test, timing; Stopmotion short animated film production; Editing and Presentation; The literature review; Archiving.

ANİ 458 Stopmotion II 3+1 4,5

Production techniques of stopmotion animated films by Tim Burton, Nick Park, Jan Svankmajer, Jiri Trnka and Brothers Quay; Production of stopmotion animated films: Scenario, storyboard, character design, layout, line test, timing; Evaluation of the state of stopmotion cinema; The literature review; Archiving.

ANİ 459 Anime ve Manga Art 3+1 4,5
Japanese Anime and Manga Art As A Culturel Form; Japanese Manga Art; Osamu Tezuka's Contribution to Manga; Japanese Anime Art; History of Anime; Distinguish Properties of Anime; Common Properties of Anime and Manga; Visual Properties, Emotion Properties; Anime and Manga Market Today; Reigonal Properties of Anime and Manga; Global Properties of Anime and Manga; Works of Studio Ghibli; Hayao Miyazaki's Films.

BAS 112 Paper Production 1+2 5,0
Definition of Paper: History: Paper Types from past to present; Handmade Pulp (sinkpaper): How to prepare pulp, Spilling pulp into a sink, Pressure draft; Traditional Paper Production in Europe and in the Far East: Using different materials in paper: Leaves, flowers, etc; Papers Used in Artistic Printing: Arches Johannet, Rives, Hahnenmühle Lana; Transfer paper production, drafts.

BAS 211 Drawing for Printmaking I 1+2 3,0
Proportion in drawing, Scale plan, Defining from concepts; Line, Surface-volume relations, Live model study, Applying geometrical forms on human body, still-life, Studies with organic-inorganic objects, Outline, Creating unique drawing characteristics, Compositions through various materials (Pencil, Water-color, Pastel, Collage etc.), Live model, Interpretation on nature.

BAS 212 Drawing for Printmaking II 1+2 3,0
Proportion in drawing, Scale plan, Defining from concepts; Line, Surface-volume relations, Live model study, Applying geometrical forms on human body, still-life, Studies with organic-inorganic objects, Outline, Creating unique drawing characteristics, Compositions through various materials (Pencil, Water-color, Pastel, Collage, etc.), Live model, Interpretation on nature.

BAS 215 Silk Screen Techniques 3+3 7,0
Silk Screen; Definition of Preprinting Technical characteristics, Tools and materials; History of Silk Screen: Silk Screen Artists, their works of art and evaluation of selected works; Materials of Silk Screen; Nylon texture, Polyester texture, Silk texture, metal texture; Applications: Paper, Wood, Ceramic, Porcelain, Cardboard, Metal, Synthetic cloth; sketch preparation processes, preparation of designs and composition, Printing phase, Black and White and colored printing applications.

BAS 217 Printmaking by Computer 2+0 3,0
This course oriented to use computer as a device of designing. The aim of the course is to constitute compositions for Silk screen printing, Lithography, Linoleum and Wood techniques, Gravure; transferring compositions into computer environment; introduction to PC or Macintosh environment, in Photoshop Graphic program, Adobe Illustrator, Macromedia Freehand: peculiarity of drawing and size, select the colors, Filters, setting up a page, using the scanner.

BAS 221 Intaglio Techniques 3+3 7,0
Intaglio Techniques (wood, linoleum); Pre-Printing: Technical characteristics, Tools and materials; Famous artists, and Evaluation of their selected works; Intaglio Methods: Black-White, Colored printing with single mould, Colored printing with more than one mould; Sketching phase; Composition of designs based on the nature, interior spaces or objects; Printing Phase: Black-white and colored printing applications; Serial printing; Post-printing, Registration, Signature and evaluation.

BAS 223 Teaching Painting 1+2 3,0
Composition: Single-figure composition, Multi-figure composition, Composition based on the observation of nature; Observation and. Interpretation in painting expressions, Coherence in painting expressions, Experimental Interpretation, Texture, Effects of texture, Texture relations; Character descriptions in figure and portrait, Character descriptions through various drawing tools, Painting techniques: Landscape, still-life, Composition through various painting materials.

BAS 224 Engraving Techniques 3+3 7,0
Engraving (zinc, copper and aluminum): Definition of technical characteristics, Tools and Materials; Definition of Engraving Methods: Etching, Aquatint, Dry Point, Mezzotint: The Importance and place of engraving in historical development; Famous artists and evaluation of their work; Definition of engraving terms; Engraving Through Single and Multiple Moulds; Printing Phase: Single colored applications; Post printing: Registration, Signature, Evaluation, Exhibition.

BAS 225 Lithography Techniques 2+4 6,0
Lithography: Definition, History; Tools and materials: Stone mould, Grease Pencil, Tusche, Roller, Print ink, Press; Cleaning the Stone Mould: Grinning, Polishing; Lithography Techniques: Grease Pencil, Steel pencil, Spraying, Black method; Black-White Lithography: First preparation, Second preparation, draft printing, Serial print; Print Paper: Characteristics, Types, and Sizes; Registration.

BAS 226 Paper Production Methods 1+2 3,0
What is Paper?: Definition; Historical Development of Paper: Papyrus, First production of parchment paper; Chinese Tsai Lun, Japanese Paper, Paper Production Center in Samarkand; European Paper Making: Spain, Italy (1276), France (1348), Germany (1390), England (1494); Types of Paper from Past to Present: Handmade paper pulp, Preparation of the dough, Molding, Pressing, Drying; Exercises; Traditional European and Far Eastern Paper-making; Use of Different Materials on Paper; Papers Used in Artistic Printing; Making the Transfer Paper.

BAS 227 Printmaking Education I 3+3 6,0
History of Printmaking; Printmaking Techniques: Lithography, Engraving, Intaglio, Serigraphy; Technical Requirements in the Application Process; Printmaking Ethics; Using Different Materials; Techniques and Use of a Combination of Methods for Transfer, Review and Analysis Purposes; Possibilities of Expression Offered by

Printmaking; Development of Original Expression Language Based on Individual and Technical Differences; Approaches Adopted in Art Applications; Monoprinting; Materials of Printing; Stain, Line, Texture in printing; Colour in Printing; Monochrome printing, Colourful printing; Numbering of Print Works, Signature.

BAS 228 Printmaking Education II 3+3 6,0

Project: Topic selection, format, Technical integrity, Improving the skills of visual expression language; Techniques: Lithography, Etching, Woodcut, Serigraphy; Identification of Unexpected Developments During the Application; Light-Dark Relations; Balance and Rhythm; Unity; Integrity; Form Relations in Composition; Making Textures: Natural and artificial textures, Texture-form relationship; Implementing the Composition; Process of Printing: Printing, Signature, Numbering.

BAS 313 Drawing for Printmaking III 2+2 4,5

Proportion in drawing, Scale plan, Defining from concepts; Line, Surface-volume relations, Live model study, Applying geometrical forms on human body, still-life, Studies with organic-inorganic objects, Outline, Creating unique drawing characteristics, Compositions through various materials (Pencil, Water-color, Pastel, Collage etc.), Live model, Interpretation on nature.

BAS 314 Drawing for Printmaking IV 2+2 4,5

Proportion in drawing, Scale plan, Defining from concepts; Line, Surface-volume relations, Alive model study, Applying geometrical forms on human body, still-life, Studies with organic-inorganic objects, Outline, Creating unique drawing characteristics, Compositions through various materials (Pencil, Water-color, Pastel, Collage etc.), Alive model, Interpretation on nature.

BAS 318 Digital Print Techniques 2+1 3,0

The aim of the course is to constitute compositions Digital Printmaking, Printing the digital compositions, introduction Adobe Photoshop Graphic program, in Photoshop scanner, select the colors, Filters, setting up a page. The Photoshop is: Principles of the image, dissolving, colors modes, transferring compositions into computer environment, peculiarity of drawing and size, select the colors, using the Photoshop Toll box, Practices about Filters; Alternative of colors; Printing the images; separating of colors, painting and completed; tools of painting, selected and masked; information of color; using the different colors modes.

BAS 319 Painting I 2+2 4,5

The studied Workings; To develop ratio, proportion, planing and designing anatomy of human bodies by studying on alive and stil objects. The sketches, rough drafts, studings, designs and colored workings by the way of three dimensional shaping that aims searching and studying. The principle of composing;The contrariness, unity, symmetry, repeating and hierarchy. The forming; Drawing and shaded drawing. The surface and the depth. Closed forms and open forms. Multiplicity and unity. Determinity and undeterminity.

BAS 320 Painting II 2+2 4,5

The place in painting; It's short history. The position of objects in the place. Indoor and outdoor painting. The atmosphere, light and illuminating. The plans depth and surface parcelation. The perspective of color and lines. Color; The relationship between color and the light, Lightness and darkness. The bright and cold colors. The contrariness of colors. Color harmony. The valeur, the mixed colors, color and shape. To creat depth and atmosphere. Peculier interpretations. Personal expression, individual differences and the dicsussing and interrogations of the possibilities of having an identity and searching for an identity related to produced workings.

BAS 324 Silkscreen II 3+4 9,0

Silkscreen: From Past to Present; Artists' works and evaluation of selected works; Silkscreen method with three moulds: Preparation of moulds for color printing; Method of printing with different materials: Draft printing on cloth ceramic; Printing Phase: Draft print, Serial print; Post-printing processes: Registration, Signature, Evaluation.

BAS 326 Relief Print II 3+4 9,0

Wood print: techniques of wood print, reduction, evaluation of related sketches; printing phase; color application, post-print proceses; Registration, Signature and evaluation.

BAS 328 Lithography II 3+4 9,0

Attempts and experiments to create an original expression language; Selecting the most suitable methods; Integrity of topic, style, technique; Gaining visual expression skills; identifying unexpected developments experienced during application process and sharing them with other students; criticism of works by peers; discussing and evaluating.

BAS 330 Engraving II 3+4 9,0

Designing an individual visual project; selecting techniques and materials related to the project; implementing the project after discussing and eliminating deficiencies; evaluating and understanding visual expression skills in this argumentative environment.

BAS 331 Paper Production and Methods I 2+2 4,5

What is Paper?; Definition; Historical Development: Papyrus, First production of parchment, Tsai Lun of China, Japanese paper, Samarqand paper production center; Paper Production in Europe: Spain, Italy (1276), France (1348), Germany (1390), England (1494), Development of paper production machines; 1798 France (Nicholas Louis Robert) Paper production processes; Paper Production Machines; Traditional Paper Production; Transfer Paper; Characteristics Uses, Methods.

BAS 332 Paper Production and Methods II 2+2 4,5

The History and the Development of Paper: Papyrus, Adventure of Paper Parchment; Industrial Paper Production; Papers Used in Artistic Prints: Arches Johannot, Rives, Haahnenmühle Lana; Paper Dimensions; Handmade Paper Paste (Sink Paper); Spilling Paste into Sink; Pressure, Dijout;

Drafts; Transfer Paper: Characteristics, Use, Transfer Paper Production, Experimental production.

BAS 333 Silkscreen I 3+5 12,0

Silkscreen: History of Silkscreen; Famous Artists; Evaluation of Selected Works; Silkscreen Method with two Moulds; Printing of Natural Themes and Objects with two Moulds; Silkscreen Method with three Moulds; Printing onto Different Materials: Experimental Printing on Cloth and Ceramics; Printing Process: Preparation of moulds; Proof Prints, Serial printing; Post-printing processes: Registration, Signature, Evaluation.

BAS 334 History of Printmaking 2+0 4,5

Pre-historic periods and the first possible examples; The first printmaking in the Far East: Daily life and Ukiyo-e; Gothic period prints as a means to spread the religious belief and the first examples in Europe; Discovery of the reality and the nature: Renaissance, Durer and engraving; Printmaking as a means of replication: Mannerism; Baroque period and engravings of Rembrandt; 18th Century printmaking: Aquatint, Mezzotint and Lithography; Romanticism and Printmaking in this period; Realism and printmaking used for criticism; The rise of modern printmaking: Impressionist prints

BAS 335 Relief Print I 3+5 12,0

Wood Print and Linoleum Cut From Past to Present; Well-Known Artists and Evaluation of their work; Intaglio Printing Techniques; Reduction, Evaluation of Related Sketches; Printing Process: Color Application, Post-Print Processes; Registration, Signature and Evaluation.

BAS 336 Printmaking 2+2 4,5

Printmaking, Printmaking Techniques, Lithography, Engraving, Woodcut, Screen Printing; Technical requirements during the practice; Ethics of Printmaking; Interpretation, analysis and usage of different materials, techniques, transmission method / methods combinations; Possibilities of expression offered by printmaking; The development of the language of the original expression due to the axis of technical and individual differences; Practices according to the adopted approach and technique; Professional presentation and exhibition of the works.

BAS 337 Lithography I 3+5 12,0

Determining the Concepts and Topics to be Used in Stone Print; Light-Dark Relation in Assembly and Composition; Balance and Rhythm; Unity, Wholeness, Essence and Form Relations; Experimental Work on Stone Frame; Tissue Construction; Artificial Tissues, Relationship between Style and Tissue; Application of Composition to the Frame; Printing Phase; Registration.

BAS 339 Engraving I 3+5 12,0

Designing a Visual Project based on Research Themes and Concepts to be Used; Defining the Relevant Techniques and Methods; Implementing the Project Following Discussion and Elimination of Deficiencies; Gaining Visual Expression Skills; Researching and Applying Presentation Methods in Defined Spaces.

BAS 341 Silk Screen Techniques I 2+2 6,0

Silk Screen; Definition of preprinting technical characteristics, Tools and materials; History of Silk Screen: Silk screen artists, Their works of art and Evaluation of selected works; Materials of Silk Screen: Nylon texture, Polyester texture, Silk texture, Metal texture; Applications: Paper, Wood, Ceramic, Porcelain, Cardboard, Metal, Synthetic cloth; Sketch Preparation Processes: Preparation of designs and composition, Printing phase, Signature and evaluation.

BAS 342 Silk Screen Techniques II 2+2 6,0

Using Silk Screen Method to Print Sketches Produced in Programs such as Photoshop and Freehand; Testing of New Methods in Transfer Techniques; Silk Screen Printing with the Use of Mixed Printing Techniques; Printing Phase: Color printing, Proofing, Printing, Mass printing, Numbering prints, Signature; Multi-Mold Silk Printing Methods: Tools and materials, Preparation of moulds; Practical Suggestions; Numbering, Signature, Evaluation.

BAS 343 Intaglio Techniques I 2+2 6,0

Intaglio Techniques (Wood, Linoleum); Pre-Printing: Technical specifications, Presentation materials and equipment, Technical characteristics, Tools and materials; Famous Artists and Evaluation of Selected Works; Intaglio Methods: Black-white, Colored printing with single mould, Colored printing with multiple moulds; Sketching Phase; Composition of Designs Based on Nature, Interior Spaces or Objects; Printing Phase: Black-white and colored printing applications; Serial Printing; Post-Printing: Registration, Signature and Evaluation.

BAS 344 Intaglio Techniques II 2+2 6,0

Examination of Intaglio Artists and Works from Past to Present: Single-die and multi-die-stamping; Issues Related to Preparation and Evaluation of Designs; Printing Phase: Colored printing with single mould, Colored printing with multiple moulds; Reduction, Evaluation of Sketches; Printing Process: Color application; Post-Printing Processes; Registration, Signature and Evaluation.

BAS 345 Experimental Printmaking 2+1 3,0

Investigating the Possibility of Experimental Printmaking Applications; Interdisciplinary Approaches to Printmaking; New Challenges, New Technologies, New Materials and Printmaking; Printmaking in Digital Environments; Search for Experimental Exhibition and Presentation Possibilities and Alternatives; Applications: Photos, Digital design, Three-dimensional applications, Work-place relations and installations; New Application Methods; Specific Applications.

BAS 347 Digital Print Techniques 2+1 3,0

Definition of Digital Printing and Contemporary Art; Methods of Printmaking in Digital Media, Introduction to Adobe Photoshop Program; What is Photoshop: Basics of an image, Resolution, Color modes; Conversion of Designs into Computer Images: Screening programs, Color options; Image Printing: Normal printing, Color separation; Digital Coloring and Processing: Digital coloring and processing

tools, Selection and masking, Text effects; Color Theory: Working at different color modes; Digital Printing Applications; Review and Evaluation.

BAS 427 Industrial Print Techniques I 3+1 4,5

Settee Machines; Typo Print Technology; Typo Print Machines; Hand counters, Pedals Rollers units; Print machines with cylinder boiler, Print machines with stop cylinder, Print machines with pair tour, Rotatif typo print machines; Typo print varieties (kinds); Machine with tongs for print machines; Reproduction and cliché Technology; Offset Print Technology; Lithography print, difference between Lithography and offset print; Dry offset, kind of offset machine, Web offset, particularities of offset paper ; Print's inks; Intaglio print's methods; Intaglio print's machine.

BAS 428 Industrial Print Techniques II 3+1 4,5

History of Industrial Print Techniques and Development Period in our Country; Place and Importance in Industry; Contemporary Industrial Print Techniques; Industrial Print department at University Foundation and in Eskisehir; Search and application in Print Foundation; Typo Print Technology; Rotatif typo print machines; Reproduction, cliché and Computer Technology; Offset Print Technology; Intaglio print machines; Offset Inks; Print paper.

BAS 431 Drawing for Printmaking V 2+2 4,5

Proportion in drawing, Scale plan, Defining from concepts; Line, Surface-volume relations, Alive model study, Applying geometrical forms on human body, still-life, Studies with organic-inorganic objects, Outline, Creating unique drawing characteristics, Compositions through various materials (Pencil, Water-color, Pastel, Collage etc.), Alive model, Interpretation on nature.

BAS 432 Drawing for Printmaking VI 2+2 4,5

Proportion in drawing, Scale plan, Defining from concepts; Line, Surface-volume relations, Live model study, Applying geometrical forms on human body, still-life, Studies with organic-inorganic objects, Outline, Creating unique drawing characteristics, Compositions through various materials (Pencil, Water-color, Pastel, Collage etc.), Live model, Interpretation on nature.

BAS 437 Painting III 2+2 4,5

Searching for peculiar interpretations; Material sticking, transferring images, transferring on a canvas. With printing techniques, transforming these by undoing and painting in a different way, three dimensional shaping, painting by different methods and stickings over printmakings Works. The projects that aim concept, analysing and criticizing of pictures and paintings, examinging the work regarding the technique and criticism theories by analytic methods. The plastic arts, perception of the place in figurative, abstract, conceptual and today's arts and comparing this with applied projects.

BAS 438 Painting IV 2+2 4,5

The concept in painting; The short history pf the cocept, recognizing and interrogating the relationship among the

subject, the theme, the content, the origin, the shape and the form. Perception of the concept in 20 th century and artistic trend of the years after 1960 and recent years and also comparing this with the applied projects, Professional interpretations, Project developing, production and the methods of presentation, individual and group discussion about the Works, having indentification of the syudyings relating these with social, cultural, philosophical aspects.

BAS 443 Silkscreen III 5+9 18,0

Studying silkscreen artists, printing the sketches made by photoshop and freehand, application of new methods with transfer techniques, printing with different techniques, printing-phase; registration, signature.

BAS 444 Silkscreen IV 5+9 18,0

Silkscreen; making presentations about the lives and works of silkscreen artists, silkscreen printing using other print techniques, application phase; colored print, draft print, serial print, registration, signature.

BAS 447 Relief Print III 5+9 18,0

Wood print and linoleum cut; preliminary research; evaluation of related sketches; molding and color application; post-print proceses; Registration, Signature and evaluation.

BAS 448 Relief Print IV 5+9 18,0

Wood print and linoleum cut; printmaking artists of today; preparation and evaluation of sketches; reduction; draft printings and their evaluation, colored printing, post-rint; processes; evaluation, signature and registration.

BAS 449 Lithography III 5+9 18,0

Projects based on topic, essence, form and content relations; creating new formations by considering internal problems of painting; experimental applications to achieve technical competence; realizing projects; print making process; registration; discussing the results; individual and group discussion; evaluation.

BAS 450 Lithography IV 5+9 18,0

Application of compositions in a stone frame; original attempts and experiments to create an original expression language; unexpected developments in printing process; solving problems and troubles; making use of theoretical resources; solution proposals; discussions about the works; Criticisms and Evaluation.

BAS 451 Engraving III 5+9 18,0

Project Design from an Experimental and New Perspective; selecting proper methods and techniques; using new techniques and other disciplines; applying the project and eliminating deficiencies; Production and Presentation Methods; individual or group discussions; developing, evaluating and understanding visual expression skills in this argumentative environment.

BAS 452 Engraving IV 5+9 18,0

Project design combining various techniques, methods and disciplines; acquiring a work technique that requires cooperation with various disciplines; applying the project and eliminating deficiencies; constructing a coherent, innovating and problem-free visual expression perspective; discussing these processes in view of problem-solving perspectives.

BAS 453 Experimental Printmaking I 2+1 3,0

Studying possibilities of experimental practice in the field of printmaking; Interdisciplinary approaches in printmaking; new challenges, new technologies, new materials and printmaking; printmaking by digital media; Experimental printmaking practices; Studying and providing options about experimental presentation and exhibition.

BAS 454 Experimental Printmaking II 2+1 3,0

Studying possibilities of experimental practice in the field of printmaking; Corresponding practices; Photograph, digital designs, work-space relations and installations; New practice methods, original practices with new technologies.

BAS 455 Lithography Techniques I 2+2 6,0

Lithography Technique: Definition, History; Tools and Materials Used in Lithography: Stone mould, Grease pencil, Tusche, Roller, Print ink, Press; Cleaning the Stone Mould: Grinning, Polishing; Lithography Techniques: Grease pencil, Steel pencil, Spraying, Black method; Black-White Lithography: First preparation, Second preparation, Draft printing, Serial printing; Printing Papers: Characteristics, Types, and Sizes; Registration; Printing Numbering.

BAS 456 Lithography Techniques II 2+2 6,0

Searching and Testing for Creating an Original Language: Determining the most appropriate method for implementing projects on a stone plate, Subject, Format, Technical integrity, Development of visual expression language skills; Unexpected Developments in the Production Process; Light-Dark Relations, Balance and Rhythm; Unity, Integrity, Essence, Form Relations in Composition; Experimental Exercises with Stone Moulds; Natural and Artificial Textures, Texture-Form Relationship; Mould Preparing; Implementing the Composition: Printing, Numeration.

BAS 457 Engraving Techniques I 2+2 6,0

Engraving Techniques (Zinc, Copper and Aluminum): Technical specifications, Presentation materials and equipment, ; Introduction of Engraving Methods: Etching, Aquatint, Dry point, Mezzotint; Importance of Engraving from a Historical Perspective; Famous Artists and Evaluation of Their Works; Definition of Engraving Terms; Engraving with Single and Multiple Moulds; Printing Phases: Single-colored applications; Post-printing: Registration, Signature, Evaluation, Exhibition.

BAS 458 Engraving Techniques II 2+2 6,0

Project Design: Research and discussion of concepts and themes used to create an original visual expression, Selection of techniques and materials appropriate for the project,

Implementation of the project and Elimination of defects; Defining Relevant Techniques and Methods; Implementing the Project Following Discussion and Elimination of Deficiencies; Gaining Visual Expression Skills; Researching and Applying Presentation Methods in Defined Spaces.

BEÖ 155 Physical Education 2+0 2,0

Definition of Physical Education and Sports; Aims, Disadvantages of Inactive Life; Various Activities for Physical Education; Recreation; Human Physiology; First Aid; Sports Branches: Definition, Rules and Application; Keep Fit Programs.

BİL 150 Fundamentals of Information Technology 4+0 5,0

Introduction to Computer: History of Computer; Operating Systems: Introduction to operating systems; Office Software-Word Processors and Document Systems: General Characteristics of the Office Software; Office-Software-Spreadsheets Programs: Spreadsheets Programs; Office Software-Presentation Programs: Presentation Programs; E Mail-Personal Communication Management: General Characteristics of the E Mailing System; Effective use of the Internet and Internet Security; Network Technologies. Computer Hardware and Error Detection: Types of Computers; Social Networks and Social Media: Social Media and Introduction to Social Media; Special Application Software: Multimedia; Law and Ethics of Informatics: Intellectual Property and Informatics Law; E-Learning: Developments in E-Learning; E-Government Applications; Computer and Network Security; Latest Strategic Technologies of Informatics: Factors Affecting Technological Developments.

BİL 305 Computer Aided Two Dimensional Ceramics Design I 2+2 4,0

Computer Use as a Ceramic Surface Design Device and Application; Samples from the Ceramic Industry; Adobe Photoshop: Introduction, General information, Information on pixel base, Tool box, Icons, Opening a file, Brush options, Use of scanner, Converting an image to computer data, Scanning techniques: Color modes, Different formats; Effects, Image processing, Filters, Presentation techniques.

BİL 306 Computer Aided Two Dimensional Ceramics Design II 2+2 4,0

Adobe Photoshop Pattern works on different layers: Combining patterns, Composing, Arranging lines and textures, Flattening layers, Carrying textures on surfaces using clone stamp tool; Color Calibration according to Ceramic Surface Design: CMYK, RGB, Grayscale modes and channel preparation; Working on Tones in Color Channels, Determining the Printing Devices to Transfer a Design on Ceramic Surface; Preparing Moulds for Silk Screen Printing; Analyzing the Samples in Ceramic Industry; Installation of Finalized Pieces to Interior Spaces using Photoshop Tools; Presentation.

BİL 353 Computer Aided Typography I 2+2 3,0

Typographic design: Typography, Typefaces, Font, Fontographer, Design; Type Anatomy: Roman characters,

Serif, Sans Serif, Italic, Upper case, Lower case, Body copy; Evolution of type: Graffiti, Sumerians, Hieroglyphics, Phoenicia Civilization, Greek and Roman Civilization, Renaissance, Gothic Style, Industrial Revolution; Classifications of Typefaces: Old style, Traditional, Modern, Contemporary, Decorative typefaces; Typeface Design: Font design, Converting fonts to Turkish, Point, Optical values, Contrast, Condensed, Extended, Macromedia Freehand, Adobe Illustrator, Typeface design in digital environment.

BİL 360 Computer Aided Typography II 2+3 6,0

Typographic Design: Typography, Publication design and typography, Relation of typography and institutional identification; Recent typefaces: Shaping up typefaces from Industrial Revolution to present, Modernism, Post-Modernism, Trends, Current approaches; Choosing Typefaces: Typographic preferences on publication design, Typography and institutional identification, Relation of typography and color; Typeface Design and Adaptation: Investigating and interpreting current approaches, Font design, Putting Turkish fonts, Macromedia Freehand, Adobe Illustrator, Typeface design in digital environment and adaptation of various media.

BİL 433 Computer Aided Three Dimensional Ceramics Design I 2+2 5,0

Introduction: Aim of computer-aided design and general information on CAD use in the industries; CAD in the ceramic industry, Basic design concepts in CAD, theoretical and practical workshops on CAD software; General Information on CAD Software: Operating system, General design principles and introduction, Workshops of designing basic ceramic forms; General Information and Research on CAD Use in Ceramic Industry: Methods of 3D design (Part design, Surface module) in the CAD software unigraphics NX5.

BİL 434 Computer Aided Three Dimensional Ceramics Design II 2+2 5,0

Computer-Aided Design Projects Using 3D Design Methods: 3D Design applications, Using NX5 unigraphics software designs with ergonomic standards; 2D Technical Drawing, Theoretical and practical workshops on CAD software converting 3D designs to technical drawing, Cross sections; Photo Realistic Rendering, Prototype Devices and Prototyping: CNC Machining methods; Workshops of Designing Advanced Ceramic Forms: Sanitary Ware, Dinner Ware.

BİL 458 Desktop Publishing 3+2 6,0

Graphic design process with computer environment and traditional methods; Pre computer efforts and creating the guidelines; Quark Xpress software: Designing page guides and margins, importing text and image, Creating and editing master page, Creating library, Using word, Letter and line spacing, Color editing and prepress efforts.

CAM 103 Technical Drawing and Perspective for Glass 1+2 3,0

Basic Information: Definitions, Standards; Drawing Tools and Materials; Scales; Lines, Writing; Geometric Drawings:

Areas, Parallel Lines, Spirals, Slopes, Tangents; Projection; Drawing Objects: One view, Drawing perspective view; Perspective: Conic perspective, Parallel perspective; Cross Section: Full cross section, Half cross section, Portion cross section.

CAM 104 Design History 2+0 2,0

Design Before Industrial Revolution: Short History, Industrial Revolution; Transition From Traditional Crafts to Industrial Art; Industrialization and Searching for Adaptation: Design Ideas for Mass; Industry Technology Relation: Transition from Hand Craftsmanship to Fabrication; American System and Mass Production; Standardization and Rationalization; Art and Industry at the Beginning of 20th Century; Birth of Industrial Design.

CAM 105 Fundamentals of Glass I 3+3 6,0

General Information about Glass Techniques: "Pate de Verre" technique, "Fusing" technique and "Slumping" technique; Methods of Hot-Cold Glass Blowing; Free Plate and Stamp Practices; Beadmaking: Use of separators, Gathering glass on a pipe, Artistic and mold shaping on the Rod, Coloration, Importance of cooling; Design and Construction of Eye Beads.

CAM 106 Fundamentals of Glass II 3+3 7,0

Development of Glass Art from Beginning to Present; Glass Production: Materials Used in Glass Production, Raw materials, Shaping, Techniques and methods; Mould Materials and Mould Making; Drying and Firing: Separators and application methods, Simple forms: Plate, Bowls, Candle stick; Firing Diagrams; Crystallization; Thermal Proceedings.

CAM 108 Drawing 1+2 3,0

Sketch drawings of living and non-living models. Creating depth and perspective with pencil, ink, and water color, on a two dimensional surface: Drawing and sketches of nude models; hand, feet and portrait exercises and their interpretations; Designs created with basic geometrical forms; Large-scale human figure drawing; Artistic drawing on glass surface with glass paints; Nature and animal figure drawing in open air.

CAM 110 Introduction to Glass Technology 2+0 2,0

Introduction: Basic definition and evaluation of glass raw materials; Investigating Periodic Table of Elements and Oxide Compounds; Characteristics of Matter; Chemical Measuring Units; Structure of Matter; Atom; Molecule; Ions; Compounds; Mixture; Periodic Table; Mole Concept; Basic and Molecular Formulas; Chemical Reactions; Equilibrium; Varieties of Solutions; Glass Batch Calculations.

CAM 112 Basic Glass Education 4+1 5,0

Glass Techniques: Informations about Pate De Verre, fusing, sandwich technique in fusion, Use of different materials between two glasses, Slumping, Hot glass blowing, Flameworking techniques and applications; The Seal Technique in Hot Glass Applications; General Information about Glass Processes: Cutting flat glass, Designing out of materials; Use of Visual and Written Materials.

CAM 201 Glass I 3+3 5,0

Glass Education in Studio; Contemporary Subjects which are United with Critics, Reports, Homework's. This Course Requires from Students to Develop Design Drawings; Course Includes three Dimensional Perception, Material Concept and Light Subjects. It's Required to Develop Creativity as a Basic Means, Encouraging Group Studies, Evaluations of Practice Works.

CAM 202 Glass II 3+3 5,0

Carry on the Research with Whole Materials that are Used; Developing Creative Idea and Dreaming Powers by Forcing Possibility Limits; Constituting Sketch Book Directed Towards to Develop Prosperous Ideas; Developing Sketch Works and Practices; Gaining Group Work Abilities to Students at Course.

CAM 203 Glass Technology I 3+2 6,0

Introduction to Glass Science; Chemical Structure of Glass; Species of Glass; Row Silica Glasses; Alkaline-silica Glasses; Soda-Lime-Silica Glasses; Lead Glasses; Boric-Silica Glasses; Alumina Silica Glasses; Germanat Glasses; Phosphate Glasses; Halogen Glasses; Kalgojenit Glasses; Organic Glasses; Metallic Glasses.

CAM 204 Glass Technology II 3+2 6,0

Glass Formation Theories; Raw Materials Used For Glass Production And Characteristic Features; Chemical Endurance of Glass; Shaping Techniques of Glass; Practicing Glass Heat Operations; Characterization of The Final Product; Field of Glass Usage.

CAM 212 Modeling and Mold Construction II 3+3 6,0

Blowing Hot Glass II: Large Object Blowing, Teamwork, Inside / Outside Wrapping, Glass Coloring With Sticks, Murini Techniques, Techniques of Cold Glass Blowing II; Large Object Blowing, Pulling and Coloring Stick, Boric-Silica Working, Millefiori Applications: Eye Drop Bottle; Mould Types: Sand, Metal, Bisque Fired Ceramic, Board and Wooden Moulds and Raw Materials.

CAM 213 Modeling and Mold Construction I 3+3 6,0

Types of Glass Moulds: Sand and Metal Molds: Raw materials used in sand molds; Raw Materials Used in Metal Molds; Materials; Other Types of Molds; Construction of Single-Piece Molds: Modeling; Mold making; Glass Casting: Points to Consider in casting; Ladling Glass; Applications: Plate; Bowls; Polygon cups; Figurative forms.

CAM 215 Cold Glass Working I 2+1 4,0

Introduction to the Tools and Equipment Used in Working and Assembling Glass; Detailed Demonstrations and Explanations; Course Projects: Teaching Students the Basics of Shaping on a Prepared or Readymade Glass Block; Demonstration of the Correct Techniques of Cutting; Grinding; Drilling and Sandblasting; Techniques Used in Cold Glass.

CAM 216 Cold Glass Working II 2+1 4,0

Historical and Contemporary Glass Design Techniques; The Combination of Design and Personal Expression; Conducting Group Discussions about Personal Technical Capacity; Technique of Fusing and Slumping; Cutting; Connecting; Sandblasting; Creating Forms The Use of Color and their Contrast Amount in Designs; Pouring Techniques Used in the Kiln; Pouring Hot Glass; Seminar Subjects and Presentations.

CAM 217 Firing Schedules for Glass 3+0 4,0

Kilns: Gas/electric, Brick/fibre, Front loader/"top hat", Size/shape, Fast/slow; Controllers: Ramp rate or actual time, Number of Stages; Basic Principles of Glass Firing: Up phases, Top temperature, Annealing phase, Down phases; Firing Variables; Thickness of glass, Form of glass, Type of glass; Firing Schedules According to Properties of Glass: Firing Schedule according to thickness of glass, Firing schedule according to form of glass, Firing Schedule according to type of glass.

CAM 218 Glass Processing 3+0 4,0

Glass Batch Calculation: Composition of raw materials, Colorants for batch and cullet; Glass Casting Techniques: Mold making and surface treatments, Libensky/Brychtova casting methods, Burn out, Steam out, Making mold for casting, Sand casting technique; Coatings on Glass Surface: Enameling on glass, Copper electroforming; Basic Features of Glass Furnaces: Furnaces, Refractories, Burners, Thermal treatment time according to type of furnace.

CAM 219 Glass I 3+1 4,0

Visual Design of Three-Dimensional Figures or An Abstract Form; Application of Lost Wax Technique; Explanation of Three Dimensional Perception, Material, Concept, Light; Shaping Wax, Plaster-quartz and Metal Mold-making Techniques; Preparing a Supportive Ceramic Mold; The Lost Wax Kiln Diagrams.

CAM 220 Glass II 3+1 4,0

Research on All Materials Used; Developing Creativity and Imagination Through Regular Assignments and Research; Using a Sketchbook to Develop Ideas; Developing Sketching Skills and Practices; Improvement of Teamwork Skills.

CAM 301 History of Glass Art 2+0 3,0

Development of Glass Arts in it's History: Pre-Roman Period; Glass in Pre-Asian Civilizations (Mesopotamia, Egypt, Syria), Glass in Early Roman Empire ; Glass Art in Islands of Rhodes and Cyprus; Glass of Roman and Byzantine Empire ; Development of Glass Art in Historian Periods; Glass in Islamic Art: Damascus and Halep Glass Art; European Glass Art in The Middle Agse: Venetian Glass Art, Murano Glass Art; Development of Turkish Glass Art: Glass Art of Anatolian Turkish Civilizations, Ottoman Glass Art; Institutions and Foundations in the Development of Turkish Glass Art; Glass Art in America.

CAM 302 History of Contemporary Glass Art 2+0 3,0
Contemporary Art Concept; Place of Glass in Contemporary Art of the World and in Turkey, Factors and Tendencies Which Constitutes Contemporary Glass Art in the World and in Turkey; Contemporary Glass Artists from The World and Turkey; Technical and Conceptual Interprets; Samples from Glass Collections in Museums of the World and Turkey.

CAM 306 Glass Processing 2+1 3,0
Glass Batch Calculation: Relations between composition and raw materials, Colorant raw materials for batch and cullet; Glass Casting Techniques: Mold making and surface treatments, Libensky/Brychtova casting methods, Burn out, Steam out, Making molds for casting, Sand casting technique; Coatings on Glass Surface: Enameling on glass, Copper electroforming; Basic Features of Glass Furnaces: Furnaces, Refractories, Burners, Thermal treatment time according to type of furnace.

CAM 309 Applications of Glass Technology I 2+2 4,5
Glass Structure and Fundamentals of Glass Formation; Effects of Glass Atoms; Fundamentals of Glass Formation; Glass Formation Process; Differences Between Glass Formers; Modifiers and Conditional Glass Formers; Basic Glass Formers and Glass Structures; Glass Systems According to Different Glass Formers; Relation Between Composition; Glass Structure and Glass Properties; Raw Materials Used in Glass Formation; Glass Forming Oxides; Glass Batch Calculations; Glass Melting Methods and Glass Synthesis at Laboratory Conditions.

CAM 310 Applications of Glass Technology II 2+2 5,5
Tests for Glass and Laboratory Applications; Thermal Applications of Glass and Laboratory Applications; Effect of Glass Components to Physical; Chemical and Mechanical Properties of Glass; Development of New Decoration Techniques and Laboratory Applications; The Investigation of Current Techniques Used in Glass Production; Experiments and Observations under Laboratory Conditions.

CAM 311 2D Design I 1+3 3,0
Surface Shape Relations: Definition of form; Form-Background relations; Study of Natural Objects; Composition Rules Related to the Etude; Surface Organization with Elementary System: Designing with Geometrical Element; Definition of Square and its Effect in Compositions; Definition of Triangle and its Effects in Composition; Definition of Circle and its Effects in Composition; Relationship of Geometric Elements with Each Other; Organization and Systematization; Design with Charcoal Drawing; Sketching; Light-Shadow Studies.

CAM 312 2D Design II 1+3 3,0
Fundamentals of Constructing Design on Drawing Surface; Definition of Contrast and its Effects on Design: Minority-Quantity; Large-Small; Full-Empty; Directions; Matte-Shiny; Organic-Inorganic; Similarity; Repetition; Balance; Unit Repeated Design; Design Construction by Unit Multiplication from Organic and Inorganic Shapes; Stylization; Simplification of Form; Simplification of Exposition; Deformation; Expanding the Shape; Dense

Exposition; Research; Creating Personal Language; Composing Problems on Surfaces; Solving 2D Problems.

CAM 313 Glass Furnaces 2+1 3,0
Kiln Types Used in Glass Melting and Production: Crucible furnaces, Cabin furnaces, Annealing furnaces, Pate De Verre furnaces; Characteristics of Gas and Electric Furnaces, Advantages and Disadvantages; Furnace Design and Important Parameters; Materials Used in Glass Furnaces: Isolation materials, Cordierites, Board, Sillimanite Bricks, Zag, Silica, Resistance, Thermocouples, Programeters, Radiation filters; Other Materials: Contactors and solid relays; Glass Furnace Diagrams.

CAM 315 Glass Product Design I 2+2 4,5
Basic Concepts: Draft, Project, Design; Principles in Design: Fundamentals of design, Design management; Glass Product Design Processes: Marketing research, Experimental draft studies, Draft productmodelling by computer, Performing of image picture and technical drawing, Maquette making; Product Application Processes: Model making, Mold making, Trial Production, Determining of production problems and Solving, Production of final product.

CAM 316 Glass Product Design II 3+3 6,0
Creativity in Glass Design and Basic Problems in the Context of Application and Alternative Searches: Basic problems in the design of traditional glass product, approaches and applications, Basic problems in the design of contemporary glass product design, approaches and applications, Developments in the Glass Product Design; Developments and approaches before industrial revolution, Developments and approaches after industrial revolution; Contemporary Glass Designers and Pioneer Countries in Glass Design.

CAM 317 Applications of Glass Technology and Application I 3+1 4,0
Relationship Between Glass Structure and Fundamentals of Glass Formation; Effects of Atoms Forming Glass; Fundamentals of Glass Formation; Glass Formation Processes; Differences Between Glass Formers, Modifiers and Conditional Glass Formers; Basic Glass Formers and Glass Structures; Glass Systems According to Different Glass Formers; Relationships Between Composition, Glass Structure and Glass Properties; Raw Materials Used in Glass Formation; Oxides Used for Glass Forming; Glass Batch Calculations; Glass Melting Methods and Glass Synthesis Under Laboratory Conditions.

CAM 318 Applications of Glass Technology and Application II 3+1 4,0
Tests for Glass and Laboratory Applications; Thermal Applications of Glass and Laboratory Applications; Effects of Raw Materials Forming Glass on Physical, Chemical and Mechanical Properties of Glass; Development of New Decoration Techniques and Laboratory Applications; Investigation of Current Techniques Used in Glass Production; Experiments and Observations under Laboratory Conditions.

CAM 320 Glass Decoration Techniques 2+2 3,0

Masking Decorations; Tear Off Glass Decorations; Reduction Decoration with Acid; General Information About Serigraphy Decoration Techniques on Glass; Application of Glass Frits by Decoration Techniques; Decoration by Sand Blasting and Tear Off Technique; Evaluation and Application of Designs Made by These Two Techniques and Suitable Kiln Diagrams.

CAM 321 Hot Glass I 3+2 6,0

Techniques of Shaping Hot Glass; Definition, History and Samples of application; Raw Materials Used in Preparing Glass Blend; General Information about Glass Blowing Techniques; Use of Glass Blowing Materials: Tongs, Shear, Bucket, Description of glass blowing materials; Glass Taking from Melting Furnace and Related Procedures; Fiska Technique in Glass Blowing and Resurfacing Glass Technique; Practice of Fiska Technique and Exposition Techniques with Slab Designs.

CAM 322 Hot Glass II 3+2 6,0

Individual and Teamwork on Glass Blowing Techniques; Traditional Glass Blowing and Use of Trammel; Shaping with Wood Bucket Methods; Practicing of New Designs with Free Blowing Techniques and Hot Glass Coloration; Practice of Alternative Methods on Glass Blowing; Two Dimensional Shaping; Hot Glass Casting in Mold; Surface Polishing Techniques.

CAM 323 Cold Glass Working I 3+2 6,0

Introduction of Tools and Equipment Used in Block Glass Production and Joining Two Flat Glass Sheets; Block Glass Preparation and Basic Forming by Using These Glass Blocks; Techniques of Cutting, Drilling, Sandblasting in Cold Glass Processing; Application of Steps from Abrasion to Polishing by Glass Powders.

CAM 324 Cold Glass Working II 3+2 6,0

Using Three Dimensional Shaping Techniques by Putting Together Glasses of Different Colors from Crucibles and Using Different Designing Techniques; Creating Contemporary Designs by Cutting, Grinding, Fusing, Sandblasting, Glass Joining and Removing Glass Techniques; Presenting Works in the Exhibition Layout; Preparation of a Presentation about Glass Artists Who Use Cold Working Techniques.

CAM 325 Beadmaking I 2+1 3,0

Introduction of the Flameworking Glass Studio; Appropriate Use of Oxygen and Gas; Showing Right Tune of Flame; Introduction of Glass Shaping Tools; Wrapping Beads on the Mandrel; Making Beads in Different Forms (flat, square, prism, triangle); Drop-Shaped Beads Made by Sagging the Glass; Combination of Finished Pieces in Line with the Design; Presenting Them in Exhibition Format.

CAM 326 Beadmaking II 2+1 3,0

Preparation of Glass in the Form of Stringer (Tiny glass rods); Glass Beads with Murrini Applications; Designing Multiple-Piece Jewelry; Shaping Each Individual Piece and

Combing Them; Submission of a CD Involving Steps of Production, Annealing Process and Photos of the Finished Piece.

CAM 351 Computer Aided Industrial Glass Design I 2+2 4,5

Aim of CAD Programs; General Knowledge on CAD Used by Industries; Millstones of CAD Usage at Glass Industry; Basic Design Concepts Used for CAD; Conceptual Design With CAD; Theoretical and Practical; Workshop on I-DEAS Software; General Knowledge on CAD Software: Basic knowledge on CAD software, Basic knowledge on operating system, Introduction to I-DEAS, Design principles of I-DEAS program; Vase, Cup, Ashtray Design by Using Menu of I-DEAS Program.

CAM 352 Computer Aided Industrial Glass Design II 2+2 5,0

General Information About Glass Industries Using CAD Systems: 3 Dimensional design methods, Learning and using (Part Design Module), (Surfacing Module), (Drafting-Module), Relationship between 2D and 3D designs; Workshops: Spring term project, Designing area set as term final project, Print outs and presentation.

CAM 358 Glass Furnaces 2+2 4,5

Usage of Kiln Types in Glass Studio: Crucible Furnace, Cabin Furnaces, Annealing Furnaces, Pate De Verre Furnaces; Furnace Design and Important Parameters; Materials Used for Glass Furnace: Isolation materials, Cordierites, Board, Silimanite Bricks, Zag, Silica, Resistance, Thermocouples, Programeters, Radiation Filters; Other Materials: Contactors and Solid Relay.

CAM 363 Beadmaking I 2+2 4,5

The Correct Use of Flame; Oxygen and Gas; Introduction to the Use of Bead Making Tools; Observation of the Reaction of Glass Rods to Heat; Producing Round Glass Beads by Wrapping Glass Around a Metal Rod; Glass Beads with Large Holes ? Produced with Thick Metal Rods; Glass Beads in Different Forms; Flat; Square; Triangle; Prismatic Long Shapes; Glass Beads Produced by Hanging the Glass Rod - Drop Shape; Glass Beads with Patterns.

CAM 364 Beadmaking II 2+2 4,5

Production of Glass Beads with Handle: Producing Stringer - Thin Glass Rods; Preparing Plain and Multiple Colored Spiral Stringers; Glass Beads with Dot; Line and Spiral Patterns; Glass Beads Produced Murrine Style; Hallow Glass Beads; Preparing Original Design in Bead Making Using the Above Techniques; Production of the Original Design; Preparing the Pieces to be Used in the Design; Connecting the Pieces According to the Design; Presentation of the Original Design Project.

CAM 401 Practicing Project 4+4 9,0

Preparation of Artistic Projects: Research Period, Sketching, Technical Project, Practice, Research Report, Evaluation and Presentation of Reports, Critique and Jury Evaluation, Criteria of Design Creativity and Design Adaptation to Basic Principles.

CAM 402 Practice of Final Project 4+4 9,0

Complete Project Practice: Art projects, Functional projects; Practicing Function Project: Research of Social and Economic Groups and Target Masses, History, Technical Information, Research Reports, Sketch; Practicing Art Project: Constitution of personal attitude and arts essence, Research, Sketches related to the subject, Technical information, Preparation of presentation report; Evaluation of Projects

CAM 403 Industrial Glass I 5+4 12,0

What is Design; General Principles of Design; Principles of Glass Design; Design Methods; Market Survey; Designing Glass Products; Modelling and Preparing Design on Computer; Visual Image and Technical Drawing; Prototype Model Production; Mold Making; Test Production; Evaluation of the Product; Subjects: Tableware, Lightning designs, Kitchen tools design, Bottle and bar designs.

CAM 404 Industrial Glass II 5+4 12,0

Producible and Functional Industrial Product Designs and Applications for Houses, Office Buildings, Cinemas, Exhibition Halls, Gas Stations, Parks, Official Buildings, Museums; Presentation of Industrial Glass Designs in a Portfolio Including Visual Materials and Technical Drawing; Evaluation of Portfolio in Terms of Innovation and Compliance with Design Principles.

CAM 405 Artistic Glass I 5+4 12,0

The Glass as an Artistic Object in Inner and Outer Space; Relation Between Artwork and Space, Use of Glass in Spaces; Artistic Glass Art Applications for Various Purposes: Glass elements for gardens, Lightnings, Waterworks, Figures; Choosing a Subject and Its Criteria; Artistic Applications Created with Artistic Concerns about Dimension and Location.

CAM 406 Artistic Glass II 5+4 12,0

New Tendencies in Glass Design; Glass Design in Turkey and the World; Three Dimensional and Two Dimensional Glass Design Applications; Use of Artistic Glass in Various Settings; Fusing, Kiln Casting, or Slumping; Choosing a subject and its criteria; Artistic Applications Created with Artistic Concerns about Dimension and Location.

CAM 407 Advanced Hot Glass Blowing I 5+4 12,0

The Cameo, Roll-up and Incalmo Techniques and Their Applications: Definitions; Important Factors to Consider in Application Process; Different Applications of Cameo Techniques; Application of Cameo by Etching: Forming designs by engraving, sandblasting, acid etching; Definition of Roll-up Technique: Design process, Cutting, coloring and fusion of colored glass, Taking glass from furnace by rolling and joining, Finishing design by blowing; Presentation.

CAM 408 Advanced Hot Glass Blowing II 5+4 12,0

Free Glassblowing Techniques; Three Dimensional Artistic or Industrial Forms Created by Reproducing the Same Element; Definition of the Technique; Teamwork; Ways of Cooperation and Method Development; Artistic Incalmo

Forms Made of Various Opaque and Transparent Glasses and Applications; Redesigning of Forms by Joining and Glass Adjoining Techniques; Organization Development; Joining Glasses Using Various Heat and Controlled Temperature; Forming Designs by Reblowing Technique.

CAM 409 Technological Glasses I 5+4 12,0

Characteristics of Technological Glasses: Physical properties, Chemical properties, Mechanical properties, Optical properties, Thermal properties; Usage Area of Technological Glasses; Advantage and Disadvantage of Technological Glasses; Production Process of Technological Glasses; Determining Composition for Technological Glasses; Technological Glass Products; Defects and Preventing Defects of Technological Glasses; Applications.

CAM 410 Technological Glasses II 5+4 12,0

Modern Glass Shaping and Processing Machines: Water jet, Laser graving, 3 Dimensional CNC, etc.; Modern Glass Production by These Machines; Glass Coating Methods; Glass Coating Materials; Glass Coating Systems; Comparison of Glass Coatings; Advantages and Disadvantages of Various Glass Coatings; Coating - Glass Body Harmony; Methods for Determining Features and Quality of Glass Coatings; Applications.

CAM 411 Flameworking I 3+1 5,0

Creating the True Joint in Glass; Annealing Glass; Geometrical Form Designs and Applications; Creation of Elements by Using the Knowledge Acquired; Putting These Elements Together to Create the Structural Frame According to the Design; Finishing the Design; Submission of a CD Involving Steps of Production, Annealing Process and Photos of the Finished Piece.

CAM 412 Flameworking II 3+1 5,0

Figure Productions by Flameworking (jointed human and animal figures); Creating the Pieces to Be Used in Design; Assembling the Pieces by Flameworking According to the Design; Annealing of the Product; Finalizing the Product; Submission of a CD Involving Steps of Production, Annealing Process and Photos of the Finished Piece.

CAM 413 Stained Glass Techniques I 2+2 5,0

Stained Glass Techniques and Application from a Historical Perspective; Lead Stained Glass; Plaster Stained Glass; Tiffany; Acid Etching; Sand Blast; Carving; Breaking; Basic Principles of Stained Glass Techniques; Space and Function; Stained Glass Works Done by Heating-Process; Hand-Painted Stained Glass; Melted Stained Glass; Poured Stained Glass; Stained Glass Created by Mixed Techniques; Example of Hand-Painted Stained Glass or Melted Stained Glass; Choosing Space and Design; Shaping of the Designs; Producing the Design; Assembling the Pieces and Presenting the Design Project.

CAM 414 Stained Glass Techniques II 2+2 5,0

Stained Glass; Its Importance in the Development of Contemporary Glass Art: Examples of stained glass works, Examples of stained glass artists; Examples of Works Produced by Pouring or Slumping Techniques; Choosing

Suitable Space and Design; Creating a Design; Application of the Design; Assembling and Presenting the Project; Experimental Projects in Creating Stained Glass Produced by Heat Processes: Choosing suitable space and design, Shaping the Design, Application of the design, Assembling and presenting the project.

CAM 415 Hot Glass Shaping Techniques I 2+2 5,0
Day Tank and Characteristics of Glass; How to Use the Glass Furnace; Tools Used in Glass Blowing; First Bubble of Glass; Glass Shaping by Marver Table, Scissors, Wooden Spoons; Preparing the First Bubble; Using the Trommel; Taking the Glass on Noble; Opening and Closing the Mouth Part of Object; Blowing with Sofietta; Application of Hot Glass Shaping Technique: Making a vase.

CAM 416 Hot Glass Shaping Techniques II 2+2 5,0
Teamwork in Hot Glass Blowing; Use of wooden spoons, Bubble blowing, Use of trommel; Application of Hot Glass Shaping Technique: Glass production by Graal technique, Practices of coloring glass, Gathering colored glass onto the blown piece, Using the trommel, Annealing, Cold processing, Painting Shaping, Submission of the project.

CAM 418 Glass Techniques 2+2 5,0
General Information About Glass Techniques; Pate De Verre, Fusing, Slumping, Flameworking-Hot Glass Blowing, Cold Glass Processing; Fusing and Slumping Mould Practices; Techniques of Glass Cutting: Straight-line cutting, Free hand cutting, Practices of fusing and slumping techniques; Designing and Dimensioning for Double and Multiple Glass Layers; Selecting a Subject and Selection Criteria; Artistic applications created with artistic concerns about dimension and location.

CAM 420 Furnace Construction in Glass Studio 2+2 5,0
Furnace Construction Parameters; Construction Steps of Different Furnaces; Making a Model Furnace: Research for a furnace project, Project development, Technical drawing and measurement; Furnace Calculations: Surface and volume calculations; Tests of Furnace Working; Calculations of Electric and Gas Consumption; Measures Taken.

CAM 441 Techniques of Shaping Hot Glass I 2+2 4,5
Techniques of Shaping Hot Glass; Definition, History and Samples of Application; Raw Materials Used in Preparing Glass Blend; General Information about Glass Blowing Techniques; Use of Glass Blowing Materials: Tongs, Shear, Bucket, Description of glass blowing materials; Glass Taking From Melting Furnace and Application of Action ; Small Glass Blowing Technique Called 'Fiska' and Resurface Glass Technique, Practice of Fiska Technique and Constituting Exposition Techniques with Slab Designs.

CAM 442 Techniques of Shaping Hot Glass II 2+2 4,5
Individual and Team Work on Glass Blowing Techniques; Traditional Glass Blowing and Use of Trammel; Shaping with Wood Bucket Methods; Practicing of New Designs With Free Blowing Techniques and Hot Glass Coloration; Practice of Alternative Methods on Glass Blowing; Two

Dimensional Shaping; Hot Glass Casting in Mold; Surface Polishing Techniques.

CAM 443 Glass Techniques 2+2 4,5
General Information About Glass Techniques: Pate De Verre, Fusing, Slumping, Cold-Hot Glass Blowing, Cold Glass Processing: Free Hand Cutting; Plate Design and Measurement; Fusing and Slumping Mold Practices With Two and Multi-layered Plates; Construction of Bead; Getting into Open Flame; Separations; Rod Wrapping; Artistic and Mold Shaping on the Rod; Coloration; Importance of Cooling; Design and Construction of Eye Bead.

CAM 461 Furnace Construction in Glass Studio 2+2 4,5
Furnace Construction Parameters; Practices of Model Furnace: Researching for a furnace project, Project developing, Technical drawing and measurement; Furnace Calculations: Surface and volume calculations; Tests of Furnace Working; Calculations of Electric and Gas Consumption; Preventions.

CAM 473 Design of Industrial Glass I 3+3 6,0
Industrial Design; Researching Industrial Design for a Product; Evaluation; Function; Aesthetic Evaluation; Design and it's Application; Project; Design; Model; Mould; Producer Moulds; Sink and Mirror Design; Form; Exhibition Preparation; Assembly of Industrial Glass Products and Use of Auxiliary Materials.

CAM 474 Design of Industrial Glass II 3+3 6,0
Producible Functional Product Design in Public Places such as Residential Homes; Cinemas; Theatres; Exhibition Galleries; Gas-Stations; Parks; Official Buildings; Museums; Presentation of a Portfolio and Technical Drawings; Evaluation Regarding Basic Design Principles and Renovation.

CAM 475 Artistic Glass Design I 3+3 6,0
Creative Expressions with Three Dimensional Forms and Two Dimensional Surfaces; Different Technical Methods; Use of Different Materials; Different Glass Shaping Techniques: Blowing; Pate de Verre; Shaping in the mold; Cold glass shaping techniques; Artistic Glass Applications: Garden elements; Lighting; Water games; Selection of Figures and Subjects; and Selection Criteria; Dimensional and Spatial Design Practices.

CAM 476 Artistic Glass Design II 3+3 6,0
The Importance of Glass as an Artistic Object in Inner and Outer Spaces; The Relation Between Work of Art and Space; New Tendencies in Glass Design; Glass Design Samples from Turkey and the World; Artistic Use of Glass in Different Spaces; Experimental Glass Applications; Eclectic Work with Glass and Different Materials; Alternative Glass Work with Different Glass Techniques; Alternative Glass Making Techniques and Their Application.

CAM 477 Advanced Hot Glass Blowing Techniques I 3+3 6,0

The Graal Technique and its Application: Definitions; Important factors to consider in application process; Different Applications of the Graal Technique; Graal by carving; Graal by engraving; Sandblasting; Graal by Coloring; Graal Applications by Coloring: Glass decoration and over glaze paints; Three-dimensional Form Designs: Research and design processes; Model construction; Production; Presentation.

CAM 478 Advanced Hot Glass Blowing Techniques II 3+3 6,0

The Incalmo Technique; Definition of the Technique; Teamwork; Ways of Cooperation and Method Development; Artistic Incalmo Forms Made of Various Opaque and Transparent Glasses; Layers of Glass; Redesigning Artistic Forms; Organization Development.

CAM 479 Stained Glass Techniques I 3+3 6,0

Stained Glass Techniques and Application in an Historical Perspective; Lead Stained Glass; Plaster Stained Glass; Tiffany; Acid Etching; Sand Blast; Carving; Breaking; Basic Principles of Stained Glass Techniques; Space and Function; Stained Glass Works Done By Heating-Process; Hand-Painted Stained Glass; Melted Stained Glass; Poured Stained Glass; Stained Glass Created by Mixed Techniques; Example of Hand-Painted Stained Glass and Melted Stained Glass; Choosing Space and Design; Shaping of the Designs; Producing the Design; Assembling the Pieces and Presenting the Design Project.

CAM 480 Stained Glass Techniques II 3+3 6,0

Stained Glass; Its Importance in the Development of Contemporary Glass Art: Examples of stained glass works, Examples from stained glass artists; Examples of Works Produced by Pouring and Slumping Techniques; Choosing Suitable Space and Design; Creating a Design; Application of the Design; Assembling and Presenting the Project; Experimental Projects in Creating Stained Glass Produced by Heat Processes: Choosing Suitable Space and Design; Creating a Design; Application of the Design; Assembling and Presenting the Project.

CAM 481 Glass Forming at Torch I 3+3 6,0

Learning to Anneal Torch-Formed Glass; Learning the Welding Techniques; Connected Geometric Structural Glass Forms Formed at the Torch; Designing Connected Geometric Structural Glass; Creating Design Sketches and Discussions on the Designs; Producing the Design and Putting it in its Final Form to be Exhibited.

CAM 482 Glass Forming at Torch II 3+3 6,0

Welding and its Acceptable Use; Learning Creating Figures at the Torch; Human and Animal Forms Created by Connected Multiple Pieces; Preparing the Pieces According to a Design; Connecting the Pieces as Proposed by the Original Design; Learning How to Create Figures; Creating a Final Project; Recording the Process of Production and the Final Product on CD; Submitting the Final Project for Evaluation and Exhibition.

CAM 483 Stained Glass Techniques I 2+2 6,0

Leaded Stained Glass Technique: Examples of leaded stained glass throughout the history; Presentations of Materials; Glass Cutting Trials; Selection of Glass by Technique; Preparing Lead; Assembling the Glass with Lead to Braze; Plastered Stained Glass Technique; Examples of Plastered Stained Glass Technique Throughout the History; Glass Cutting: Cutting the glass according to the technique, Preparing the glue; Soldering the Glass; Technique of Stained Glass with Plaster: Drawing sketches for stained glass with plaster; Selecting the Original Work; Coloring and Making Work Larger; Making Mold of Stained Glass on Permanent Surface and Preparing Plaster; Presentation of File Describing the Stages of Application.

CAM 484 Stained Glass Techniques II 2+2 6,0

Historical Progress of the Technique of Stained Glass; Areas of Use and Techniques; Stained Glass Today: Current stained glass techniques, Current areas of use; Different Types of Stained Glass Techniques; Basic Design Principles in Stained Glass Techniques; Relationship Between Function and Design; Explanation about Glasses: Choosing suitable glasses; Experimenting Glass Cutting and Cutting Glasses According to Sketch; Technical Information about Pasting and Pasting Stained Glass; Montaging and Preparing Presentation File; Tiffany Technique: Explanation of the technique and practices.

EST 304 Aesthetics 2+0 2,0

Aesthetics: What is Aesthetics? Description of Aesthetics; What is Aesthetic Subject?, What is Aesthetic Object?; Aesthetic Value Analysis: Good and beautiful, Truth and beautiful, Useful and beautiful; Aesthetics in the Antiquity and the Middle Ages: Conceptual and Substantive Determination of Beauty in Plato; Mimesis of Aristotle; General Characteristics of the Medieval Aesthetic Insight; The 17th and 18th Century Thinkers and Aesthetic Insight; Baumgarten and Establishment of Aesthetic Science; Contemporary Art and Aesthetic Insight.

EST 405 Aesthetics 2+0 3,0

In this term Aesthetics will be treated as fine arts science. Discussion of aesthetics in the frame of different thinker's attitudes and opus. Evaluation of aesthetics in a comparative context. Intellectual expression of whether conceptual or terminological aesthetics in its history. Discussion of aesthetic principals of art works from another viewpoint that has been produced in art history. The aesthetic principals of actual art works that are being produced today will also be evaluated at a view point of history up to date by an interactive deal with abstract and perceptible extensions.

FEL 203 Philosophy of Art I 2+0 3,0

The Concept of Art: Artist, Client (buyer), work of art, the in and out ways of art, Making an object a work of art; Science of Art Branches: Science of art techniques, Psychology of art; Philosophy of Art: Field of art philosophy, Aim and function; The Method of Making Philosophy of Art: Art ontology, Looking for an idea, Philosophical impressions, Government politics vision to art philosophy; Ontology of

Art: In modern ontology art theories, Hartman's ontology theory, the existence of work of arts.

FEL 204 Philosophy of Art II 2+0 3,0

The vision of philosophical impressions to art philosophy: Reflection theories, Classical reflection theories, Plato, Aristotle and neo-classic reflection theories, Modern reflection theories, Realism in the West, Russian realism, Theories of social realism; Theories of expression: Romanticism, creation of expression and transfer of the expression theories; Theory of Emotional Effect: Hedonism, Aesthetic life and Richards' centralize theory; Theory of Formalism: Anglo American formalism, Russian formalism and structural theory of art philosophy.

FEL 219 Philosophy of Art 2+0 3,0

Philosophy of Art: Field of art philosophy, Aim and function; Methods of Philosophizing in Arts: Art ontology, Looking for an idea, Philosophical impressions, Art philosophy from the perspective of government politics; Ontology of Art: Modern ontology in art theories, Hartman's ontology theory, Existence of artworks; Art Philosophy from the Perspective of Philosophical Impressions; Reflection Theories: Classical reflection theories, Modern reflection theories; Theories of Expression; Art Philosophy from the Perspective of Formalism.

FOT 105 Advertising Photography 3+1 4,5

Photography for Advertising: Photograph design with small format film, Monochrome photography and graphic applications; Evaluation of Images; Studio Photography: Still-life photography, Portrait lighting and shooting techniques, Reproduction, Close-up shooting, Multiple-exposure, Combining different light sources; Use of Medium and Large Format Cameras; Format Characteristics and Images Quality.

FOT 112 Studio Photography 2+2 4,5

Studio Photography: Studio apparatus, Studio set up for different purposes, artificial light sources (tungsten-halogen lamps), Electronic flash systems, Exposure measurement; Studio Cameras: Medium-format cameras, Large-format cameras; Developing and Printing Techniques of Color Films; Developing and Printing Techniques of Slide Films.

FOT 201 Basic Photography 2+2 5,0

The short history of photography: Cameras; 35 mm, Medium and large format cameras; Lenses; Normal focus, Wide angle, Narrow angle (Tele) and Zoom lenses; exposure control mechanisms; Diaphragm, Shutter; Stop motion; Depth of field; Film: Film types according to formats, Film types according to light-power sensitivity, Film types according to color sensitivity, Contrast, Clearness and grain structure; Light: light Measuring, the different ways of light measuring, Exposure modes, Filters and asset accessories; Image design; Developing and printing black and white films.

FOT 207 Photo-Graphy I 2+1 3,0

Graphic Approaches In Taking Photographs: Camera, Lenses, Choosing the apparatus, Types of films, Sensitivity

and format differences of films, Monochrome and color films, Development process: Darkroom applications, Contrasting (orthochromatic film), Producing the photograph for print-press, Graphic applications, Combining the images, Print control, Adding type and figures into the photograph, Reversal process, Cropping some details by enlargement, Abstract graphic design studies, Photogram applications.

FOT 208 Photo-Graphy II 2+1 3,0

Basic Color Photography; Light and Color: Physical properties and effects on color emulsion, Different light sources, Ambient and artificial light sources, Illumination types, Film and exposure, Format differences of emulsions, Different ways of measuring light (reflected and incident Light), Photographic equipment depending on taking photographs; Nature, Sports and Documentary Photography; Taking Photographs in Low Light Conditions; Reproduction and Close-up Photography Techniques.

FOT 301 Photography I 2+2 4,5

History of photography. Early photographic experiments (Daguerreotypes). Developments in photographic techniques. The brunches. Camera obscure and photographic machine in basic black and white photography. Lenses, light and lighting. Films and tools. Optics. Formats in photograph. Applications. Laboratories in black and white photography.

FOT 302 Photography II 2+2 4,5

Basic attachments for taking photograph. Objectives. Shutter systems. Exposing and metering of it. Flashes. Sensitivity in photographic films and the other photographic materials. Filters. Aperture and shutter. Depth of field. The methods of lighting in studio. Technologic possibilities in photography visual framing. Applications of taking photographs for projects. Darkroom techniques. Preparing to enlargement developing of films and papers. Washing and drying.

FOT 404 Traditional Photographic Techniques 2+2 4,5

Traditional Photographic Equipments: Photographic film, Print papers, Developers; Pinhole Camera (Camera Obscura); Photogram Applications; Polaroid Image Transfer; Printing Techniques by Enlarger: Printing on Tilt Paper, Exposure on Wet Surface, Vaseline Coating, Printing with Frosted Glass Texture; Exposure Techniques: Double Exposure on Film; Double Exposure on Paper; Push and Pull Process; Editing the Shooting and Printing; Film Techniques; Contrasting, Relief Print; Toning: Spia and Monochrome Toning; Applications on Print: Scraping, Coloring, Collage, Montage; Light and Lighting Techniques: Painting with Light, Physiogram; Creative Techniques with Film; Negative and Positive Reverse Development: Heat Exchange During the Film Development and Its Effects on Film Surface; Solarisation.

GRA 101 Graphic Patterns I 2+1 3,5

Line; Straight line, Curved line, Spiral line, Combination of lines, Body drawing, Cubist body form, Geometric body forms, Portrait drawing, Portrait sketching; Adding expression to a drawing, Adding action, Sketching

techniques, Fast drawing techniques, Adding clothing to a figure drawing.

GRA 102 Graphic Patterns II 2+1 4,5

Using different media such as marker, Color pencil, Chalk, dye ink, Water color, Analyzing the examples, Applying color and material to figure, Black and white figure analysis, Lay-out drawing, Working with different materials, Still life and animal exercises with different material.

GRA 105 Introduction to Visual Communication 2+0 3,0

Semiotics: Sign, Symbol, Icon, Visual experience, Analyzing an image: Comments on an image, Conceptual comments, Message: Brainstorming, Subconscious process, Processing rough concept sketches, Processing rough thumbnails with concept, Result combinations, Message, image and concept combination, How a design process works at a design agency, Relations and working systems, Analyzing a Design firm working circle, Introduction to basic graphic production techniques.

GRA 202 Graphic Design I 4+4 7,5

Graphic Problem Solving Techniques: Approaching to a problem, Research, Analysis, Visual image bank process, Organizing the information, Problem description methods, Analyzing the client profile, Applying problem to client needs, Analyzing the problem solving process, Presentation, Analyzing all needs and problems, Presenting graphic design solutions.

GRA 205 Introduction to Graphic Design 4+4 7,5

Graphic Design literacy: Concept, Using Concept, Concept in Graphic image system, Graphic indication technique exercises: Concept, Diagram, Synthesis, Style, Acrylic painting techniques, Watercolor indication techniques, monotone, Duotone, Triotone, Using line as an image indication technique, Using spot color as an image indication technique; Creativity: Using visual culture in graphic design, Culture and design relationship, Importance of visual culture in graphic design.

GRA 217 Graphic Printmaking in Book Art I 2+1 3,0

Editorial Graphic: Creative Composition, Typographic Planning; Analyzing Book Art Work; Printmaking: Etching, Relief printing, Lithography, Creative printing techniques, Stencil printing, Creative binding; Applying Printmaking Techniques to Graphic Production; Experimental Book Making.

GRA 218 Graphic Printmaking in Book Art II 2+1 3,0

Story Based Editorial Graphics: Analyzing the text; Creative Visual and Informative Composition; Typographic Decision and Application; Creative Printing and Production; Combining Techniques; Silkscreen Techniques; Paper Making Techniques: Combining different materials with papermaking techniques.

GRA 219 Computer Aided Graphic Design 2+1 4,0

Computer as a Design Tool; Introduction to Mac Environment; Vector Based Software Adobe Illustrator; Macromedia Freehand: Drawing Techniques, Color palette, Dimension and top View, Import and export function, Filter effects, Page setup; Using Scanner; Introduction to Pixel Based Software such as Adobe Photoshop: Scanning in PhotoShop, Color and resolution; Printer setup.

GRA 220 Computer Aided Image Processing 2+1 4,0

What is Photoshop: Basics of an image, Tools, Icons, Palettes, size and resolution, Print and resolution, Color modes, different formats, Converting an image to computer data: Scanning techniques, Different modes and colors, Screen calibration, Printer calibration, Printing, Color calibration, CMYK, Duotone, Coloring, Coloring tools, Processing tools, Brush option, Transparency, Selection and masking, Type effects, Color theory, Picking color, Image processing in different color modes, Color Mapping.

GRA 231 Calligraphy Design 2+2 3,0

Riqa Calligraphy Type: Riqa calligraphy, The history of riqa calligraphy, The art works of significant riqa calligraphists, Different composition samples via riqa calligraphy type; Application With Main Rules of Riqa Calligraphy; Kufic Calligraphy Type and Its Application: Calligraphic rules of kufic calligraphy, Application with respect to design rules, Modern approaches in kufic calligraphy; The Letters of the Riqa, Diwani and Kufic Calligraphy Types and Their Interaction With Each Other.

GRA 235 Contemporary Theories of Graphic Design 2+0 3,0

Basic Concepts: Avant-garde, neo-avant-garde, contemporary theories of art; Surveying Avant-garde: Emergence of avant-garde, autonomy, modernism, avant-garde work of art: Avant-garde Art: Dadaism, surrealism, futurism, cubism; Avant-garde Legacy: The relationship between art and life, work of art as a problem, art industry and new theories of art; Art After 1960's: Neo-avant-garde and new work of art, post-modernism, the relationship between art and resistance; Contemporary Theories: Benjamin and avant-garde, Frankfurt School and cultural industry, Psychoanalysis and the artist, Heidegger and the problem of truth in art, Foucault and the problem of representation, Derrida and textuality.

GRA 236 Ecological Graphic Design 2+0 3,0

Sustainable World: Developments in the second half of the 20th century, International conferences on environment and sustainability, Today's situation in the world and Turkey, Solution proposals; Ecological Design: Ecological design approaches; Sustainability and Graphic Design: Environmental awareness campaigns, Comparison of paper and digital, Questioning graphic design as a means of advertising, The image of the green, Visual pollution; Responsibility of Graphic Designer: Brief, Size and formats, Color and ink, Use of paper, Printing and post printing, Packaging.

GRA 301 Graphic Design History I 2+0 3,0

Art movements and graphic design; Arts and crafts movements, Typography revolution, the designer of typography, typefaces classification, Art nouveau and periods. Art, Design movements in the beginning of 20th Century; Cubism, Dadaism, Surrealism, Poster design in the first world war. Russian Suprematism and Constructivism, De stijl movement, Bauhaus.

GRA 302 Graphic Design History II 2+0 3,0

Graphic design in the modern art movements, Development of the modern movements in America, Typography revolution, Type faces designer, Design schools, Paul Rand-examples from a master, Graphic design examples from Turkey, International Typography, Artist making typographic style, Corporate Identity, Visual System, Visual signification of concepts, International period of graphic design.

GRA 303 Graphic Design II 4+4 9,0

Graphic Design Media: Posters, Brochures, POP materials, Magazine covers, Book Covers, Public Relations, Campaigns: Graphic Design in Campaigning, Relationship between different designs, Integrity; Campaign identity: Designing visual identity, Using some shared systems in a design.

GRA 304 Graphic Design Project I 4+5 9,0

Analysis before design process: Target group analysis, Processing research for the project, Why we need research and project, Basic benefits of project (campaign), Product identity and corporate identity relationship, Processing corporate identity in the campaign, Creating a brand, Designing logotype and symbol, Designing user manual according to corporate identity, Using user manual.

GRA 307 Packaging Design I 2+2 4,5

The Objective of this Course is to Create 3 Dimensional Packaging Designs Including Label Design, Packaging design with color, This course also focuses on paper, Such as types of papers, Weight and folding of papers, Etc. Moreover examining the industrial production techniques of packagings, Size and printing options on packagings are the other focus points of this course.

GRA 318 Packaging Design II 2+3 6,0

Graphic Design; Corporate Identity And Brand Identity; Label Design And Corporate Identity Connections; Material Choice; Glass; Plastic; Wooden Boxes; Packaging And Color; Color And Psychological Effects; Color And Consumer Connection; Subject And Industrial Sectors About Color Choosing: Box; Label And Form Design; Form Alternatives With Original Forms; Silkscreen And Digital Models Produced.

GRA 329 Conceptual Thinking Through Alternative Processes 2+0 3,0

Alternative Thinking, Creation and Production: Problem analysis, Alternative thinking in problem analysis, conceptual thinking and problem solving, Conversion of an

idea into Object, installation and assembly; Experimental Production: Use of Different Techniques and Materials, Investigation of Appropriate Techniques in Visualizing the Problem, Interdisciplinary Applications; Team Work and Individual Work through Individual and Group Projects; Presentation of Projects: Exhibition, Presentation and Communication, Alternative Presentation and Exhibition Techniques, Experiencing the Concept in Space, Interaction of an Idea with Audience.

GRA 330 Graphic Design Theory and Research 2+0 3,0

Graphic Design Theory: Investigation of Purpose and Significance of Graphic Design; Investigation of Social Role of Graphic Designer; Discussion of Socio cultural Effects of Visual Communication; Semiotics; Graphic Design as Art; Graphic Design as Advertising; Citizen Designer; Designer as Author; Designer as Activist; Sustainability and the Ecological Role of Graphic Design; Research: Analysis of the Subject; Exploring and Gathering Various Ideas on the Subject; General Knowledge on Contemporary thinkers on Graphic Design; Research and Reference Methods; Preparing Papers and Presentations.

GRA 331 Digital Culture 2+0 3,0

Information Technologies: Internet, Web Technologies, Daily life, Digital culture; Digital Media: Web projects, Mobile applications and interactivity, User-oriented design; Digital Aesthetics: Social and cultural role of graphic design, Cyber Environment; The differences between the physical environment with the cyber space; Cyber Culture; Virtual community culture, Cyber organizations, Internet and identity, The relationship between technology and ideology, Anonymous.

GRA 333 New Media 2+0 3,0

Internet: Web 2.0, Web 3.0 (semantic web); The Birth of the New Media: Cultural, social changing, The evolution of communication, Integration of information, Communication and media industries (converging); New Media Features: Interactivity, Virtuality, Mobility; New Media Effects: Social, Cultural, Economical, Political, Legal, New media broadcasting, New media advertising; Interactive Visual Communication Design; Social Media; The Future of New Media.

GRA 351 Art of Turkish Calligraphy 2+0 3,0

Description of Calligraphy; Historical Development of Seljukian and Ottoman Calligraphic Art; Basic Material and Application Methods; Script Styles Using on Turkish Calligraphy: Sülüs, Nesih, Ta'lik, Divani, R'k'a; Forms Using on Turkish Calligraphy: Manuscripts, Manuscript Books, Inscribed Cards, Imperial Decrees and Brevets, Other Materials; Styles of Turkish Calligraphy and Famous Turkish Calligraphers; Other Branches Supporting Calligraphy: Marbling, Binding, Book Illustrating; Modern Calligraphy; Calligraphic Compositions with Latin Letters.

GRA 352 Corporate Graphic Design Project I 4+5 9,0

Corporate Identity Analysis Studies: Identity data identification, evaluation, conversion of the visual elements, target audience analysis studies, use of research results

within the framework of graphic design formats, the generated identity visuals carry a different areas of use, product identity, corporate identity, the relationship between product and corporate identity; The created graphic identity as a consistent use in different environments; Decisions depending on the visual presentation of different environments, Reflections of differences in the media graphic design, presentation formats, the generated graphic identity, graphic identity and registration of attaining the standards.

GRA 402 Interactive Multimedia Design 2+2 4,5

What is Multimedia? Tools, Macromedia director software: Bitmap, Animation, Digital video, Text, Drawing, Sound, Painting, Toolbox, Palette, Text editing, Scenario, Stage, Using lingo and script, Tempo, Effects, Transitions, Debugging, Creating projector movie, Preview, Using browser, Site map, Controlling the links, Uploading and downloading the site.

GRA 403 Production Techniques for Graphic Design 2+0 3,0

History of publication and printing, Printing history in Turkey, Printing types; Typo printing, Flexography, Traditional typesetting (Linotype, Monotype), Lead type, Lithography, Offset, Gravure printing Silkscreen, Prepress efforts, Counting page and spreads, Color separation, Mechanical work, Master plate, After printing process: Folding, Trimming, Binding and stitching.

GRA 404 Digital Production Techniques 2+0 3,0

Color systems: screen and print technology, RGB and CMYK color systems, halftone screening and angles, color separation systems, LPI- DPI connections and selections, color separation control tables; digital data increase and transfer: CD-R writing, internet browsers using and data transfers.

GRA 405 Graphic Design Project II 4+5 9,0

Creating the design identity: Designing Corporate identity symbol, Creating design pieces for aimed areas: Advertising campaign for magazine, annual report design, Calendar design, POP material design, Designing visual continuity: Using style, Using Vector based software for symbol design, Using raster based software for image processing of campaign; Magazine cover design, Using concept, Using contemporary images as symbols or icons.

GRA 406 Graphic Design Project III 5+4 9,0

Professional Problem solving stages: Analyzing the concept, applying the concept to the project; Visual continuity, Using graphic design literacy for the project identity, Using contemporary production techniques, Presenting a design in different forms, Using Vector based software for symbol design, Using raster based software for image processing of campaign; Magazine cover design, Using concept, international visual language, Using contemporary images as symbol.

GRA 407 WEB Graphic Design 2+2 4,5

What is WWW?; What is HTML?; Preparing HTML Pages: File name and attachments, Image formats, Website construction, Font using; Cyber Studio Software: Main page, about Palette, Control panels, Toolbox, Site window; New site Construction: First page, Title, Guide, Text, Image, Color palette, Background color and images, Connections, Preview, Browser using, Sitemap, Connection controls, Loading the website on servers.

GRA 408 Portfolio Design 2+0 3,0

Personal Presentation: Efficient presentation of portfolio, Personal style of portfolio presentation, Digital or conventional portfolio; Portfolio preparation: Decision about portfolio target market, Decision about presentation style, Final decision of portfolio pieces, Preparation about material and technique, Providing the materials, Decision about printing style of portfolio pieces, Applying portfolio to digital environment; Presentation: CV design and printing, Presentation of portfolio in a professional way.

GRA 409 Portfolio Design I 2+2 4,5

Personal presentation: Presentation research, Research of different presentation systems; Decision of portfolio presentation target group: Decision of portfolio targeting Masters education, Design firms or personal presentation; Presentation techniques: Digital portfolio, Interactive portfolio, Designing portfolio case; Presentation plan, presentation priority, finding right material for the portfolio case, Making or choosing the portfolio case.

GRA 412 Portfolio Design II 2+0 3,0

Personal presentation rehearsal: Exercising presentation process in an effective way, Personal presentation styles; Organizing portfolio, Decision about presentation type and system, Final decision and selection of portfolio pieces, Organizing the presentation boards for final presentation, Printing system of portfolio, Computer output or photographic printing, Organizing digital portfolio, Working on personal style of portfolio, Professional presentation.

GRA 413 Calligraphy I 2+2 4,5

Defining calligraphy; History of calligraphy; Tools and Equipment of Calligraphy: Pens, pencils, Charcoal, Crayons; Ink Tools: Brushes, Geometric tools; Natural Objects: Wood, Matchsticks, Cotton, Finger, etc; Ink and paint, Classification of Papers; Using Cutting Tools.

GRA 416 Engraving 2+2 4,5

Engraving (zinc, copper and aluminum); Before Printing: Introducing technical features, materials and tools, Evaluating the artists and samples of their works, Preparing designs and compositions based on discussions; Printing Process: Multi-color prints; After Printing: Numbering, Signature, Criticizing, Framing and Exhibiting.

GRA 418 Calligraphy II 2+2 4,5

Reflection of Calligraphy in Other Arts; Relationship between Calligraphy and Technique; Aesthetics; Functionalism; Drawing and Calligraphy; Calligraphy in the

Far East; Calligraphy in Islam; the Western Calligraphy; Using calligraphy in Architecture; Graphic Design and Calligraphy; Original Works of Calligraphy; Line, Color, Form, Stain, Technique, Composition; Linear Shaping, Surface Shaping.

GRA 427 Advertising Graphic 2+2 4,5

Advertising Planning; Decision About Target Group; Analyzing Target Group; Designing Concept Charts; Analyzing Research; Design Process; Idea Improvement; Brainstorming; Rough Sketches; Presenting Lay-Outs; Adding Typography; Organizing Presentation Boards; Advertising Presentation And Commenting.

GRA 431 Unique Book Design 2+2 4,5

Book: Codex structure, Combining the Pages, Organizing the continuing pages; Techniques to Make Unique Book Design: Unique Producing Techniques, Offset Lithography, Engraving and Etching; Binding systems: Folding and Making Signatures; Paper: Making Paper, Paper Types; Handmade Producing Techniques: Experimental Material Using, Combining Different Material in a Creative Way.

GRA 443 Illustration 2+3 4,5

Illustration in Graphic Design: Illustration in Publication Design, Illustration in Industry Design, Storyboard; Creative Illustration Techniques: Experimental Illustration, Digital Illustration, Photographic Illustration, Printmaking Illustration; Analysis of samples; Seminar and Presentations of Guest Artists; Projects.

GRA 445 Corporate Identity Design 2+3 4,5

Corporate Identity: Identity as a Concept, Determination of Communication level and communication platform, Form and shape identity, Proportions of color, Typographic identity, Corporate identity communication materials, Identity of printed materials, Identity of advertising and publication materials, Identity of outdoor media, Identity of exterior and interior architecture, Identity of transportation vehicle, Designing corporate identity user manuals, Principles of user manual design, Designing sustainable corporate identity.

GRA 446 Book as a Visual Communication Platform 2+3 4,5

Book Design and Production; Relationship Between Graphic Design and Print Publications; Relationship Between Book Design and Graphic Design; Role of Graphic Designers in Print Publications; Definition of Book and Book Publishing in Various Environments: Printed books, e-Books, e-Publishing; Creative Design in Books: Book as a sequential form, Book as a three dimensional object integrated with means of production, Book as a multi surfaced typographic expression means, Book as an interactive form of communication; Research and Creative Ideas on Book Design and Content; Project Design and Implementation.

GRA 449 Digital Video Editing 2+3 4,5

Organization of the moving images: Understanding the philosophy of time and images, What is timeline? Using timeline, Limitation of import files in editing, Formats of

import files, Resolution of video editing, Framerate, trimming, Sound in editing, Editing sound, Importing sound, Sound channels and levels, Changing timing, fast and slow motion, Moving typography, Transition, Movement, Color editing, Color correction, Finalization of editing, Exporting to tape, DVD Creation, Exporting to Web environment.

GRA 453 Corporate Graphic Design Project II 4+5 9,0

Creating Corporate Identity Standards of Graphic Design Identity: Designing Corporate symbol, designed symbol to use in corporate areas: Print and graphic elements used in the virtual environment, visual creation of standards: The use of visual effects production technique, created corporate identity design in a particular user diversity systematic creation, Corporate Identity Design Visual systematic presentation environments, the visual structures Creating Corporate Identity Design Catalog Standard Usage Rules.

GRA 454 Corporate Graphic Design Project III 5+4 9,0

Corporate Identity Design Problem Solving Steps: Identity of the concept analysis, project transfer; visual continuity establishment; Professional Identity Design Process; Graphic design is the use of language in terms of visual continuity; The use of computer-aided design; Corporate identity forms of production; Corporate identity design visuals presented within the framework of the concept; Corporate symbol determination of standards in use; The design of printed materials; Inside and outside the Authority to determine the routing system; The authority dressing tools; Designing web pages that the authority; The authority staff to carry the elements of corporate identity; Corporate promotional products and designs; All the visual elements of Corporate Identity Corporate Identity Design Manual creation of patterns of use .

HYK 105 Drawing I 2+1 2,0

Drawing of Three-Dimensional Geometric Forms; Comparing Sizes and Distances; Searching Reference Points; Making Use of Imaginary Lines; Relations Among Lines; Surface And Volumes; Part-Whole Relation; Still-Life; Compositions Through Geometrical Objects And Natural Objects; Live (Human) Model Work; Application of Geometrical Forms on Human Anatomy; Sketch Study; Abstraction; Examination of Characteristic of Individuals Drawings; Composition Attempts With Different Materials; Human Model; Nature Interpretations And Deformation And Sculptural Compositions.

HYK 106 Drawing II 2+1 2,0

Drawing of Three-Dimensional Geometric Forms; Comparing Sizes and Distances; Searching Reference Points; Making Use of Imaginary Lines; Relations Among Lines; Surface And Volumes; Part-Whole Relation; Still-Life; Compositions Through Geometrical Objects And Natural Objects; Live (Human) Model Work; Application of Geometrical Forms on Human Anatomy; Sketch Study; Abstraction; Examination of Characteristic of Individuals Drawings; Composition Attempts With Different Materials; Human Model; Nature Interpretations And Deformation And Sculptural Compositions.

HYK 107 Sculpture Design I 4+2 5,0

Perception Values Pertaining To Plastic Interpretation of Forms Selected From Nature: Touch, Vision, Auditory values, Superficial values, Weight, Volume, Mass, Counter, Silhouette, Views, Expressive characteristic in sculpture; Practice in Bust Study: Construction for bust, Forming bust model, Mould in plaster (negative), Mould in plaster (positive), Color and patina.

HYK 108 Sculpture Design II 4+2 6,0

The Elements of Sculptural Form: Mass and space (place), Volume, Solidity (comparison of sculpture and ceramics), Surface, Plane surfaces, Single - curved surfaces, Warped surfaces, Double - carved surfaces, Convex, concave surfaces, Single - carved convex surfaces, Double - carved convex surfaces, Single - carved concave surfaces, Double - carved concave surfaces; Practice in Bust Study: Forming bust models, Molding in plaster (positive), Color and patina.

HYK 112 Molding and Casting Techniques 2+1 5,0

Research About Techniques and Materials of Molding and Casting Stages of Sculpture Art: Subject theme, Concept and material relations; Research of Different Points of View on Materials, Supporting of multi points of view on the subject; New Material and Technical Advices on New Sculpture Molding and Casting Stages, From the first stage to casting, Research about relations between stages of sculpture creation, Molding and Casting studies.

HYK 205 Sculpture Design III 4+2 7,5

Organic/Inorganic form studies, Relief, Low, Relief, High relief, and Relief study using live model (man, woman, naked). Multi-figure relief, Three-dimension with single relief, Three dimension with multi-figure, Composition, Inward, Outward organic, Inorganic forms, Relief nude study sketches, evaluation of sketches, forming relief models, moulding in plaster (negative), moulding in plaster (positive) color and patina.

HYK 206 Sculpture Design IV 4+2 7,5

Practice of theoretically learned concepts on form using human figures (man, woman, nude), Proportion, Volume, Mass contour, Silhouette, Plan, Section, Surface, Space, Solid, Composition, Inward, Outward Movement in sculpture: Vertical, Horizontal, Diagonal, Sketch studies with models, Construction of human figures (man, woman, nude), Moulding in plaster (negative), Moulding in plaster (positive), Color and patina.

HYK 207 Sculptural Techniques I 4+2 7,5

Metal Workshop Materials, Metal Alleys, Technical information, Using electric tools and machines shaping metal, Shaping while cold, Shaping while hot, Types of soldering, Model, Evaluation of model, Material, Figurative detail studies, Design sketches for evaluation of sketch materialization.

HYK 208 Sculptural Techniques II 4+2 7,5

Stone workshop, Material information, Traditional stone chipping techniques, Electric, Pneumatic tools and machines

in stone chipping, Figurative detailed study sketches, Evaluation of sketches, Practice of model with stone materials, Wood Workshop; Material information, Traditional wood chipping techniques, Use of electric tools and machines in wood chipping figurative detailed study sketches, Evaluation of sketches model, Evaluation of models practice of model with wooden materials.

HYK 213 Drawing III 2+1 4,0

Drawing of Three-Dimensional Geometric Forms; Comparing Sizes and Distances; Searching Reference Points; Making Use of Imaginary Lines; Relations Among Lines; Surface And Volumes; Part-Whole Relation; Still-Life; Compositions Through Geometrical Objects And Natural Objects; Live (Human) Model Work; Application of Geometrical Forms on Human Anatomy; Sketch Study; Abstraction; Examination of Characteristic of Individuals Drawings; Composition Attempts With Different Materials; Human Model; Nature Interpretations And Deformation And Sculptural Compositions.

HYK 214 Drawing IV 2+1 4,0

Drawing of Three-Dimensional Geometric Forms; Comparing Sizes and Distances; Searching Reference Points; Making Use of Imaginary Lines; Relations Among Lines; Surface And Volumes; Part-Whole Relation; Still-Life; Compositions Through Geometrical Objects And Natural Objects; Live (Human) Model Work; Application of Geometrical Forms on Human Anatomy; Sketch Study; Abstraction; Examination of Characteristic of Individuals Drawings; Composition Attempts With Different Materials; Human Model; Nature Interpretations And Deformation And Sculptural Compositions.

HYK 215 Computer Aided Sculpture Design I 2+0 3,0

3-Dimensional Modeling Programs: Soft Image, Rhinoceros, ZBrush; Creating basic surface tools on Soft Image; Description of NURBS and Solid modeling; Soft Image curve editing tools, transformations; Processes on rigid and soft surfaces; Soft Image modeling techniques; Soft Image render plug-in and illumination; Soft Image modeling and render operations.

HYK 216 Computer Aided Sculpture Design II 2+0 3,0

3-Dimensional Modeling Programs: Soft Image, Rhinoceros, ZBrush; Creating basic surface tools on Soft Image; Description of NURBS and Solid modeling; ZBrush surface editing tools, transformations; Processes on ZBrush to design; Soft Image modeling techniques; Soft Image render plug-in and illumination; Soft Image modeling and render operations.

HYK 301 Drawing V 2+1 4,5

Drawing of Three-Dimensional Geometric Forms; Comparing sizes and distances; Searching reference points; making use of imaginary lines; Relations among lines; Surface and volumes; Part-whole relation; still-life; Compositions through geometrical objects and natural objects. Alive (human) model work; Application of geometrical forms on human anatomy; Sketch study, Abstraction, Examination of characteristic of individual

drawings; Composition attempts with different materials, Human model, Nature interpretations and deformations and sculptural compositions.

HYK 302 Drawing VI 2+1 4,5

Drawing of Three-Dimensional Geometric Forms; Comparing sizes and distances; Searching reference points; making use of imaginary lines; Relations among lines; Surface and volumes; Part-whole relation; still-life; Compositions through geometrical objects and natural objects. Alive (human) model work; Application of geometrical forms on human anatomy; Sketch study, Abstraction, Examination of characteristic of individual drawings; Composition attempts with different materials, Human model, Nature interpretations and deformations and sculptural compositions.

HYK 303 Sculpture Design V 4+6 9,0

Abstraction, Simplification deformation studies, Relief, Three-dimension, Abstract, Figure, Composition studies, inward, outward Movement in sculpture, Vertical, Horizontal, Diagonal, the replication of form information during practice. Relief free composition design sketches, Evaluation of sketches forming models, Moulding in plaster (negative), Moulding in plaster (positive), Color and patina.

HYK 304 Sculpture Design VI 4+6 9,0

Continuation of abstraction studies, Free composition, Abstractor figure, Figure-based form developments, Plasticization of abstract concepts in sculpture, Transition from abstract to concrete and the use of form language in abstract; Practice design sketches, Model, Evaluation of model, Forming a model, Moulding in plaster (negative), Moulding in plaster (positive), Color and patina.

HYK 305 Sculptural Techniques III 4+2 7,5

Copper studies, Low relief, High relief, Relief design sketches, Evaluation of sketches, Model, Evaluation of model, Application of model on copper plate, Color and patina, Stone applicable three-dimensional figurative composition sketches, Evaluation of sketches, Practice of the model with stone materials, Wood-applicable three dimensional figurative composition sketches, Evaluation of sketch model, Evaluation of the model, the practice of model with wooden materials.

HYK 306 Sculptural Techniques IV 4+2 7,5

Stone workshop, Material information, Traditional stone chipping techniques, Electric, Pneumatic tools and machines in stone chipping, Figurative detailed study sketches, Evaluation of sketches, Practice of model with stone materials, Wood Workshop; Material information, Traditional wood chipping techniques, Use of electric tools and machines in wood chipping figurative detailed study sketches, Evaluation of sketches model, Evaluation of models practice of model with wooden materials.

HYK 307 Sculpture and Environment I 2+1 3,0

Describing environmental conditions forming Sculpture, Examining these conditions and evaluating them, Identifying and evaluating their effects on sculptural design, Evaluation

of form-environment relations through examples, Research and practice related to the subject; Size of the work, Practice concerning environmental relations, Design suggestions convenient with indoors and outdoors drawing the views and plans of the determined design, Forming the model of environment.

HYK 308 Sculpture and Environment II 2+1 3,0

Concept 'place?' and definitions, the elements forming environment, Indoors and urban places, Evaluation of place, Evaluation of sculpture-place interaction through examples from abroad and from the country. Evaluation of available places, three-dimensional design suggestions for these places, Scaled drawing of plan and views of the determined design, Formation of environment model.

HYK 315 Mythology and Sculpture I 2+0 3,0

Description and birth of mythology; Greek mythology: Main myths and characters in Greek mythology, Gods in Olympus: Zeus, , Athena, Apollo, Artemis, Ares, Hermes, Hephaestus, Hestia. Aphrodite; Knowledge about these gods and goddesses; Knowledge about the following gods and goddesses; Poseidon, Hades, Demeter. Dionysus; Gods around Zeus; Heroes and main regional myths; Heroes and main local myths.

HYK 316 Mythology and Sculpture II 2+0 3,0

Busts and Sculptures of Main characters in Greek mythology: Zeus, Hera, Athena, Apollo; Artemis, Ares, Hermes, Hephaestus, Hestia, Aphrodite; Knowledge about these gods and goddesses? sculptures; Mythological characters in Antique Greek Sculpture; Antique sites in Anatolia and discovered sculptures of gods and goddesses; Plastic Analyses of Antique Period sculpture.

HYK 317 Sculpture After 1960 I 2+0 3,0

Before 1960, With the process of modernism developing art movements in the changing world of art and impact on sculpture: Symbolism, Impressionism, Post-impressionism, Expressionism, Fauvism, Cubism, Futurism, Dadaism, Bauhaus, Surrealism, Abstract expressionism, Pop-art; After the first half of 20. century, the art movements occur with postmodernism and postmodern art contribution to the art of sculpture.

HYK 318 Sculpture After 1960 II 2+0 3,0

Art Movements and Sculpture art After 1960: Minimalism, Land Art, Installation, Anti Form, Conceptual Art, Body Art, Performance Art; Artists that Gived Direction to Sculpture After 1960; Sculpture art in the end of 20. Century and Beginning of 21. Century: Transavanguardia, Bio Art, Robotic, Sybernetic and Telematic Art; Artists that Gived Direction to Sculpture in the end of 20. Century and Beginning of 21. Century.

HYK 403 Sculpture Design VII 4+6 9,0

Developing all the knowledge gained by the student with all the materials studied; Practices: Design sketches, Evaluation of sketches, Model, Evaluation of the model, Model making, Moulding in plaster (negative), Polyester model, Colour and patina, Wood, Plaster, Stone, Metal design sketches, Model

making, Evaluation of model, Practice with appropriate material.

HYK 404 Sculpture Design VIII 4+6 9,0

Sculpture Studies with one of the predetermined materials; Wood, Metal, Polyester, Ceramic, Design sketches, Evaluation of sketches, Model making, Evaluation of model, Construction, Moulding in plaster (negative), Color and patina.

HYK 405 Sculptural Techniques V 4+6 9,0

Stone Workshop; Free composition studies, Figure, Abstraction, Deformation, Metamorphosis, Design sketch, Evaluation of sketches, Model, Evaluation of model with stone materials; Metal Workshop, Free composition studies, Figure, Abstraction, Deformation, Metamorphosis, Design sketch, Evaluation of sketch, Model, Evaluation of model, Practice of model with metal materials, Wood workshop, Free composition studies, Figure, Abstraction, Deformation, Metamorphosis, Design sketches, Evaluation of sketches, Practice of model with wooden materials.

HYK 406 Sculptural Techniques VI 4+6 9,0

Stone Workshop: Shaping the concepts, Plastic expression, Stone + material use, Design sketches, Evaluation of sketches, Model, Evaluation of model, Practice with two different materials; Metal Workshop; Shaping the concepts, Plastic expression, Modern materials, Metal + material use, Design sketches, Evaluation of Sketches, Model, Evaluation of model, Practice with two different materials; Wood workshop; Shaping the concepts, Plastic expression, Wood + Material use, Design sketches, Evaluation of model, Practice with two different materials.

HYK 409 Seminar 2+0 3,0

The Method to be Followed; a small discussion about the topic that the student is interested in and feels comfortable, the selection of the topics they will prepare for the seminar, Guiding the students, the places that students may use during their studies pertaining to seminar; Faculty University; Supplementary Materials used during seminar; Seminar poster, Audio devices, Slight machine, Curtain, Presentation phases, Written text (layout), Visual Materials, evaluation and critique of seminar.

HYK 413 Jewellery Techniques I 2+2 4,5

Material Knowledge; Using hand Tools and Machines; Form Making with Hand Tools: Using salume, Hot shaping Welding; Recognition And Application Of Chemicals Used In Jewelry Making; Surface Studies: Hammering, Sanding, Curving, Warming, Safining; Producing of Construction Object; Final Studies; Oxidizing, Coloring; Covering Techniques: Covering with pencil. Recognition of Abrading Materials and Using Them on Products; Polishing Techniques.

HYK 414 Jewellery Techniques II 2+2 4,5

Jewellery terminology. Arranging of weld in different hardness and colour. Alaylar. Melding and casting in crucible. Preparing different ingot Recognition of slip cilindir and using. Preparing strand and lirense plate in

various profiles. Polling circular strand with hadde. Welding different materials. Drilling, clinching, hinge, padlock, preparing granule and ring, welding. Free study and Final works.

HYK 417 Ceramic Sculpture I 2+1 4,5

Ceramic Sculpture; Ceramic sculpture works form past till today (international, national), Examination of ceramic clays and technical characteristics; Chamotted clay, Red Pottery clay, Moulding clay, Special clays, Ceramic sculpture Making Techniques; Full ceramic sculpture, empty ceramic sculpture, Ceramic sculpture through moulding, ceramic sculpture, Moulding techniques, Simplification, Abstraction, Deformation, Pattern.

HYK 418 Ceramic Sculpture II 2+1 4,5

Free Form Study With Ceramic Material; Ceramic Sculpture Form Information; Naturally Revealing Character of Materials In Ceramic Sculpture; Ovening; Colored And Glazed Sculpture Studies; Color-Form Relations In Ceramic Sculpture; Determination of Glaze And Color In Sculpture; Visual Effects of Glaze On Ceramic Sculpture; Research On Glazes; Artistic Glazes; High And Low Temperature Oxidization And Metal Oxide; Glazing Techniques In Ceramic Sculpture; Glazing Through Spraying, Sinking And Brush; Glaze And Glazing Errors; Ceramic Ovens Used For Ceramic Sculptures And Ovening Techniques: Electric, Gas, Primitive.

HYK 419 Jewelry Material Knowledge and Design I 2+2 4,5

Materials used in making jewelry; Using Hand Tools and Machines; Possible shapes to be given to Silver and Brass; Shaping Form with Hand Tools: Using salume, Hot shaping, Welding; Recognition and Application of Chemicals Used in Jewelry Making; Surface Studies: Hammering, Sanding, Curving, Warming, Safining; Producing of Construction Object; Final Studies; Oxidizing, Coloring; Covering Techniques: Covering with pencil. Recognition of Abrading Materials and Using Them on Products; Polishing Techniques; Design work for jewelry.

HYK 420 Jewelry Material Knowledge and Design II 2+2 4,5

Different materials can be used making jewelry; Using hand Tools and Machines; Possible shapes to be given to Silver and Brass, Shaping Forms using Hand Tools: Using salume, Hot shaping Welding; Recognition and Application of Chemicals Used in Jewelry Making; Surface Studies: Hammering, Sanding, Curving, Warming, Safining; Producing of Construction Object; Final Studies; Oxidizing, Coloring; Covering Techniques: Covering with pencil; Recognition of Abrading Materials and Using Them on Products; Polishing Techniques; Design work for jewelry using different materials.

İNG 177 English I 3+0 3,0

Using the Simple Present; Talking about Yourself, Your Family, and Your Favourite Things; Using the Simple Present and Present Continuous; Using 'if and when'; Talking about Health, Remedies, Sleep Habits and Stress; Using

going to and the Present Continuous to Talk about the Future; Talking about Birthdays, Celebrations, and Favourite Holidays; Using the Simple Past; Using 'all', 'most', 'a lot of', 'a few'; Talking about Childhood, School, and Your Teenage Years; Using 'Is there?' and 'Are there?' to Ask about Places in a Town; Using Location Expressions like 'across from' and 'outside'; Talking about Stores and Favourite Places in Your City or Town.

İNG 178 English II **3+0 3,0**

Using Infinitives; Asking for and Giving Advice and Suggestions; Responding to Suggestions; Using 'Do you mind .?' to Ask for Permission and 'Would you mind....?' to Make Requests; Using the Past Continuous for Events in Progress in the Past; Making Comparisons with Adjectives; Using more and less with Nouns and Verbs; Talking about Different Ways of Communicating; Managing Phone Conversations; Using 'have' and 'have got to' to Describe People; Talking about What People Look Like; Using will, may and might to Talk about the Future; Using 'if' and 'when' and the Present Tense to Refer to the Future; Talking about Plans and Organizing Events; Using 'will' to Make Offers and Promises.

İNG 179 Advanced English I **3+0 3,0**

Using Manner Adverbs and Adjectives to Talk about People's Behaviour and Personality; Adding Prefixes to Make Opposites; Using the Present Perfect; Talking about Experiences; Using the Superlative Form of Adjectives; Talking about Rules and Discipline; Using 'used to' and 'would' to Talk about Memories; Talking about Family, Relatives and Childhood; Talking about Eating Habits and Different Ways to Cook Food; Responding to Suggestions; Refusing Offers Politely; Using 'will, going to, the Present Continuous and the Simple Present' to Talk about the Future; Talking about Future Plans, Facts, Predictions and Schedules; Using Expressions with 'make' and 'do'.

İNG 180 Advanced English II **3+0 3,0**

Making Sentences with Relative Clauses; Using Phrasal Verbs; Talking about Imaginary Situations or Events in the Present and Future; Giving Advice; Including Questions within Questions and Statements; Talking about Problems with Technology; Using the Present Perfect Continuous to Talk about Recent Activities; Talking about Social Life and Different Kinds of Movies; Using Adjectives ending '-ing' and '-ed'; Showing You Understand another Person's Feelings or Situation; Using the Simple Past Passive in News Stories; Talking about Local and International News Events; Talking about Extreme Weather and Natural Disasters.

İNG 225 Academic English I **3+0 3,0**

Reading Skills for Academic Study: Understanding key vocabulary, Getting the gist of the text, Skimming and scanning, Understanding text organization, Developing basic vocabulary knowledge; Listening Skills for Academic Study: Listening for main idea, Listening for detailed information, Listening to short daily conversations, Listening for key ideas; Speaking Skills for Academic Study: Introducing oneself, Maintaining everyday conversations, Giving descriptions of events, Asking and answering questions;

Writing Skills for Academic Study: Writing simple sentences, Writing notes, Writing basic descriptions of events, Writing informal letters.

İNG 226 Academic English II **3+0 3,0**

Reading Skills for Academic Study: Exposure to simple academic texts, Developing reading fluency, Identifying text type, Improving academic vocabulary knowledge, Distinguishing key ideas from supporting details; Listening Skills for Academic Study: Distinguishing main idea from the detailed information, Listening to short texts on different topics, Noticing intonation; Speaking Skills for Academic Study: Asking for information, Giving detailed information on relevant topics, Asking for and giving directions; Writing Skills for Academic Study: Writing simple and compound sentences, Writing simple biographies, Writing brief reports, Writing short paragraphs.

İNG 325 Academic English III **3+0 3,0**

Reading Skills for Academic Study: Developing reading fluency, Adapting reading style to different text types, Practicing critical reading skills; Listening Skills for Academic Study: Listening to longer texts, Listening to short authentic texts, Recognizing stress and intonation; Speaking Skills for Academic Study: Asking for clarification, Asking for confirmation, Giving reasons and explanations, Giving short presentations on familiar topics; Writing Skills for Academic Study: Identifying different styles of paragraphs, Paraphrasing ideas in short texts, writing academic paragraphs, Writing formal and informal academic texts, Writing summaries.

İNG 326 Academic English IV **3+0 3,0**

Reading Skills for Academic Study: Adjusting speed and reading style to different genres and tasks, Reviewing and analyzing material, Focusing on critical reading skills, Recognizing biases in written works; Listening skills for academic study: Listening to longer authentic texts, Taking notes, Distinguishing facts from opinions, Drawing inferences; Speaking Skills for Academic Study: Participating in group discussions, Expanding opinions, Giving longer presentations on familiar topics; Writing skills for academic study: Expressing opinions in well-organized academic essays, paraphrasing ideas in texts, writing summaries of longer texts.

İNG 425 Academic English V **3+0 3,0**

Reading Skills for Academic Study: Analyzing texts, Drawing conclusions and identifying implied meaning, Developing the vocabulary in the field of study; Listening Skills for Academic Study: Drawing inferences from the theme, Taking notes during a lecture, Interpreting what is heard, Following lectures on familiar topics; Speaking Skills for Academic Study: Participating in discussions, Summarizing, Interviewing, Applying turn-taking rules, Giving presentations on a variety of topics, Commenting on classmates presentations; Writing Skills for Academic Study: Writing various forms of academic writing, Building effective arguments using evidence.

İNG 426 Academic English VI 3+0 3,0

Reading Skills for Academic Study: Drawing conclusions based on the information in the text, Comparing and contrasting main ideas, Summarizing extracts from various sources, Evaluating information; Listening Skills for Academic Study: Following lectures, Synthesizing, Evaluating and transferring what was heard; Speaking Skills for Academic Study: Participating in discussions, Justifying point of view, Using strategies to achieve comprehension, Carrying out interviews, Summarizing discussions, Giving longer presentations on academic topics; Writing Skills for Academic Study: Writing well-researched essays and reports, Writing commentaries.

İSN 307 Advertising 3+0 4,5

Studying the basic concepts of advertising: Relationship of advertising with other disciplines, Different media in advertising, Research, Creativity, Campaign, Design, Text and copyrighting process, Writing scenario; Advertising as an effective communication method: PR and its aim, PR types, Advertising and people, Advertising media and planning, Research for advertising, Processing the creative thoughts, Campaign planning and using; Evaluation of the examples: Following advertising publications, Analyzing produced Advertising campaign based on courses, Studying an advertising campaign throughout the whole process.

KİM 110 General Chemistry 2+1 4,0

Characteristics of Matter; Chemical Measuring Units; Structure of Matter; Atom; Molecule; Ions; Compounds; Mixture; Periodic Table; Mol Concept; Basic And Molecular Formulas; Chemical Reactions; Equilibrium; Varieties of Solutions; Calculating of Solutions; Classification of Compounds: Oxides; Acids; Base; Salts; Description And Tests Application of Ceramics Raw Materials; Clay; Kaolin; Feldspar; Marble; Chalk; Dolomite; Talc; Silica.

KÜL 105 History of Culture 2+0 3,0

Culture History in General: Culture as all told humans all activities, Culture as the source of value ideas Culture and Civilization: Civilization as one value Criterion of Culture; Relationships between language and History facts with Culture. Art as cultural fact. Art in context of idea Culture; History of critical idea and development of Art, Art and Cultural Geography; Development of Art in various stages of Culture History; Modern Culture History perceptiveness and Art.

KÜL 199 Cultural Activities 0+2 2,0

Participating Actively or as a Spectator in Sports Activities; Participating in Activities Arranged by the Counseling Center; Participating in Workshops in Art; Education on Museums; Participating in Art Trips; Participating in Cultural Trips; Participating in and Taking Duty in activities such as Cinema, theatre, scientific Meeting etc.; Taking duty in Clubs; Being a Student Representative and Participating in Environmental Activities.

MİT 105 Mythology and Iconography 2+0 3,0

Sources of Greek Mythology: Hesiodos (Teogonia), Homeros (Iliada and Odyssea); Roman Sources and

Tragedies; Panofsky and Iconographical Analysis; Greek Mythology: Creation of universe, creation of man, Olympian gods and goddesses, Heroes and regional legends; Christian Mythology: The Old Testament, The Prophets of the old testament; The Bible: Virgin Mary, life of Christ, John the Baptist, Holy Apostles; The Relation of Christian Myth to Byzantine and European Paintings and Sculpture.

MİT 304 Mythology and Iconography 2+0 3,0

Description of Panofsky's iconographical analysis; Evaluation of basic sources with Byzantine and European paintings; Iconographical analysis of European paintings which consist of some stories from Old Testament and the Bible; The Prophets of the Old Testament and their life stories; The Bible: Virgin, John the Baptist, and the life of Christ; to examine this subject with the paintings.

MİT 307 Mythology I 3+1 4,5

Mythology Concept: What is Mythology Concept?; Turkish Mythology; Mythological Heroes, Interpretation of the Mythological Events: Story, Character; Usage of the Drawing Techniques; Color in the Mythological Event Picturing, Perceptive, Visualization, Mythological Hero Design and Application. Poem and Mythos; Pantheons in the Mythos; Mid-Heroes, Mid-Gods, Gods, Plastically related with Gods; The Contemporary Interpretations of Mythos's.

MİT 308 Mythology II 3+1 4,5

The Criticism of Mythological Stories Reading Acknowledgement Discussion, Interpretation; The Approach in the Visualization of the Mythological Stories; Characteristically Interpretations of the Heroes, Physical Interpretations of the Heroes, Chains of the Events; Interpretation of the Mythological Design according to the Animated Cartoon; Line-Spot Expressed Typecasting. Background Data in the Mythos's; Utilization of Description Elements in the Mythos; Reduction of the Mythos to Contemporary Life; Interpretation of Mythos for the Future.

MÜZ 151 Short History of Music 2+0 3,0

Mile Stones in the History of Music; Music of the Antique Period; Music of Far East; Music of Anatolia; Music of the Middle Ages: Gregorian Chants; Music of Renaissance: Bach and Handel; Music of the Classical Age; Pianoforte in the Classical Age; Romantic Age; Nationalist Movement; Contemporary Music; Nationalism and Universality.

PPT 105 Technical Drawing and Perspective 2+1 3,0

Basic Information: Definition of Technical Drawing, Standards, Drawing Tools and Materials; Scales; Lines, Writing; Geometric Drawings: Areas, Parallel lines, Spirals, Slopes, Tangents; Projection; Drawing Objects: One view, Drawing perspective view; Perspective: Conic perspective, Parallel perspective; Cross Section: Full cross section, Half cross section, Portion cross section.

PPT 106 Artistic Perspective 2+1 3,0

Principles of Perspective; Scheme, View scale, Axonometric perspective, 3D illustration; Elements: Point, Line, Plane, Texture, Color, Shadow, Reflection; Terms: Picture plane, Station point, Cone of Vision, Horizon line, Vanishing point,

Rules of simple perspective drawing; Measurement, Proportion, Types of Perspectives and Application: One point perspective, Two point perspective, Three point perspective; Application: Drawing objects, Interior perspectives, Outdoor perspectives, Tone perspective in color, Line, Texture, Narration of far-close with plane and shadow; Free Hand Perspective: Drawing complex forms of objects, Sketches, Details.

PPT 109 Technical Drawing and Perspective 2+0 2,0

Basic Information: Definition of technical drawing, Standards, Drawing tools and materials; Scales; Lines, Writing; Geometric Drawings: Areas, Parallel lines, Spirals, Slopes, Tangents; Projection; Drawing Objects: One view, Drawing perspective view; Perspective: Conic perspective, Parallel perspective; Cross Section: Full cross-section, Half cross-section, Partial cross-section.

PPT 120 Artistic Perspective 2+1 5,0

Definition of Perspective and Using at Fine Arts: Basic perspective rules, Depth perception forming factors; Perspective Types: Linear perspective, Area perspective; Line Perspective Types: Isometric, Dimetric, Trimetric perspective, Oblique perspective, Parallel perspective; Transferring Objects With Three-dimensional Perspective Drawing Techniques: Determining which perspective type will be used on transferred object.

PSİ 303 Art Psychology 2+0 3,0

Art And Psychology: Similarities and differences; Defining Art Psychology; Different Approaches: Elements of Art Psychology And Relations Between These Elements; Psychological Matters In Art; Understanding And Examining Work of Art: Perception, Affinity, Talent, Aesthetic taste, Intuition; Effect of Psychological Elements on Artistic Creativity: Creator-Creativity; Why Does Artists Create? Process of Creation; Perceiving the Audience And Psychological Factors.

PZL 459 Ceramic Management and Marketing 2+2 5,0

Definition of Ceramic Enterprises: Reasons for establishing an enterprise, Product planning, Feasibility; Determining the Capacity: Production of raw materials, Packaging, Transport and On-shelf product design; Determining the Position of Enterprise in the World Market: Daily, monthly and annual production targets; Relations between employees and employers: Work safety, Social security, Employee and employer rights, Cheque, bond and business arrangements.

RBS 101 Knowledge of Material 2+0 2,0

Paints: Pigments, Materials of coloring, Effect of light and paints; Painting Mediums: Natural materials, Synthetic materials and Solvents; Brushes: Properties and uses of brushes; Painting Surface: Papers of watercolor and oil paints and their features; Paints: Water color, Oil paints, Acrylic paints, Gouache, Protective paints, Decor paints, Synthetic paints, Cellulosic paints; Materials for Printmaking: Styles and materials of Intaglio techniques, Lithography techniques, Engraving techniques and Serigraphy techniques.

RBS 201 Drawing I 2+2 5,0

Proportion and Fitting on Paper: Sketch, Plan, Outline; Line: Interrelations of lines; Painting from a Live Model; Plan Relations in Works of Indoor and Outdoor Spaces; Principles of Dimensioning in Still Life Drawings; Techniques in Drawing: Different kinds of lines, Relations of lines, Opportunities provided by different materials; Short-Term Sketching Exercises: Sketches from still life and live models, Sketches from moving models; Ratio and Proportion in Drawing; Volume; Stain; Measuring.

RBS 202 Drawing II 2+2 5,0

Form: Internal, External, Organic, Geometric, Closed-Closing forms, Repetition of form, Analysis of organic and geometric forms on human figure; Volume: Shading, Toning, Free lines; Deformation and Simplification on Figures; Relations of Surface and Volume; Line Perspective; Personality in Drawing; Analyses of Drawing Styles and Works of Artists in Different Periods; Drawing Studies Based on Character Expression in Portraits; Detail Etudes; Possibilities Offered by Different Materials in Drawing; Figurative Fiction.

RBS 203 Marbling Design 2+2 3,0

Marbling Art: What is marbling art, Short history and progress of marbling art; Materials Used in Marbling Art: Traditional materials used in marbling art, Equipments and instruments; Methods and Techniques Applied in Marbling Art: Theoretical information, Usage styles; The Application of the Methods and Techniques Used in Marbling Art: Application of classical marbling types, Developing unique designs.

RBS 205 Illumination Design 2+2 3,0

Botanical Patterns Used in Illumination Art: Materials, Botanical patterns, The history of botanical patterns; Forming Balanced and Proportioned Composition and its Encolouring: Forming composition, Implanting the botanical pattern into the composition; Rumi Patterns Used in Illumination Art: Rumi patterns, Balanced and proportioned application of rumi pattern in the composition, Closed forms; Application In Line With Different Techniques and Ecoles Used in Illumination Art: Patterns, Preparing patterns and its methods, Drawing patterns and encolouring.

RBS 302 Studio I 4+4 9,0

Form in Art, Research on the Problem of Meaning and Expression; Figurative Works and Abstraction; Form-Space Organization: Relations of surface, value, color, form; Search for Technical Materials: Collage, Transfer of collage, Materials of collage, Assemblage; Surface and Texture: Texture effects, Texture relations; Content; Concept; Symbol, Image; Quests in Art: Ready materials, Found objects, Made objects, Object-space relations, Spatial design, Original experimental works; Criticism: Subject, Content, Time and space, Mentality of the form.

RBS 303 Drawing III 2+2 5,0

Original Studies with a Model; Position-Posture: Sketch, Contour; Line: Relations of Lines with Each Other; Drawing from a Model; Creating Lines from Different Materials;

Deepness in Line; Form: Internal, External, Organic, Geometric, Closed-closing, Repetition; Analysis of Organic and Geometric Forms on Human Figure; Composition with One Figure, Composition with Several Figures; Volume: Volume with free lines, Volume with mixed materials.

RBS 304 Invention and Composition 2+2 6,0

Materials besides Art Materials; Three-Dimensional Works and Evaluating the Space; Arrangement: Using waste materials, Relations between materials and concepts; Unique Works Produced with Materials Used for Various Purposes: Synthetic materials, Natural materials, Paints; Two-Dimensional Expression with Transparent, Semi-transparent, Colorful, Colorless Plastic Bags.

RBS 401 Studio II 4+4 9,0

Form and Space Organization in Arts with Different Artistic Expressions and Materials: Surface, Value, Color, Form relations; Search for New Technical Materials: Technical possibilities of printmaking, Acrylic paint, Collage, Transfer of collage, Collage of materials, Assemblage, Surface; Texture: Texture effects, Texture relations; Content; Concept; Symbol; Image; Ready Materials: Found objects, Made objects, Object-space relationship, Spatial design; Unique Experimental Work: Subject, Content, Time and space, Mentality of the form; Conceptual Group Work.

RBS 402 Studio III 4+4 9,0

Search for Original and Interdisciplinary Artistic Production; Form-Space Fiction; Search for New Technical Materials: Technical possibilities of printmaking, Acrylic paints, Collage, Transfer of collage, Collage of materials, Assemblage, Surface, Texture: Texture effects, Texture relations; Content, Concept, Symbol, Image; Ready Materials: Found objects, Made objects, Object-space relationship, Spatial design, Unique experimental Works; Subject, Content, Time and space, Mentality of the form; Conceptual Group Work.

RSM 107 Basic Education of Painting I 3+3 6,0

Effects of Depth on two dimension: depth with dark and light, depth with line, depth with form; techniques of Painting: Materials of drawing, gouache, Still-life, landscape painting; water color: Still-life, Landscape painting; Brush and wash: Landscape painting, Still Life, Composition; Balance: Asymmetric balance, Symmetric balance, unity, totality, relations with essence and form, deformation, simplification, division of surface and space, still life, landscape painting, out-door and interior painting, sketch and study.

RSM 108 Basic Education of Painting II 3+3 7,0

Color in painting: Simultaneity of Color, color contrast, harmony, combinations of color; Principles of Eye drawing and painting: Color perspective, linear perspective, plane and proportion; Interpretation: Interpretation from landscape, Interpretation on figure, interpretation on interior, interpretation on object; Preparation of canvas: preparation of frame, stretching of canvas, priming, analyzing masterpiece by copying; Collage: Collage making by observation, mixed-media, esprit copy by collage.

RSM 111 Professional Technology 2+0 2,0

Paints: Pigments, light effect in paints. Glue Paints: Naturel glue, Artificial glue, paint thinner and solvent, Brushes, peculiarity of brushes and usage area. Paint ground: Preparation of canvas, oil color and watercolor paper and peculiarities. Drawing paints: Water color Guaj paint, oil color acrylic paint, Protective and decorative paint: Synthetic paint, Selilozik paint, acrylic paint. Paint fillings: white leads and lithapon. Kinds of drawing material and peculiarities. Paint protectors. Technics of decorative painting and peculiarities of usage materials.

RSM 113 Teaching Painting I 3+3 5,0

Effects of Depth on two dimension: Depth with dark and light, Depth with line, Depth with form; Techniques of Painting: Materials of drawing, Gouache, Still-life, Landscape painting; Water color: Still-life, Landscape painting; Brush and wash: Landscape painting, Still Life, Composition; Balance: Asymmetric balance, Symmetric balance, Unity, Totality, Relations with essence and form, Deformation, Simplification, Division of surface and space, Still life, Landscape painting, Out-door and interior painting, Sketch and study.

RSM 114 Teaching Painting II 3+3 7,0

Color in painting: Simultaneity of Color, Color contrast, harmony, Combinations of color; Principles of Eye drawing and painting: Color perspective, Linear perspective, Plane and proportion; Interpretation: Interpretation from landscape, Interpretation of figures, Interpretation of interiors, Interpretation of objects; Preparation of canvas: Preparation of frame, Stretching of canvas, Priming, analyzing masterpiece by copying; Collage: Collage making by observation, Mixed-media, Esprit copy by collage.

RSM 115 Basic Education of Painting I 3+3 5,0

Composition: Composition form elements and Balance: asymmetrical balance, symmetrical balance; Unity, Form and Content Relationship, Deformation, Simplification, Space; Two-Dimensional Surface Effects: Depth on light and dark, Texture, Line and Form; Materials of Painting: Charcoal, Sanguine, Pencil, Ink, Soft pastel; Still Life with One Color; Landscape; Interior and Outdoor Spaces; Sketching Exercises.

RSM 116 Basic Education of Painting II 3+3 7,0

Form Elements of Composition: Color in painting, Color contrasts, Color harmony, Mixture of colors; Principles of Observational Painting: Color perspective, Plans and proportion; Materials of Paints: Charcoal, Sanguin, Pencil, Ink, Dry/Soft pastel, Gouache, Acrylic paint; Interpretation: Interpretation of landscapes, Interpretation in still life, Figurative interpretation, Interpretation of interior spaces and objects; Preparing Canvas: Preparing chassis, Preparing painting surface, Stretching the cloth for canvas; Collage: Collage transfer, Material collage, Humor collage; Examination of Artists Works.

RSM 222 Drawing I 3+3 6,0

Proportion, measure, plan: Relationship between plan, surface and geometric volumes; plane surface relation from

model drawings, plane relations in interior and outdoor studies, measuring principles in nature drawings; Drawing techniques: Various lines, relations of various lines, different drawing materials and usage of drawing materials; drafting and sketching in short time studies, drawing the moving alive model.

RSM 223 Drawing II **3+3 7,0**

Interior form in design, circumscribed forms; interior forms in the model, positive form and negative form; interior form, negative form and silhouette in still life; interior form, negative form in landscape painting; deformation, simplification in figurative painting, relation between surface and volume, linear perspective, individuality in design, analysis of work of arts and their understanding in different periods of the Art history. Characterizing the figure and the portrait. Studies on detail, usage and the opportunities of different materials in design, figurative composition.

RSM 229 Painting I **5+5 10,0**

Balance: Symmetrical balance, Asymmetrical balance, Central balance, Radial balance; Dark-Light Relations in Composition: Balance of light and dark in the eye and the brain; Plan-volume relations; Lightness and darkness of colors; Tones of colors; Light and dark balance in color painting; Contrast and balance as the basic component of visual language: Contrast and balance in light and dark, contrast and balance in movement and direction, Contrast and balance with respect to big and small elements, contrast and balance in texture; Materials and techniques of oil painting: Stabilizers, solvents and, thinners, Varnishes, Conservation of painting, Various brushes and their characteristics.

RSM 230 Painting II **5+5 12,0**

Composition: Types of composition; Harmony of color: Objective harmony, Subjective harmony; Simultaneous relations of colors: Quantity balance of color, Warm and cold colors, Perception of deepness in color and atmospheric perspective; Interpretation and observation in painting: Relationship between essence and form in painting; Unity and totality in painting; Optical illusions; Analyzing masterpieces; Composition and combination problems and technical relations in landscape painting in still life and figurative painting.

RSM 236 Painting II **4+4 8,0**

Relationship Between Object and Space: Original and Experimental Studies: Three dimensional study on canvas; Explanation Text: Topic, Content, Time-space, Form mentality, Color harmony, Objective color harmony, Subjective color harmony; Simultaneous Color Relations; Quantity Balance in Color; Quality of Color; Warm-Cold Relations in Color; Air Perspective and Effects of Deepness with Color; Observation and Interpretation in Pictorial Expression; Content-Form Relations in Painting; Unity in Pictorial Expression; Optic Eye Illusions; Analyses on Works of Master Artists.

RSM 319 Painting III **4+6 9,0**

Interior studies: Plan and proportion, simplification balance and rhythm in composition, practicing tones ranging from light to dark, copies from 17th century interior paintings; landscape painting by observation; making monochrome compositions, atmospheric perspective, light and dark tone effects on color, color relations between cold colors and warm colors and visual effects, complementary colors; analyzing the masterpieces; 17th century Dutch painting, school of Barbizon, landscape paintings by Cezanne, works by Van Gogh, landscape paintings by Seurat: Interior paintings with one figure: relationship between figure and space, composition and plans.

RSM 320 Painting IV **4+6 9,0**

Interpretation from still life: Relations between space and object, light and dark and balance in composition, opaqueness and transparency of colors, warm color and cold color, esprit copy; getting appearance in a specific movement: spectrum, light and color, color wheel, color contrast, atmosphere in painting, combinations of color, studies and exercises of sunshine from nature and interior at different times of the day, deformation of the objects according to orders of the geometric forms and re-composition of forms in non-perspectivity and flatness order with gray and brown harmony, making a concrete form from an abstract form, study with collage.

RSM 321 Drawing III **3+3 5,0**

Placement-proportion: Sketching, drafting, contour, line: relation between lines, study from the model, usage of variety of drawing material, volume and depth by contour; Form: interior form, form, organic form, geometric form, close form, repetition of form, analyzing organic and geometric forms on the human body; Volume: modelling and shading, giving tones and volume, different methods of conveying tone; study of copy: The Renaissance, the Baroque, Impressionism; Study from the model: Charcoal, pen and ink, pastel, oil pastel.

RSM 322 Drawing IV **3+3 5,0**

Depths in composition, front plan, background plan and middle plan: Landscape painting by observation, monochrome compositions, contrast and balance in composition, figurative compositions each by one figure and by figures; Interior: division of surface and space; out-door : plane-depth, light-dark; Monochrome study: sketches and studies by charcoal, the model studies on colored, toned surface by chalk and dry pastel.

RSM 323 Wall Painting Techniques I **3+3 7,0**

Fresco Painting and Fresco Technique: Historical period of fresco painting, example of Works, wet fresco; Technic characteristics; preparation of fresco plaster, Fresco paint and painting technique, Dry fresco; preparation of fresco ground, painting technic and paint attaches. Fresco painting technique of practisin areas. Mosaics painting technique: to tell of mosaic painting in historical period, construction in different period of characteristic mosaic painting. Usage materials and peculiarity; naturel stones, artificial material, preparing skech and to suit of necessary principles,

enlargement of sketch and select of material, mosaics sticking on paper according to painting, mosaic painting mounting in permanence floor.

RSM 324 Wall Painting Techniques II 3+3 7,0

Plaster Painting Techniques: Practicing examples, Sgraffito; Technics peculiarity, Painting peculiarity, Plaster, Sand, lime and characters of paint, consistency of plaster thicknesses of color plaster. Preparing painting sketc; to fulfil necessary pirinciples of color number and to designate colores, enlargement of practicing sketc, peculiarity of knife and preparing, practicing; to roll up each other of color plasters, to transfer of sketc on to plaster and cutting of plaster according to painting. Cell filling; Practicing examples, Technics and Relation With between technics and painting to acquaint. Select of Materials Preparing of painting according to sketc and choosen material. Connecting with practicing knowledge and practicing, prentation file of practicin stages.

RSM 329 Stained Glass Techniques I 3+3 7,0

Technique of Leaden Glass: a slide show about samples of this technique from the history, sketching suitable for the technique and space, selection of original works, coloring, preparation of a template, introduction of materials, glass cutting trials, selection of glass suitable for the technique, preparation of lead, leading glass, making net, soldering of lead, introduction to solder, cleaning process and mounting, preparation of presentation file.

RSM 330 Stained Glass Tecniques II 3+3 7,0

Technique of Plaster Glass: a slide show about samples of this technique from the history, sketching suitable for the technique and place, selection of the work, selection of original works, coloring, preparation of a template, introduction of materials, glass cutting trials, selection of glass suitable for the technique, preparation of plaster cast, Installation of the glass, preparation of presentation file.

RSM 335 Invention and Composition I 3+3 7,0

Two dimensional original works: Possibilities of textile products; Colorful- colorless fabrics; Different Clothes with different texture; Possibilities of various cords and ropes; Possibilities with synthetic materials; Transparent- half transparent, colorful-colorless nylon?s potential to express ideas; Experimental Work with the use of combination materials.

RSM 336 Invention and Composition II 3+3 7,0

Visual potential of different material and techniques on two dimensional surface: Collage experiments with magazine and newspaper pieces; Possibilities of different natural and synthetic materials; Different dies and painting materials; Different painting techniques; Relating self expressions and experimental Work to the creative process.

RSM 337 Painting III 4+4 10,0

Personal Expression in Painting: Topic, Content, Concept, Time-space, Composition, Light-dark, Rhythm, Form, Shaping, Deformation; Color: Harmony, Contrast, Light, Space; Artistic Perspective; Abstraction; Form-Space

Fiction; Collage: Collage transfer, Assemblage; Surface: Texture, Texture effects, Texture relations; Content: Symbol, Image; Ready Materials; Found Objects; Made Objects; Object-Space Relations; Space-Specific Design: Three-dimensional interpretations on canvas; Original and Experimental Studies, Mixed Media Studies.

RSM 401 Contemporary Art 2+0 3,0

Goya and his art, David and Neo-Classicism; Romanticism and romantic artists; Naturalism and Realism; Impressionism and Post-Impressionism; Fauvism and Expressionism; Cubism; Futurism; Neo-Plasticism and Constructivism; Dada and Surrealism; Contemporary Art; Abstract Expressionism; Neo-Dada and Pop Art; Minimalism and Conceptual Art; Land Art; Photo realism and New Image Art; Body Art and Action Art; Neo-Expressionism and Neo Abstraction.

RSM 402 History of Turkish Painting 2+0 3,0

'Mühendishane-i Berri Hümayun? beginning of the Turkish painting education and the stages of Turkish Painting; The generation of Turkish Military Painters, three vanguards: 'Şeker Ahmet Paşa, Süleyman Seyid and Hüseyin Zekai Paşa? and their arts, 'Osman Hamdi? and Orientalism; Art Education and 'Sanayi Nefis-e Mektebi?', Progression of Turkish Painting in the 90's Generation of 'Çallı?', 'Müstakil Ressamlar Birliği? founded in 1928, 'D Grubu?', and 'Yeniler Grubu?', Abstract Art in the 50's Figurative Art in the 70's, Organizations of Bienal after 1980, Performance and Installation.

RSM 421 Painting V 4+6 9,0

Copy: Esprit copy, study by collage, interpretation to canvas; Abstract Study: Form, Composition, Sign, Practicing on brush stroke; Theoretical Study: Subject matter and aesthetical problems; Universality, particularity, singularity; Style, Artistic Intend, Identity, form and surface; Individual expression: Subject matter, theme, content, concept, time and space, composition; light-Dark, Rhythm, form; Construction of form, breaking form, deformation, deconstruction; color: Harmony, contrast, light, space, artistic view: Abstraction, composition of form and space, surface, color, form, values, practicing brush strokes, sign and mark.

RSM 422 Painting VI 4+6 9,0

Experimentation on material: Collage, transfer collage, material collage, assemblage, surface, plan; Texture: effects and relations of textures, Content: Concept, Symbol, Image: founded material: Ready-Made, Object, relationship between object-space, design of space, installation, proposals for Installations; Individual and experimental proposals: two dimensional or three dimensional proposals either on canvas or another ground and proposals directly considering space, installations. Text on explanation of the proposal: subject, content, time-space, form and explanation on individual aspect on studies.

RSM 427 Stained Glass 2+2 4,5

Stained Glass: Historical Period of Stained Glass; Practicing Areas and Practicing Techniques; Contents And General Characteristic of Painting; Stained Glass Paintings of Present

Day : Practicing areas, Different stained Glass techniques; Mosaics; Leaden Glass; Plaster Glass; Core Glass; Acid; Sandblasting; Basic Principles of Design According to Stained Glass Techniques; Have Students Conscious of Examples of Mosaic Glass Techniques And Painting; Preparing Design Project: Selection of Color Glass; Cutting Glass And Sticking; Selection of Color Glass And Paste According To Mosaic Glass Painting; Mounting.

RSM 428 Wall Painting 2+2 4,5

Wall Paintings During History: Subjects and materials used in wall paintings; Wall Paintings Today: Application areas, Materials and characters, Design principles and technical possibilities; Mosaic Painting: History, Samples, Techniques and materials used; Choosing Space For Mosaic Painting And Designing The Application; Sticking Chosen Work To Paper Then The Montage Process; Relief: History, Samples, Techniques and Materials used; Copper Relief And Designing; Applying Work Copper And Then The Montage Process.

RSM 429 Wall Painting Techniques III 4+4 9,0

Fresco: Wet fresco, Dry fresco; Decorative painting with Lacquered technique: Comprehensive knowledge with Lacquered technique samples; Characteristics of paints, Characteristics of paint floor, Practicing; Sketch and painting studies of students original exposition; Preparing painting floor; Transfer in the Lacquered floor of selecting painting to sand and polysaj work; Decorative relief and techniques: Historical period of various techniques and materials; Techniques employed in different places; Characteristics of different materials (Metal, Wooden, Plaster, Concrete, Synthetic) and individual design suggestions in decorative exposition; Practicing selected suggestions and presentation of these works.

RSM 430 Wall Painting Techniques IV 4+4 9,0

Sikrafito: Material, Technical information, Sikrafito two color, Tri color sikrafito. New, innovative and experimental suggestions in wall painting; Possibilities presented by current materials; Use of industrials waste materials-leather, steel, etc and suggestions for their use creatively; Study of interior and exterior materials for decorative use; Use of materials produced by point factories, materials produced and created by ceramics factories and mosaic factories; Individual project presentations; Evaluation of student project and realization of selected projects; Presentation of finished products by students.

RSM 433 Stained Glass Techniques III 4+4 9,0

Stained Glass: Stained Glass in History; Techniques used in Stained Glass; Uses of Stained Glass; Contents and General Characteristic of Painting; Stained Glass Painting in Present Day: Use, Different Stained Glass Techniques; Mosaics; Leaden Glass; Plaster Glass; Core Glass; Acid; Sandblasting; Basic Principles of Design in Stained Glass Techniques; Raising Student Awareness in Mosaic Glass Techniques and Painting; Preparing a Design Project: Selection of Color Glass; Cutting Glass and Gluing Process; Selection of Color Glass and Forming Mosaic Glass Painting; Mounting;

Production of an avant-garde and creative work using glass materials produced for different purposes and functions.

RSM 434 Stained Glass Techniques IV 4+4 9,0

Core Glass: Essential information on the Technique, preparation of glass surface; Preparation of glue and applying it to glass; Adjusting Temperature; Identifying the size of glass pieces; Sand-core glass painting: introduction to techniques through examples; Preparation of design; Applying the design on glass and sanding the glass; Tiffany Technique: Introduction to the technique; Preparation of a design suitable for the technique; Transferring to template; Cutting the glass; Binding with copper; Combining the pieces of glass and soldering; Stained glass student projects and applications.

RSM 435 Model Painting I 4+4 9,0

Animate and inanimate compositions in combination model; Study from the Nude model: Composition, Light-dark, form space, Atmosphere, Color, Light; Object; Composition, Balance light-dark; Form: Breaking form, Construction of form, Low modeling, High modeling, Surface, Plan; Color: Local color, Hue; Values of Color; Collage: Color, Surface, Plan, Texture: Outdoor Nature Studies : Light, Day light, Atmosphere, Harmony, Brush Stroke: Sign, texture, Juxtapose, Superpose, Atmospheric perspective, Linear perspective, Depth in space.

RSM 436 Model Painting II 4+4 9,0

Space and a live mode; Study from the Model nude or otherwise; Space, light, Atmosphere; Interoperation: Subject, Theme, Content, Form, Demotion, Abstraction, Idealization, Universality, Particularity, Locality, Singularity; Composition: Balance, Light-dark, Color and light, Rhythm, Surface, Plane; Local Tone, Local Color, Texture, Relations on contrast, Essence and Unity, Totality, Mixed media, Combined techniques, Assemblage; Space Ambiguity, Duality of time and space, Sense of space, Space and time, Geometric, Minimal, Abstract.

RSM 437 Invention and Composition III 4+4 9,0

Three dimensional works and interior usage: Installation; Potential in waste materials; Relating materials and concept in art; Production of a creative and original work using materials produced for different purposes and functions; Synthetic materials, natural materials, paints.

RSM 438 Invention and Composition IV 4+4 9,0

Experimental work and research based on contemporary art expression methods; Proposals for projects: Kinetic art, Video-art, Performance, installation; Original work based on color and light with transparent and half transparent materials.

RSM 439 Model Painting 2+2 6,0

Model-Based Questioning; Form-Space Fiction: Surface, Value, Color, Form relations: Search for Technical Materials: Collage, Collage transfer, Assemblage; Texture: Texture effects, Texture relations; Content, Symbol, Image; Ready Material: Found object, Made object, Object-space relation; Design into Space: Tree dimensional exercises on

canvas; Unique and Experimental Exercises; Mixed Media Exercises.

RSM 440 History of Turkish Painting 2+0 3,0

Miniatures and Turkish Painting in the 18th Century; Mühendishane-i Berri Hümayun, Generation of Military Painters; Three Great Pioneers: Şeker Ahmet Paşa, Süleyman Seyid ve Hüseyin Zekai Paşa; Osman Hamdi and Orientalism; Sanayi Nefis-e Mektebi; Developments in the Turkish Painting in 1990s; Çallı Generation; Müstakil Artists Unity in 1928; Group D and Group Yeniler; Abstract Art in Turkish Painting in 1950s; Figuration in Turkish Painting in 1970s; Biennial Organization in Turkey after 1980.

RSM 442 Painting IV 2+2 6,0

Original Painting Exercises: Humor reproductions: Image Comprehension at a Specific Moment: Light and color, Color contrast, Entry of air to the painting, Mixture of color; Nature and Interior Space Drawings at Different Moment of Sunlight; Fragmentation of Objects Based on the Orders of Geometrical Forms; Turning an Abstract Intellectual Form into a Tangible Form; Experimental and Unique Studies: Three-dimensional interpretation on canvas; Mixed Media and Collage Exercises.

RSM 443 Wall Painting Techniques I 2+2 6,0

Wall Paintings Throughout the History; Subjects of wall paintings, Where they were made, Materials used; Wall Painting Today: Practicing areas, Materials used and their features, Design principles and technical opportunities; Fresco Technique: Making fresco plasters, Fresco painting and applying technique, Stucco fresco, Preparation of fresco surface, Explanation of painting techniques; Mosaic Painting Technique: Historical progress, Characteristics of different periods in mosaic painting, Features of materials used, Natural stones and artificial stones, Preparing mosaic sketches and principles to be followed, Enlargement of sketches and Choosing materials according to sketches, Attaching mosaics on the paper, Montaging a mosaic painting to the permanent surface.

RSM 444 Wall Painting Techniques II 2+2 6,0

Unique and New Experimental Suggestions in Wall Painting and Current Opportunities Offered by Materials; Sgrafito Techniques and Examples: Technical characteristics of Sgrafito, Pictorial characteristics; Plaster and Sand and Quality of Color Plaster Thickness; Preparation of Sketches: Principles to determine colors and number of colors, Enlargement of sketches, Shaping plaster; Preparing Cutting Knives and Their Features; Practice; Applying the Sketch onto the Surface and Cutting the Surface Considering the Design; Presentation File Describing the Stages of Application.

SAN 101 Basic Design I 3+6 8,0

Plastic Arts, Basic elements formed with visual language, Principles and light: Light and shade on natural objects, light and shade on artificial objects, Pencil drawing essays, Model with charcoal; Dot: Definition of Dot, possibilities, characters and arranging dot, Tidy rhythm, Untidy rhythm; Stripe: Definition of Stripe, possibilities, Natural stripe

varieties, Artificial stripe varieties, Stripe investigations with pencil, ink and paint; Tissues: Definition of tissue, Contemporary Tissues, Tissue on surface, Tissue on three dimension.

SAN 102 Basic Design II 3+6 8,0

Color: Definition of color, Types of Color; Color Spectrum; Color Psychology; Color and Form; Color and Function; Color Contrasts: Complementary contrast; Simultaneous contrast, Simple contrast, Hot-Cold contrast, Quantity contrast; Dark-light contrast, Quality contrast; Structure: Definition, Mobile element, Form repetition; Superficial Structure; Three Dimensional Structure; Form Production; Principles of Design: Composition, Similarity, Balance, Directions, Dense-Sparse, Light-Dark, Big-Small, Empty-Full, Contrast, Organic- Inorganic, Review.

SAN 113 Art Concepts 2+0 3,0

Art and Concepts related to art. Art, Artist, Spectator, Art Work; Art: Definition of art, Classification, Looking at art in historical process, Examining theory and concepts related to art. Artist: Artist's place in society, connection with society, Creative activity and creative process. Spectator: Connection with artwork, social and psychological factors which influence this relation; Art Work: Necessary qualifications for a product to be an artwork, the items which compose of the artwork.

SAN 123 Art and Design Culture 2+1 3,0

Understanding Architecture, Design and Art: Art in ancient ages, Egyptian, Greek, Roman art and architecture, Industrial architecture, Renaissance, Modernism, Postmodernism; Moving Image and Still Image: Light, shadow and motion, Invention of photography, Invention of cinema, Moving image; Digital Visual Life: Digitalizing globe, Computer Age, Desktop publishing, Virtual reality, Democratization of production; Contemporary Artists, Designers and Philosophers.

SAN 155 Hall Dances 0+2 2,0

Basic concepts. The ethics of dance, Dance Nights, Dance Costumes, National International Competitions and rules/grading, Basic Definitions, Classifications of Dances: Social Dances; Salsa, Cha Cha, Samba, Mambo, Jive, Rock'n Roll, Jazz, Merenge; Flamenko, Rumba, Passa -Doble, Argentina tango, Vals, Disco, Quickstep, Foxtrot, Bolero, European Tango: Ballroom Dances; Sportive Dances; Latin American Dances; Samba, Rumba, Jive, Passa-Doble, Cha Cha, Standart Dances; European Tango, Slow vals (English), Viyana vals, Slow foxtrot, Quickstep.

SAN 212 Interdisciplinary Studio Arts 2+1 3,0

Performances/Projects; Introduction to the Course Content; Fluxus; Fluxus Performances (group performances); Autobiography; Autobiography in 30 seconds; Overview of Performance Arts since 1950; Introduction to Digital Multimedia; Lighting, and Stagecraft; History of Performance Arts; Sins of the Father Performance; Documentation of Performance (video); Private/ritual Performance; Political Performance, Groups; Community Performance; Preparation-Performance/Video Forum; Web

based Performance; Performing in an Environment; Exterior and Interior; Forum; Producing Temporary Installation; Group Installation. Final Evaluation.

SAN 214 Art Work Analyze 3+0 3,0

Basic Elements in Analysis of Works of Arts: Plastic elements, Social and cultural elements; Basic Plastic Elements; Linear composition, Golden proportion; Comparative Analysis of Works Produced in the Renaissance, Baroque, Mannerism, Romantism, Modern age; Comparative Analysis of Modern Art Works and Postmodern Art Works; Volume; Surface; Passage; Closed and Open Form Relationships; Color: Color as light and shadow, Surface, Color harmony, Color contrast and balance; Comparative Analysis of Classical and Modern Art Works: Form, Space, Depth effects; Work of Art as an Object; Decorative Art; Conceptual Art; Functional Work of Art; Comparative Analysis of Artworks by the Age in Which They Were Produced; Comparative Analysis of Artworks by the Region in Which They Were Produced.

SAN 303 Actual Art 2+0 3,0

Contemporary Art: Easel painting; Abstract Figurative, Mixed-technique, Minimal, Pop, Conceptual, Contemporary interpretations, Installation: Collage, Assemblage, Read-made, Concept, Symbol, Form Surface, Art object, Spaces; Contemporary techniques: Happening, Performance, Installation, Video Art; Contemporary Art Activities: Biennial, Symposium, Exposition Exhibition, Presentation, Report of Activity, of the Excursion, Historical research, reading art work, Interpretation, Presentation dispute.

SAN 310 Interdisciplinary Art Theory 3+0 3,0

Interdisciplinary Art: Art theories and Interdisciplinary art works; Interdisciplinary Art Works: Concept, Methodological and technical relationships, Similarities and differences; Art Theory in Interdisciplinary Arts: Proposals, Discussions; Exploration of Artistic Materials; Visual, Audial, Plastic art materials; Examination of Interdisciplinary Works of Art: Aesthetic criticism, Intellectual and conceptual background; Evaluation of Art Projects: Biennials, Triennials and Art Fairs, Alternative presentation settings.

SAN 311 Art Work Analyze I 2+0 3,0

Basic elements in the art Works analyze: Plastic elements; social cultural elements, Basic plastic elements; Linear Composition, Gold Proportion, Renaissance, Baroque, Modern Art Works comparative analyze. Light-Dark, Gold Proportion, Renaissance, Baroque, Modern Art Works comparative analyze, Volume, Complete Volume, Half Volume, Surface, Passage, Closed Shape, Opened Shape relationship. Color; Light and Shadow Color, Surface Color, Color Harmony, Color Opposite and Balance concept, Classic and Modern Art Works comparative analyze. Teksture, Artificial Texture, Natural Texture, Collage, Assamblage, Transfer Modern Art Works comparative analyze.

SAN 312 Art Work Analyze II 2+0 3,0

Social and Cultural elements; Allegorical Expressions with Religious, Mythological theme, Symbols connections with Social Content composition, Motivate Art, being good taste and Pleasure Object Art Works, Functional Art, Individual Expression Art Works analyze; Maniaryzm, Romantizm, Modern and Post Modern art Works analyze, being Object Art Works, Decorative Art Works, Consept Art Works, Functional Art Works, Art Works comparative analyze according to Time Comprehension, Art Works comparative analyze according to Space Comprehension.

SAN 317 Modernism ve Postmodernism 2+0 3,0

Historical Periods: Enlightenment, Modernism, Postmodernism; Discussing the Problem of Man: Surveying intellectual and artistic practices; The Concept of Man Problematized in Enlightenment: Nature, Reason, Sublime, Superman, Angst, Technology, Death of the writer or the artist; Transformation of the Concept: Romanticism, Impressionism, Avant-garde, Postmodernism.

SAN 319 Law of Literary and Artistic Works 2+0 3,0

Work; Types of Works: Scientific and literary works, Musical Works, Artistic works, Movies, Derivative works and Databases; Owner of the Work; Rights Arising from Works: Moral rights, Financial rights, Other rights; Limits of the Rights: Material limits, Locale limits, Limits concerning time; Transfer of Financial Rights: Transactions inter vivos, Succession; Duration of Protection; Demands and Actions in Case of Infringement: Temporary injunction, Civil actions, Criminal actions.

SAN 321 New Tendencies in Art 2+1 3,0

Definition of Art; Definition and adventure of art from a historical perspective; Examples of Research on Contemporary Art: Asia, Europe, Africa, North America, South America, Australia; Research and Discussions on the Western Art after 1960; Examples of Artists and Research on Visual and Auditory Expressions of Works of Art; Project: Preliminary work for topic, content and material selection, Examining possibilities for places of practicing; Presentation and Criticism of Art Works.

SAN 323 Contemporary Art History 2+0 2,5

Artistic Movements, Artistic Manners and Approaches Emerging in the Context of Sociocultural and Aesthetic Changes in the Western Art with the Influence of French Revolution and Industrial Revolution; Influence of Bourgeoisie on Artists Status in Society in the 20th Century; Artistic Trends Emerging with the Influences of World Wars I and II; Meaning and Significance of Avant-garde in Transition from Modernism to Postmodernism; Globalization and Postmodernism; Current Art Issues; Contemporary Techniques: Happening, Performance, Installation, Video Art; Contemporary Art Activities: Biennial, Symposium, Exposition, Exhibition.

SAN 403 Art and Theory 2+0 4,5

Definition of Art Following the Western Enlightenment according to Economic, Political, Cultural and Social Norms; Discussion and Comparison of the New Aesthetic

Understanding; Discussion of ?Artistic Criticism? within the New Aesthetic Approaches; Use of Recent Publications and Visual Materials in Support of the Arguments Presented.

SAN 405 Art Work Restoration I 2+2 6,0

Importance and History of Art Restoration: Storing and exhibiting artworks, Information about museum studies; Technique of Canvas Painting Restoration; Materials and Chemicals Used; Research on Icons and Wood Panel Painting Surfaces; Problems Encountered in Restoration and Solutions; Evaluation.

SAN 406 Art Work Restoration II 2+2 6,0

Wall Painting and Its History in Artwork Restoration; Characteristics of Surfaces Where Wall Paintings are Applied; Types and Characteristics of Walls; Fresco Applications; Plaster and Its Importance; Technique of Wall Painting Restoration; The Examination of Materials and Chemicals Used; Painting on Papers; The Examination of Hand Written Books and Handwriting Techniques; Techniques and Restoration of Manuscripts and Paintings on Papers; Problems Encountered in Restoration and Solutions; Evaluation.

SAN 407 Contemporary Art Practices 2+2 6,0

Possibilities of Expression Offered by Mixed Materials and Techniques; Three- Dimensional Collage Experiments; Opportunities Offered by Different Kinds of Artificial and Natural Materials; Original Work Production with Painting Materials and Techniques; Association of Researches and Works with Personal Expression; Experimental Researches Based on Contemporary Ways of Artistic Expression; Suggestions and Projects; Conceptual Art, Kinetic Art, Video Art, Performance and Installations; Applications and Criticism.

SCM 102 History of Design 2+0 3,0

Definition of Design; Design Before the Industrial Revolution; Industrial Revolution; Development of the Concept Industrial Design; Industrialization and Search for Accordance; Shift from Handcraft Production to Mass Production; Movement against the Industrial Production; Arts and Crafts Movement: Philosophers and designers included in Arts and Crafts Movement, New designs; Analysis of Art Nouveau and Succeeding Movements, Their Influences on Today's Concept of Design.

SCM 201 Plaster Modeling and Molding Techniques I 3+1 4,0

Plaster Shaping: Definition of plaster, Preparing, Preparing models; Model Making: Cornered, angled productions, Hand building; Making Mold with Plaster Wheel; Making Molds: Different plaster tools, Soup, Spangle, etc.; Different Models: Snack plate, Pen case, Vase, Box, Cups, Mugs, Plates; Production Processes: Making mold and a model, Slip casting, Retouching, Biscuit firing, Glaze firing; Evaluation of the Final Product: Model, Mold, Glazed product.

SCM 202 Plaster Modeling and Molding Techniques II 3+1 4,0

Types of Glass Molds; Sand and Plaster Molds: Raw materials used in sand molds; Other Types of Molds; Construction of Single-Piece Plaster Molds; Modeling; Mold Making; Glass Casting: Ladling glass; Applications: Plate, Bowls, Polygon cups.

SCM 203 Drawing I 2+2 3,0

Proportion; Basic Ceramic and Glass Forms Produced in the Classroom; Sketching Practices; Two-Dimensional Volume and Depth Forming: Perspective of line, Perspective of air; Spot; Light and Shadow, Pencil, Lavi, Water Color, Charcoal Exercises on Live Models and Other Objects; Anatomy: Nude models; Landscape from Nature: Water color, Charcoal, Glass and ceramic materials; Different Drawing Materials; Assignments and Practices.

SCM 204 Drawing II 2+2 3,0

Increasing the Capacity of Detail Observation; Pencil Drawings of Landscape; Experimental Behavior Research: Water Color, Charcoal; Glass and Ceramic Materials; Different Drawing Materials; Anatomy Exercises with Live Model; Hand-Foot Sketches; Perspective Drawings of Some Areas Which Are Selected from Campus Garden with Charcoal Pencil and Ballpoint Pen; Assignments: Sketches of any objects used in our houses.

SCM 205 2D Design I 2+2 3,0

Surface and Form Relations: Definition of surface, Definition of form; Gestalt Theory; Form and Background Relations with the Elementary System: Surface arrangements with geometric elements, Use of square in the composition, Use of triangle in the composition, Use of circle in the composition; Studies of Natural Object Elements; Composition Rules Connected to Work; Conversion into Design: Arrangement, Systematization, Sizing; Pencil Drawing Design: Sketch, Light and shadow.

SCM 206 2D Design II 2+2 3,0

Basic Rules for Forming Designs on Surface: Definition of contrast and its effect on design (Minority-majority, Big-small, Light-dark, Empty- full, Directions, Matt-bright, Organic-inorganic), Similarity, Rhythm, Repetition, Balance; Unit System Design: Forming design through reproducing organic and inorganic shapes; Stylization: Simplifying the form, Exercises to obtain a simple expression; Deformation: Increasing shape, Dense expression, Forming one's personal language, Forming problems on surface, Solving surface problems.

SCM 208 Design and Creativity Methods 2+1 3,0

Determination of Design and Creativity Concepts in Art; Handling Different Approaches; Importance and Place of Design in Art; Activities for the Improvement of Design Skills and Artistic Creativity; Search for Unique Form, Function and Content; Synthesizing Art and Design Topics to Improve Fields Supporting Art; Improvement of Ceramic Material Building Techniques Through Experimenting; Researching New Manners of Expressions by Using Supportive Tools, Equipment and Techniques; Presenting

Application conditions and areas, Production and application problems and solutions; Ceramic Product Coloring: Over-glaze, Under-glaze, In-glaze colorants, Application methods; Color Effects: Effects of oxides in slips on colorant oxides, Effects of colorant oxides on slips.

SCM 363 Vocational English 2+1 3,0

Importance of Professional Language and Professional Foreign Language; Basic Expressions and Terminology Related to Techniques and Materials Used in the Field of Ceramics and Glass: Corresponding Expressions in English, Recognizing words, Reading texts, Expressing yourself; Related Terminology in Field-Specific Texts; Writing Simple Texts Related to the Field; Survey of English Sources in the Field of Ceramics; Use of Basic Terminology in Essays; Use of Technical Expressions About General Techniques and Materials in Articles; Translations of Important Papers on Ceramics; Reading Comprehension Exercises; Presentations with Audiovisual Materials.

SCM 365 Ceramic Glazing and Firing Techniques I 2+1 3,0

Ceramic Glazes and Their Classification: Definition of glaze, Using areas; Porcelain, Tile; Properties of Industrial and Artistic Glaze and Glazing Recommendations: Mate, Compiled, Fluid, Crackle, Crystal, Chrome red; Glaze Control Tests: Liter weights, Boum degree, Sieve capacity; Glazing Techniques: Dipping, Pouring, Spraying, Brush; Glaze Problems Related to Applications of Glaze and Glazed Firing: Foaming, Spalling, Needle hole, Yielding; Problems and Solutions of Glazes.

SCM 366 Ceramic Glazing and Firing Techniques II 2+1 3,0

Ceramics Drying Procedures; Description of Firing; Classification of Firing: Unglazed and Glazed firing and Decor firing; Changes in the Process of Firing; Oxidation, Reduction and Neutral Firing Atmospheres; Different Firing Techniques: Traditional Raku, Sagar firing technique; Ceramic Kiln Types: Primitive kiln and Kilns used today; Measurement of Kiln Temperature: Seger pyramids and Pyrometers; Problems Occurring after Glazed and Unglazed Firing and Solutions.

SCM 401 Seminar 2+0 3,0

Scientific Research Methods: Selecting a research topic, Determining the aims and scope of research, Designing the research content, Developing literature review methods, Survey of materials to be used in research, Reporting the research, Presenting the research using digital presentation tools; Materials Used in Seminar Organization: Poster of the seminar, Digital record, Voice recording devices; Stage of Presentation: Written text, Visual materials, Effective presentation techniques, Criticism and evaluation of the seminar.

SCM 451 Industrial Ceramics I 5+4 12,0

Turkish Standards; Definition, Analysis, Standards for ceramic products; Drawing Projects of Industrial Products: Scaling and comparing design projects according to Turkish standards, Preparing nucleus and model; Molds and Other

Supportive Materials: Preparing plates and templates, Determining the method of molding, Molds appropriate for industrial production; Duplication Molds: Taking products out, Plate pads, Pomze; Product Shaping: Casting, Assembling and Application, Retouching, Drying, Bisque and glaze firing.

SCM 452 Industrial Ceramics II 5+4 12,0

Industrial Ceramics Products; Evaluation of Industrial Products; Wet Floor Materials: Washbasin, Closet, Squat toilet, Wall and floor tiles; Bathroom accessories; Shelving units, Towel hanger, Soap dish, Toothbrush dish, Lightening elements; Tableware, Dinner Sets, Tea Sets; Decorative Ceramic Products: Vase, Modular industrial wall panels; Project Design: Research, Sketches and Technical drawings; Application: Plaster model, Plaster mold, Slip casting, Retouching, Bisque firing and glaze firing; Presentation.

SCM 453 Artistic Ceramics I 5+4 12,0

Methods of Artistic Ceramic Design and Applications: Theory of design, Applications, Stages; Developing Designs Projects; Design of Two-Dimensional Ceramic Forms and Three-Dimensional Ceramic Forms; Preparation of Projects; Design and Applications for Interior and Exterior Spaces; Shaping, Drying and Glazed Firing; Finishing and Evaluation of the Project.

SCM 454 Artistic Ceramics II 5+4 12,0

Methods of Artistic Ceramic Design and Applications; Research on Selected Themes or Concepts; Processing of Design Phases; Developing Designs Projects; Design of Two-Dimensional Ceramic Forms and Three-Dimensional Ceramic Forms; Developing Conceptual and Installation Docking Style Design Projects; Shaping, Drying and Glazed Firing; Finishing and Evaluation of the Project.

SCM 455 Ceramic Technology I 5+4 12,0

Determination of Project Topics and Work Plan; Use of Alternative Raw Materials in Ceramic Clay, Engobe, Glazes and Pigments; Natural Raw Materials: Clay and kaolin-based materials, Feldspars, Natural stones, Industriels solid waste released at the end of production inputs; Literature Review Related to the Specified Project: Databases, Use of Printed and Electronic Databases to Obtain Relevant Information; Organization of Theoretical, Artistic and Experimental Processes; Implementation of Work Plan; Presentation and Evaluation.

SCM 456 Ceramic Technology II 5+4 12,0

Experimental Studies on Project Topics Related to Ceramic Clay, Glaze, Slip Bodies, Ceramic Pigments and Other Raw Materials; Recipe Investigations: Preparation of clay, Glaze, Engobe and Pigment recipes; Use Raw Materials in Prescription; Determination of the Characteristics of Bodies Produced: Physical, Chemical, Mineralogical and Rheological properties; Applications: Form design, Modeling, Construction of production molds, Shaping, Glazed or unglazed firing; Reporting, Presentation and Evaluation.

SCM 457 Advanced Ceramic Decorations I 5+4 12,0

Tile and Dinnerware Decoration: Definition, History, Properties, Tile and dinnerware factory and products; Properties; Design: Determining aim and scope of research, Hand-drawn sketches; Applying Preliminary Sketches on Appropriate Software; Developing Designs Using Two-dimensional Computer Program; Producing Alternative Colored Designs; Displaying Designs in Intended Spaces; Reporting and Presentation of the Project; Production of Industrial Decor Designs in Factories by Industry-University Cooperation; Finalization: Making designs for specified forms, Decoration, Report preparation, Presentation, Evaluation.

SCM 458 Advanced Ceramic Decorations II 5+4 12,0

Application of Decor Techniques on Wet Clay Bodies; Determining Colors of Designs Prepared on Computer; Preparation of Separate Films for Colors; Determination of Forms; Development of Decor Designs; Determination of Decor Techniques; Materials and Techniques Used in Serigraphy: Exposure, Exposure equipment, Plastic spatula; Ceramic Paints: Paint preparation; Application of Decoration and Monoprint Techniques: Direct printing, Indirect printing, Transfer; Application of Transfer Techniques Inside the Kiln by Using Plaster, Paper and Copy; Determination of Firing Methods Appropriate for Techniques; Completion: Report preparation, Presentation, Evaluation.

SCM 459 2D Design III 2+2 5,0

Design Works on Paper for Ceramic and Glass Surfaces; Properties of Ceramic and Glass Surface Applications; Wall Cover Design with Glass and Ceramic Forming Methods; Model Applications, Detail Applications; Surface Designs with Industrial Production Methods: Floor tiles, Wall tiles, Bricks; Designs with Different Ceramic and Glass Modular Systems; Decoration Design for Functional Objects.

SCM 460 2D Design IV 2+2 5,0

Two-Dimensional Design; Connection Between Space and Art Work; Synthesis of Shape, Content, Material and Space; Use of Basic Design Elements and Principles in Production Processes; Composition and Plastic Expression; Color and Light Investigations; Color and Glass Transparency by Watercolor Material; Relief Works by Clay Material; Stained Glass Techniques; Mold and Glass Casting Techniques.

SCM 461 Ceramic Glazes I 3+1 5,0

Formulaic Explanation of Ceramic Glaze: Glaze calculations, Calculations from Sager to recipe and from recipe to Sager; Properties of Ceramic Glazes: Viscosity, Expansion, Hardness of glaze, Electrical properties, Chemical resistance; Characteristics of Raw Materials Used in Ceramic Glazes and Oxides: Lead oxide, Sodium oxide, Calcium oxide, Strontium oxide, Lithium oxide, Aluminum oxide, Boron oxide, etc.; Weighing of Ceramic Glaze Recipe, Milling, Application of Glaze on Tablets; Assessment of Glazed Post-firing; Glaze Problems and Solutions; Properties of Raw Glazes and Fritted Glazes; Creating Recipes and Applications.

SCM 462 Ceramic Glazes II 3+1 5,0

Properties of Ceramic Raw Materials and Oxides Used in Glaze Composition; Ceramic Glazes Used for Coloring Oxides: Antimony oxide, Copper oxide, Zinc oxide, Iron oxide, Chromium oxide, Manganese oxide, Molybdenum oxide, Nickel oxide, Titanium oxide; Industrial and Artistic Ceramic Glazes and Their Properties; Artistic Glazes: Transparent, Mate, Fluid, Crackle, Chrome Red glazes, Compiled glazes, Leather crackle glazes, Ash glazes, Primer glazes, Aventure glazes, Crystal glazes, Raku glazes, Chinese red glazes, Luster glazes, Celadon glazes.

SCM 463 Pottery Whell III 2+2 5,0

Using a Traditional Pottery Wheel Design and Producing: Functional and artistic pots, Presentational pots, Decorative outdoor pots; Design for New Products: Lidded, Handled, Lipped, Cylindrical, Spherical and Open rim jars; Applications: Adding artistic and plastic values and increasing ergonomic and functional characteristics of the designs by applying new techniques, Producing composite forms by adding and cutting parts; Evaluating the Products in Aesthetic, Visual and Technical Terms; Decorating Them with Different Methods of Glazing and Firing.

SCM 464 Pottery Whell IV 2+2 5,0

Creative Design in Pottery Wheel: Original artistic forms created by using different clay bodies; Production of Functional Forms, Sculptures and Animal Forms by Pottery Wheel: New ideas and techniques, Design, Sketching, Shaping; Slip and Decoration Applications; Presenting the Products after Applying Different Firing Techniques; Final Evaluations.

SCM 465 Computer Aided Three Dimensional Design II 2+2 5,0

General Information about Three Dimensional Modelling: Aims of their usage and sectors where they are used, Their usage in ceramic and glass industries, The basic design concepts used in computer aided design, Theoretical and applied samples; General Information about CAD Programmes: Introduction of the programme, Operating system, General principles of design and introduction to the menu; Basic Form Drawings; Theoretical and Applied Methodology of Unigraphics NX5 Design; Techniques of Preparing Technical Drawing Based on 3D Design Using Unigraphics NX5; Preparing Visuals; Obtaining Slice Cut Visuals.

SCM 466 Computer Aided Three Dimensional Design II 2+2 5,0

Industrial Projects Created by Three Dimensional Modelling Techniques: Application of designs created according to ergonomic and producible design standards, Their application by Unigraphics NX5 3D software; Preliminary Research, Sketches, Use of Modelling Techniques in Designs; Preparation of Two-Dimensional Technical Drawings: Dimensions, Half cuts, Detailed drawings, Preparing photo-realistic visuals, Preparing the presentation; Prototype Making Based on 3D Design; Introduction of CNC Tools.

SCM 467 Ceramic Technology Research I 2+2 5,0

Glaze Preparation; Reactions Occurring in Glaze Firing; Artistic Glazes and Their Technical Properties: Opaque, matte, crystal, aventurine, crawling, crackle, fritted glazes; Characteristics of Glazes: Melting properties, The ratio between quartz and basic oxides, Melting factor, Reactions between glaze and clay bodies, Formation of intermediate layer, Viscosity, Surface tension and expansion properties; Glaze Controls: Sieve test, Liter weight and Bome degree measurement, Melting point determination, Autoclave, Harkort, Singer tests, Acid and base tests, Glaze defects, Experimental research on different glaze bodies.

SCM 468 Ceramic Technology Research II 2+2 5,0

Traditional Ceramic Production Processes (Raw Materials, Recipe Composition, Production Stages, Technical Properties): Traditional pottery products, Red and white earthenware products, Stoneware products, Production of coating materials (Wall tiles, Floor tiles and Porcelain tiles), Sanitary ware manufacturing, Porcelain production, Experimental studies on different ceramic bodies.

SCM 469 Reconstruction and Renovation of Ceramics 2+2 5,0

Describing a Ceramic Work: Determining production techniques, Determining production dates, Materials, Firing techniques, Decoration techniques, Glazing techniques; Reasons of Erosions on Ceramic Works; Erosions Related with Time; Erosions Related with Physical and Surrounding Conditions; Technical Drawing of the Art Work, Drawing a Cross-section of the Work; Determining the Need for Restoration and Conservation; Analyzing Whether a Physical Intervention is Required.

SCM 471 Ceramic Kiln Design 2+2 5,0

History and Types of Ceramic Kilns; Traditional Ceramic Kilns, Kilns Used in Factories; Classification of Kilns According to Fuel Types: Wood, Gas, etc.; Kiln Design: Considerations, Drawing, Model making; Materials Used for Building Ceramic Kilns: Sealants, Cordierite, Boards, Dinas bricks, Resistances, Thermocouples, Programeters; Other Materials: Contactors and Solid relays.

SER 105 Fundamentals of Ceramics I 4+2 6,0

Introduction to Ceramic Education: Ceramic art and its development, Definition; History of Ceramic Production from the beginning until now: Materials, Raw materials, Tools, Preparing clay, Building, Drying, Firing; Shaping Methods: Slab Building, Hand building, Coiling methods; Forms: Plate, Vase, Pencil Holder, Snack bowls etc; Design Elements: Line, Texture, Point; Glazing Methods: Spraying, Dipping; Firing Methods: Biscuit firing, Glaze firing.

SER 111 Basic Ceramic Education 4+1 5,0

Introduction to Ceramic Education: Ceramic art and its development, Definition; History of Ceramic Production from the Beginning to Present: Materials, Raw materials, Tools, Preparing clay, Building, Drying, Firing; Shaping Methods: Slab building, Hand building, Coiling methods; Forms: Plate, Vase, Pencil holder, Snack bowls, etc.; Design

Elements: Line, Texture, Point; Glazing Methods: Spraying, Dipping; Firing Methods: Biscuit firing, Glaze firing.

SER 121 Introduction to Ceramic Technology 2+0 2,0

Definition of Ceramic: Basic definition and evaluation of ceramic raw materials, Investigating periodic table of elements and oxide compounds; Basic Concepts: Basic oxides, Amphoteric oxides, Acid oxides, Chemical formulas of raw materials used in ceramics clay, glazes, engobe and pigments, Clay minerals (Clay and kaolin), Sodium feldspar, Potassium feldspar, Pegmatite, Petalite, Nepheline syenite, Whiting, Magnesite, Dolomite, Talk, Quartz, Wolastonit, Bauxite, Korund, Grog, Zircon and Titanium minerals; Formulas Defining Materials: Chemical analysis, Rational composition, Mineral chemistry and Seger formulas.

SER 134 Introduction to Ceramic Technology 2+1 4,0

Basic definition and evaluation of ceramic raw materials; Investigating periodic table of elements and oxide compounds; Basic oxides, Amfoter oxides, Acid oxides, Chemical formulas of raw materials used in ceramics clay, glazes, engobe and pigments; Clay minerals (Clay and kaolin), Sodium feldspar, Potassium feldspar, Pegmatite, Petalite, Nefelin syenite, Aplit, Whiting, Magnezite, Dolomite, Talk, Quartz, Wolastonit, Bauxite, Korund, Grog, Zircon And Titanium minerals; Properties of Raw Materials: Chemical analysis, Color, Melting, Loss of ignition.

SER 136 Plaster Modeling and Molding Techniques I 4+2 7,0

Plaster Shaping: Definition of plaster, Preparing, Preparing models, Making molds, Cornered, Angled productions, Hand building, Different plaster tools, Soup, Spangle, etc. Preparing mold tools; Different Models: Snack plate, Pen case, Ashtray, Vase, Jewelry box, Flower box, Wall clock; Production Processes: Making mold and a model, Slip casting, Retouching, Biscuit firing, Glazing firing; Display of Final Products.

SER 138 Technical Drawing in Ceramic 2+1 4,0

Technical Drawing in Ceramics and its Definition: Examining ceramic wares from a technical perspective and making professional drawings; The External View, Cross Section and Detailed Drawings and Dimensions; Determining Real Dimensions for the Production and Volume Calculations; Drawing Ceramic Projects such as Sanitary Ware, Dinner Ware and Tea Ware; Project Work: Drawing different product designs, presentation of the finished design.

SER 230 Fundamentals of Ceramics II 4+2 6,0

Clays, basic ceramics vocabulary and technical information. Design and design methods, basic shaping methods: Pinching, coiling, pressing, slab, building two and three dimensional works: Vase, mask, coffee cup and plate, wall and lighting arrangement, shoe, hat, glove, shirt, button, watch, animal, handle of door, cupboard, spoon, knife, fork, mirror, Candle holder, ashtray, sitting table, name plate, Boxes for Jewelry, Bird house.

SER 240 Throwing Clay Wheel Techniques 4+2 6,0

Throwing Clays: Plasticity of clays and other raw materials, throwing methods by hand. Preparing clays: Mixing, turning into plastic, Airing, Centering and opening up, Lifting, thinning, Cylinder making, hand leslugs and setting footing. Form types: Cylinder, Bowl, Plate, handle, sphere vase, Decoration methods: Slip, dropping, trailing, sigrafitto, stamps, texture, color glaze.

SER 249 Methods of Glazing and Firing 3+2 4,5

Ceramic Glaze and Its Classification; Description And Use: Matt, Crawling, Fluid, Crackle, Crystalline, Chrome, Red, Aventurine, Porcelain, Tile, Floor Tile; Properties of Glazes: Specific gravity, Sieve rest; Application of Glazes: Dipping, Pouring, Spraying, Brushing; Glazing and Glaze Defects: Blistering, Peeling, Pinhole, Over melting; Applied forms: Vase, Pencil holder, Ashtray, Snack plate, plates.

SER 263 Ceramic Technology and Application I 2+2 4,0

Description and History of Ceramics: Development of ceramics from the beginning until today, Technological developments, Classification of ceramic products, Porosity and non porosity in ceramics, Low temperature and high temperature firing products, Formation, Classification, Temperature characteristics of clay and kaolin, Non plasticity raw material and formations, Silica, Feldspar, Calcite, Dolomite, Pegmatite, Marble, Chalk, Applying tests, Water of plasticity, Density, Drying and firing shrinkage, Water absorption, Machine shaping, Pottery water of plasticity, Wheel, Jigger.

SER 264 Ceramic Technology and Application II 2+2 4,0

Ceramic Glazes: Formulation of glazes, Using oxides, Coloring oxides, Pigments and other compounds; Varieties of Glazes: Crystalline, Aventurine, Running glaze, Matt, Crackle, Crawling, Luster, Artistic, Industrial glazes; Techniques and Characteristics of Glaze: Viscosity, Thermal expansion, Thermal stress, Hardness, Flowing, Liter weight, Boume; Faults of Glaze; Depending on raw material, Application and firing; Glaze Research: Formulae with mixed raw materials, Colored works.

SER 265 Plaster Modeling and Molding Techniques II 4+2 7,5

Modeling Plaster And Shaping: Making mold with plaster wheel, Hand building, Jigger and Jolley machine, One piece mold and others; Different Products: Making cups, mugs, plates, ashtrays, candles, frames, flower pots, separation, fireplace; Using Different Kinds of Tools; Production: Casting, Drying, Retouching, Biscuit Firing, Preparing Glaze, Glazing, Glaze Firing; Criticism: On model and form, Deformation, Shrinkage and molding faults.

SER 267 Drawing I 2+2 3,0

Proportion: Sketches drawn using basic geometric shapes; Drawing sketches of live models and things; line and painterly montage, Two dimensional volume and depth forming, Line of perspective, Air of perspective, Spot; Live Models And Other Objects On Light Shadow, Pencil, Lavi, Water Color, Charcoal; Anatomy: Nude, Hand-Foot

sketches, Increasing the Capacity of detail observation; Pencil Landscape From Nature; Experimental Behavior Research; Water Color; Charcoal; Ceramic Materials; Different Drawing Materials.

SER 268 Drawing II 2+2 3,0

Proportion: Sketches drawn using basic geometric shapes; Drawing sketches of live models and things; Two dimensional volume and depth forming, Line of perspective, Air of perspective, Spot; Live Models And Other Objects On Light Shadow, Pencil, Lavi, Water Color, Charcoal; Anatomy: Nude, Hand- Foot sketches, Increasing the Capacity of detail observation; Pencil Landscape From Nature; Experimental Behavior Research; Water Color; Charcoal; Ceramic Materials; Different Drawing Materials.

SER 269 Design and Creativity Methods I 2+1 3,0

Activities Regarding Development of Artistic Creativity; Unique Form; Pursuit of Concept And Function; Synthesizing Art And Design; Improving Fields To Support Art; Advancing Building Techniques of Ceramic Material By Experimenting; Finding New Manners of Expressions By Using Supporting Tools, Equipments And Techniques; Presenting Alternative Contemporary Suggestions Relating The Traditional Arts And Today's Creativeness; Inventing The Right Case For The Design And Problem Solving.

SER 270 Design and Creativity Methods II 2+1 3,0

Activities regarding the development of artistic creativity; Search for unique form, function and content; Synthesizing Art and Design topics to Improve fields supporting art, Advancing the building techniques of ceramic material through experimenting; Researching new manner of expressions by using supporting tools, equipments and techniques. Presenting alternative contemporary suggestions relating the traditional arts and today's creativeness. Inventing the right case for the design and solving the problem.

SER 275 Ceramic I 3+1 4,0

Introduction to Ceramic Education: Ceramic art and its development, Definition, History of Ceramic production from the beginning until now; Ceramic Production: Materials, Raw materials, Tools, Preparing clay, Building, Drying, Firing; Shaping Methods: Slab building, Hand building, Coiling methods; Forms: Plate, Vase, Pencil Holder, Snack bowls, etc.; Wheel Throwing Practice; Design Elements: Line, Texture, Point; Glazing Methods: Spraying, Dipping; Firing Methods: Biscuit firing, Glaze firing.

SER 276 Ceramic II 3+1 4,0

Clays; Basic Vocabulary and Technical Information Related to Ceramics; Design and Design Methods; Basic Shaping Methods: Pinching, Coiling, Pressing, Slab; Producing Two- and Three-Dimensional Works: Vase, Mask, Coffee cup and plate, Wall and lighting arrangement, Shoe, Hat, Glove, Shirt, Button, Watch, Animal, Handle of door, Cupboard, Spoon, Knife, Fork, Mirror, Candle holder, Ashtray, Table, Name plate, Boxes for jewelry, Bird house; Firing.

SER 277 Ceramic Technology and Application I 3+1 4,0

Ceramic Raw Materials and Stages of Raw Material Preparation; Clay Preparation; Shaping, Drying; Firing Process; Experiments with Plastic and Non-Plastic Ceramic Raw Materials; Ceramic Glazes: Definition, Classification, Properties; The Properties of Oxides in Glaze Composition: Sodium oxide, Potassium oxide, Lithium oxide, Lead oxide, Zirconium silicate, Barium oxide, Boron oxide etc.; Glaze Raw Materials, Seger Calculations; Coloring Oxides and Their Properties: Copper oxide, Manganese oxide, Iron oxide, Cobalt oxide, Chromium oxide; Glaze Experiments on Binary, Triaxial and Quaternary Systems; Coloring Experiments.

SER 278 Ceramic Technology and Application II 3+1 4,0

Industrial Ceramic Clays: Earthenware, Vitreous China, Soft and hard porcelain clays; Calculation of a Rational Composition Formula Based on Chemical Analysis Formula; Calculation of Prescription of Clay Whose Rational Composition Is Known; Calculation of Rational Composition of Clay Whose Prescription Is Known Calculations of Glaze and Clay: Surface tension calculations, Expansion coefficient calculations; Ancient Egypt Paste: Paste recipes and adding coloring oxides, Different forms of application of Ancient Egypt paste, Firing of Ancient Egypt paste; General Information About Ceramic Technology: Effects of ceramic raw materials on ceramic body and glaze, Clay, Glaze, Slip, Forming, Biscuit firing, Glaze firing, Ceramic kiln.

SER 300 Ceramic Decoration Techniques 2+2 3,0

Techniques Used in Technical Decorations; Basic Hand Decorations: Brush, Sponge, Paraffin, Pistol decorations; Direct and Indirect Printing Methods: Mono printing techniques, Photocopy transfer, Serigraphy toner laser, Sticker (for wet application), Decoration techniques onto wet clay, Slip applications, Open-work decoration, Face mold, Stencil, Sgraffito, Mishima, Champlève, Pouring, Incising, Application, Coloured clay decoration techniques; Tools and Materials Used: Underglaze, Inglaze, Overglaze; Ceramic Decoration Techniques and Applications: Biscuit firing, Glazing, Glaze-firing; Knowledge, Research and Evaluations on Overglaze Technique.

SER 305 History of Traditional Ceramic Art 2+0 3,0

Traditional Turkish Ceramic Art before Islamic period. Samples from Uigur, Karluk Turks. Anatolian Turkish Ceramic Arts, sources, techniques and examples: Samanoglu, Abbasi, Gazneli, Fatimi and Selçuklu. Architectural ceramics. Design and Techniques of Anatolian Emirates period and Ottoman period: Iznik, Kütahya and Tekfur palace tiles and ceramics, Çanakkale Ceramics, current regional ceramic Ateliers. Studying Samples.

SER 306 History of Contemporary Ceramic Art 2+0 3,0

Art of ceramics: Rise of modern ceramic art within industrial and classical ceramics influenced by the 20th century art; The Classification of Ceramic Arts: Classical ceramic art, Industrial ceramic art, Modern ceramic art; Orientation of Classic Ceramic Art: Function and aims, Orientation of

industrial ceramic art; Orientation of Modern Ceramic Art: Orientation of abstract-original form, Orientation of ceramic structure; Emergence of Modern Ceramic Art in the World and in Turkey: Historical development, Modern ceramic artists.

SER 338 Ceramic Slips and Stains II 2+2 4,0

Elementary Slip Information and Theory of Slip Coloring: Oxides used in ceramic slip body and coloring; the Effects of oxides on the ceramic body; coloring oxides: the effects of coloring oxides on slip; Ceramic Paints: Application conditions and fields, on glaze, under glaze and majolica ceramic paint varieties in ceramic products, manufacturing defects in production and application and their solutions.

SER 360 Ceramic Technology and Application IV 1+3 3,0

Basic Glaze Knowledge and Color Theory in Glaze: Coloring oxides for ceramic glazes, Effect on the glaze-forming oxides of coloring oxides, Effect on the glaze of coloring oxides; Special glazes; Glaze defects and solution methods, Color and measurement, Source of color and its variability, Ceramic stains and production circumstances and area of use, Applications of ceramic colors, Kinds of ceramic stains; Under-glaze, on-glaze and over glaze ceramic stains, Production faults and solutions.

SER 385 Applications on Pottery Wheel I 2+2 4,0

Basic Information about the Wheel: History of wheel, Wheel producing centers, Potters and their work, Preparing clay, Making form, Plastic, Red and white wheel clays, Kneading, Taking of air bubbles, Centering, Making cylinder with standard preparation, Developing form making cylinder with standard proportion, Developing form making, Basic shaping (trimming tools and trimming methods); Supplement Forms; Shaping Foot and Lid; Criticism of Form; Drying; Methods Glazing; Firing.

SER 386 Applications on Pottery Wheel II 2+2 4,0

Developing Shaping Methods on Wheel: Making different forms (flusk and round forms); Design: Different designs of foot, handle, lids; Decoration: Decoration with Stamp, Brush, Bottle, Brush, Smooth Surface; Burnishing Methods; Glazing with Artistic Glaze and Slip; Presentation; Evaluation.

SER 387 Ceramic Slips and Paints I 2+2 4,0

Ceramic Slips and Paints: Definition and characteristics, tiny grained clays and kaoline, plasticity, grain size, shrinkage and binding, Filling materials: Quartz, Fluxes, Felspat, hardening and binding materials, Materials giving opacity, Materials giving colour, Oxides that are used, Lead oxide, Potassium and Sodium oxide, Calcium oxide, Lithium oxide, Aluminum oxide, Silicon dioxide, Boron oxide, Zinc oxide, Magnesium oxide, strontium oxide, Slip Calculations; Preparing Slips: Determining about raw materials, weighing, Grinding, Coating on, Fring slips, Slip compositions. Application methods: dipping, pouring, Spraying, Brush; Slip Varieties: Zinter Slips, Terra sigillata.

SER 389 Ceramic Sculpture Techniques I 2+2 4,0

Introduction to Techniques: Introduction to production techniques, evaluation of techniques, and examination of examples; Selection of ceramic body and building methods; Hand Building and Slip Casting to Create A Ceramic Sculpture; Definition of Sculptural Volume, Mass Values and Their Application; Color, Texture, Glaze, Weight, Mass and volume. Sculpture Sketches, Application, Drying and firing techniques, Problem-solving during the application; Presentation and Evaluation.

SER 391 Ceramic Technology and Application III 2+2 3,0

Ceramic Glazes, slips and Stains: description and characteristics, Fine clays and kaolin, Plasticity, particle size, Shrinkage; Fillers; quartz, Fluxes; Feldspar, Hardeners, Binders, Opacifiers, Coloring agents, Glaze-forming oxides, Lead oxide potassium oxide, sodium oxide, Calcium oxide, Lithium oxide, Silicon oxide, Bor oxide, Zinc oxide, Magnesium oxide, Aluminum oxide, Strontium oxide, glaze calculations, raw materials for compounding glazes, Processing of glaze; Weighing, grinding, application of glaze; firing, slips compositions, Kind of slips, Sinter slips, Terra sigillata.

SER 393 Industrial Ceramic Design I 3+3 7,0

Introduction to Design: Definition of design, Principles, Form, Functionality; Modular Panel Design for Indoors and Outdoors and Dinner set Design: Preliminary Research for Design, Preparing sketches, Tea set design, Dinner set design; Production of Design: Functional and Aesthetical appreciation, Making plaster models and moulds, Casting, Application of stages: Glazed Firing and biscuit firing.

SER 394 Industrial Ceramic Design II 3+3 7,0

Industrial Design in Architectural and Dinner Set Ceramics: Aim of design, Principles, Form, Function, Aesthetic, Agronomy, Criterion, Technical drawing, Productivity, Separation; Column Covering; Border elements, Pool, Fireplace, Garden ceramics, Stair rail, Floor covers and dinner set; Making models; Application of Parts; Retouch, Glazed and biscuit firing, Finishing Design and evaluation.

SER 395 Ceramic Design I 3+3 7,0

The Methods of Design and Application of Architectural and Artistic Ceramics: Theory of design, Applications, Stages; Design and Applications Inside and Outside: Application of model, applications places and preparing the project, Measured detail applications, Montage; Turkish and Foreign Artists and their Works; Criticism; Methods of Shaping; Firing; Glazing.

SER 396 Ceramic Design II 3+3 7,0

Ceramic Wall Application: Original applications for inside and outside; Floor Applications; Orientation of Artistic Ceramic and Applications; Criticism of Classical-modern Synthesis and Theoretical Orientations In Ceramic Art; Realization of plans and applications in line with these ideas ; Decorative Bricks; Mosaics; Separations; Installation; Accessories: Door handle and door knocker, Seating elements; Preparing Sketches; Forming, Drying And Firing;

Investigation Report; Sketches; Drawings; Photographs; Presentation; Evaluation.

SER 397 Technical Ceramic Decoration Methods I 2+2 3,0

Methods of Technical Decoration: Clay decoration, Basic hand-made decorations, Spangle decorations, Wax decorations, Airbrush, trailer, brush; Using Brushes, Under glaze, Majolica, Stain, On glaze, Under glaze, In glaze; Choice of Designs: Preparing Stain Colors, Biscuit firing, High temperature stain, Applying, Glazing; Glaze Firing.

SER 398 Technical Ceramic Decoration Methods II 2+2 3,0

Research on Majolica Method: History of majolica technique, Different design samples, Choice of designs on the ceramic form (cup, wall plate, wall panel), Application of hand-made decoration, Firing; Research on glaze techniques; Choice of Designs of Different Objects on Ceramic Forms; Hand-made Decorations on Glaze; Firing.

SER 399 Ceramic Sculpture Techniques II 2+2 4,0

Discussion on Concepts such as Scale: Movement, Direction, Fullness, Contrast, Relations between space-sculpture, Sketch drawing and designing; Designing organic and inorganic forms and applying sculpture building techniques: Glazing and color application practices on ceramic sculptures, Drying and firing practices, Evaluation of sculptures after firing, Presentations of Designs.

SER 405 2D Design III 2+2 5,0

Wall ceramic, Art ceramic, Industrial ceramic, Design studies on paper for Architectural ceramics; Characteristics of art ceramic, Wall cover design with free forming methods, Model applications, detail applications; Surface designs with industrial ceramic production methods, Ground tiles, Wall tiles, Bricks, Designs with different ceramic modular systems, functional ceramic objects: Dish, Cup, Earthen, Ware pot, Decorative designs for various pots.

SER 406 2D Design IV 2+2 5,0

Application of Works with Ceramic Materials: Forming clay, Glazing, Firing, Application Stage; Wall Ceramics: Foundations, Persons, Private designs for a place, Applications; Experimenting on Different Materials and Techniques: Over glaze, Under glaze, In glaze colored studies with colored glazes; Experiments on Firing Methods: Raku, Primitive kilns; Unity of Ceramic Objects and Basic Materials: Forming objects using materials such as wood, Glass and metal, Application; Presentation.

SER 421 Technical Decoration Methods III 2+2 5,0

Technical Decorations: Direct screen, Indirect screen, Tile measurement, Floor Tiles, Wall Tiles, Border Tiles; Tile Design: Stages in design, Choice of design, Border, Pattern design; Application: Color selection, Negative drawing, Silk screen printing, Choice of mesh, Emulsion, Preparing emulsion screen ink, Application on mesh, Exposure, Exposure equipment, Exposure lamp, Time of exposure, Washing screen, Drying, Preparation for printing; Colors:

Preparation for colors, Medium, Mixing color and medium, Printing tools, Experimental firing at 700-800?; Evaluation.

SER 422 Technical Decoration Methods IV 2+2 5,0

Indirect Screen: Ceramic forms, Subject of design, Drawing, Color design, Color selection and negative drawing, Screen, Exposure, Preparing the screen; Colors: Color preparation, Thinner, Medium, Printing tools, Transfer paper, Preparing transfer paper, Color preparation with medium; Printing: Stages of printing, Polyurethane varnish, Printing varnish, Cutting equal-sized strips of the print, Removing the paper strips from the water, Squeezing out air bubbles, Firing at 800?C; Evaluation.

SER 433 Applications on Pottery Wheel III 2+2 5,0

Applications on a Traditional Pottery Wheel: Designing forms on wheel; Introduction to Pots: Functional and artistic pots, Decorative outdoor pots; Designing and Creating New Products: Lidded, Handled, Lipped, Cylindrical, Spherical and open rim jars; Adding Artistic and Plastic Values and Improving Ergonomic and Functional Quality of Designs by Applying New Techniques; Production of Composite Forms by Adding and Cutting Parts; Decoration of Products Using Different Methods of Glazing and Firing; Evaluation of Products in Terms of Aesthetic, Visual and Technical Aspects.

SER 434 Applications on Pottery Wheel IV 2+2 5,0

Creative Design in Pottery Work: Creation of Original Artistic Forms Using Different Clay Bodies; Functional Forms: Sculpture and animal figure applications; Slip Applications and Decoration of Products; Encouragement of New ideas and Techniques; Presentation and Evaluation: Glazed and unglazed firing, Different firing techniques; Presentation and general evaluation; Evaluation of Products in Terms of Aesthetic, Visual and Technical Aspects.

SER 457 Ceramic Technology and Application V 2+2 5,0

The Physical Properties of Ceramic Raw Materials: Viscosity, Sieve analysis, Plasticity, Drying, Firing and total shrinkage, Water absorption, Drying strength; Chemical Properties of Raw Materials and Calculation: Mineralogical formulas of ceramic raw materials, Seger formulas of glazes, Surface tension and thermal expansion in glaze; Laboratory Investigations: Effects of raw materials and coloring oxides on glaze, clay and slips, Artistic glazes.

SER 459 Drawing I 2+2 5,0

Tree Dimensional Space of a Drawing: Picture plane, figure and space relationship in and between gesture drawings, Proportion, Perception of positive and negative shape; Form, Proportion and Layout: Angling and the picture plane, Dark-light and Value.

SER 460 Drawing II 2+2 5,0

Tree-dimensional Forms and Compositions with Dark-Light Studies: Drawing pencil, Charcoal, Ink; Quick Sketches from Live Model: Natural watercolor, Pastel, Ink Drawing Work; Work with Different Drawing Materials.

SER 461 Ceramic Management and Marketing I 2+1 4,0

Definition of Ceramic Enterprises: Reasons for establishing an enterprise; Determining the Capacity; Production of raw materials, Packaging, Transport and on-shelf product design. Determining the Position of an Enterprise in the World Market; Daily, monthly and annual production targets.

SER 462 Ceramic Management and Marketing II 2+1 4,0

Determining Production Types and Products Lines: Determining the market demand; Determining the Capacity of Mass Production. Market and marketing techniques, Analysis of marketing techniques; Determining targets based on research and evaluation of research reports.

SER 463 Reconstruction and Renovation of Ceramics I 2+1 4,0

Describing a Ceramic Work: Determining production techniques, Determining production dates. Materials, Firing techniques, Decoration techniques, Glazing techniques; Reasons of Erosions on Ceramic Works; Erosions related with time, Erosions related with physical and surrounding conditions; Technical drawing of the art work, Drawing a cross-section of the work; Determining the need for restoration and conservation; Analyzing whether a physical interference is appropriate or not.

SER 464 Reconstruction And Renovation of Ceramics II 2+1 4,0

Describing a Ceramic Work; Reasons for Conservation, Restoration principles, Deformation, Erosion, Determining the missing parts, Creating an appropriate environment for the production of missing parts, Analysis of production techniques, Materials of restoration, Restoration planning; and execution of ceramics materials. Analysis of any problems to be encountered during applications; Applications on antique works.

SER 465 Contemporary Art History 2+0 5,0

Artistic movements, artistic manners and approaches emerging in the context of the appearance of socio-cultural and aesthetic changes in Western art with the influence of French Revolution and Industrial Revolution; the influence of bourgeoisie which is settled in the beginning of 20th. century on the artist's situation in society; study of artistic trends which were appeared with the influences of I. and II. World wars; the meaning and significance of avant-garte in the transition period of modernism to post-modernism; globalisation and post-modernism; current art issues.

SER 468 Ceramic Technology and Applications VI 2+2 5,0

Technological Research: Utilization of alternative raw materials in ceramic clay and glaze bodies; Physical Properties: Chemical analysis, Sieve analysis, Slip casting, Viscosity, Plasticity, Drying, firing and total shrinkage, Water absorption, Drying strength, Melting properties, Color measurements; Recipe Preparation: Body-Glaze and slip calculations, Clay, glazes, engobe or pigment mixtures, Using the alternative raw materials in ceramic mixtures,

determination of body properties, Applications, Presentation and evaluation of projects.

SER 469 Ceramic Glazes I 3+1 5,0

Raw Materials and Oxides for Ceramic Glazes: Lead oxide, Potassium and sodium oxide, Calcium oxide, Zinc oxide, Magnesium oxide, Barium oxide, Lithium oxide, Strontium oxide, Aluminum oxide, Silicon oxide, Boron oxide; Glazing Methods; Salting, Glaze Calculations: Surface tension and thermal expansion calculations, Segger and preparing glaze recipe, Artistic glazes; Matt, Crackle, Crawling, Crystal, Aventurine and low temperature glazes.

SER 470 Ceramic Glazes II 3+1 5,0

Industrial and Artistic Glazes: Raw material and oxides for glazes, Firing and melting of glazes, Stoneware, Earthenware, Matt, Crackle, Crawling, Crystal, Aventurine, Reduction glazes; Special ceramic glazes, Waste and other materials for glazed body, Elasticity of glaze and glaze-body relationships, Changing glaze with temperature, Glaze formulations and coloring glazes, Effect of fluxing materials on glaze body, Effect of particle size on glaze body

SER 473 Applications of Industrial Ceramics I 5+4 11,0

Turkish Standards; Definition, Analysis, Standards for ceramic products; Drawing Projects of Industrial Products: Scaling and comparing design projects according to Turkish standards; Preparing nucleus and model; Moulds and other sub-materials; Preparing plates and templates; Determining the method of molding; Moulds appropriate for industrial production; Duplication moulds: Bringing out products, Plate pads, Pomze; Product shaping: Casting, Assembling and Application, Retouching, Drying, Bisque and glaze firing.

SER 474 Applications of Industrial Ceramics II 5+4 11,0

Industrial Ceramics Products; Evaluation of Industrial Products. Wet floor materials; Washbasin, Closet, Squat toilet, Wall and floor tiles; Bathroom accessories; Shelving units, Towel Hanger, Soap Dish, Toothbrush Dish, Lightening elements; Tableware, Dinner sets, Tea Sets. Decorative Ceramic Products; Vase, Modular Industrial Wall Panels; Project Design; Research, Sketches and technical drawings, Application: Plaster Model, Plaster mold, Slip casting, Retouching, Bisque firing and glaze firing; Presentation.

SER 483 Industrial Decoration Techniques and Applications I 5+4 11,0

Tile and Dinnerware Decoration: Definition, History, Properties, Tile and dinnerware factory and products; Design: Determining aim and scope of research, Hand-drawn sketches; Applying Preliminary Sketches on Appropriate Software; Developing designs using a two-dimensional computer program; Producing alternative colored designs; Displaying designs in intended spaces; Report preparation and presentation of the project.

SER 484 Industrial Decoration Techniques and Applications II 5+4 11,0

Color Calibrations and Separations of Tile and Dinnerware Decoration Designs software: Determining the colors to be used; Serigraphy Techniques: Preparing Films, Exposure, Exposure equipment, Plastic spatula, Ceramic colors, Dye preparation, Direct printing, Indirect printing, Transfer, Application of decoration techniques, Firing, Presentation.

SER 485 Artistic Ceramics Design and Applications I 5+4 11,0

Designs: Two-dimensional surface and three-dimensional form designs, Ceramic applications for different interiors, Techniques and aesthetic methods; Surface applications with artistic slip and glaze; Aim of Design: Artistic and formal research, Unique designs; Firing Methods: Saggar, Reduction, Open firing, Sawdust firing; Surface finishes: Application of slip, Underglaze, Onglaze, Mishima, Sgraffito techniques.

SER 486 Artistic Ceramics Design and Applications II 5+4 11,0

Designs and Applications; Two- or three-dimensional forms, Ceramic forms of models such as birds and sand cuts, Installation of garden ceramics, Wall plates outdoor furniture, Bird house, Wall pieces, Separations, Glazing and slipping for decoration, Mat, Crackle, Aventurine, Ash glaze, Terra sigilata; Firing: Saggar, Reduction, Primitive open firing; Presentation; Evaluation; Exhibition.

SER 487 Design and Applications on Pottery Wheel I 5+4 11,0

Using a Traditional Pottery Wheel Design and Producing: Functional and Artistic pots, Presentational pots, Decorative outdoor pots; Design for New Products: Lidded, Handled, Lipped, Cylindrical, Spherical and open rim jars; Adding artistic and plastic values and increasing ergonomic and functional characteristics of the designs by applying new techniques; Producing composite forms by adding and cutting parts; Evaluating the products by means of their aesthetic, visual and technical point of view; Decorating them with different methods of glazing and firing.

SER 488 Design and Applications on Pottery Wheel II 5+4 11,0

Creative approach while working on the wheel to throw original artistic forms by using different clay bodies; Research on functional forms and applying animal and sculpture forms to the pots; Creating new ideas and techniques while making slip applications and decorating the forms; Presenting the products after applying different firing techniques; Final evaluations.

SER 489 2D Design I 2+2 3,0

Relations: Definition of form, Definition of background, Form and background relation, Natural object elements study, Composition rules connected to work, Converting to Design; Arranging of Surface System: Design with Geometric elements, Definition of Square and its effect on composition, Definition of triangle and its effect on composition, Connections of Geometric elements to each

other, Arrangement to systematize; Pencil Drawing Design; Sketch, Light Shade Study.

SER 490 2D Design II 2+2 3,0

Basic Rules For Forming Designs On Picture Surface: Definition of contrast and its effect on design, Minority-majority, Big, small, light, dark, empty and full units, Directions, Matt vs. bright, Organic-inorganic, Similarity, Repetition, Balance; Systematic Design: Forming design through reproducing organic and inorganic shapes; Stylization: Converting shape into a plain state; Study of Getting To Bare Expression; Deformation: Increasing shape, Dense expression, Forming one's personal language, Forming problems on surface, Solving surface problems.

SER 495 Tile Design 2+2 4,0

The Patterns Applied in Tile Art and Composition Rules: Tile patterns, Pattern and composition properties; Application onto The Material: Transferring the prepared pattern to tile, Contour and dyeing techniques, Glazing and firing of the tiles which are completed; Rumi Patterns: The introduction of rumi patterns, Creating composition with the simple samples of rumi patterns, Pattern design onto the plate, Transferring the design onto plate form, Contour and dyeing, Glazing and firing stages; Semi Stylized and Reed Road Styles: Patterns, Application with respect to main composition principles of the style, Unique Odesigns.

SNT 251 History of Art I 2+0 3,0

Concepts of Art and Artist: Effects of Art of Social-Political-Cultural changes since Ancient Period to the end of Middle Ages; Development of Form and Style Peculiarities according to periods; Concepts of beauty-Aesthetics and concrete samples of Ancient Period; Comparative Criticism of Art Thoughts and Philosophies of East-West; Criticism of the Relation with Religion and Art on the samples of Concrete buildings; Introducing Basic Source books.

SNT 252 History of Art II 2+0 3,0

Effects and Role of Art in Social-Political-Cultural Turning-Points since Middle ages until Today; Criticizing concepts of Fine Arts and Architecture; Terminology; Coming to light of the Artist Identity and Its Concrete Samples; Social and Political Reflections of 19th and 20th centuries to Art and Its Samples; 20th Century Turkish Art Environment; Development of Fine Arts and Architecture, Artists and Their Works.

SNT 341 History of Ceramic Art 2+0 2,5

Emergence and Development of Ceramic Art in the World and in Turkey; Classification of Ceramic Arts; Classical Ceramic Art; Industrial Ceramic Art; Modern and Contemporary Ceramic Art; Orientation, Function and Aims of Classic Ceramic Art; Orientation, Function and Aims of Industrial Ceramic Art; Orientation, Function and Aims of Modern Ceramic Art; Historical Development; Modern and Contemporary Ceramic Artists.

SNT 351 History of Turkish Art 2+0 3,0

Pre-Islamic Turkish Art and Culture; Survey of Hun, Gokturk and Uighur Arts; Effects of Decorative Arts of Great

Seljuk, Memluk and Zengi on Anatolia; Anatolian Seljuk Art: Stone, Wooden, Enamel, Brick ornaments; Works Art in Principalities and Early Ottoman Period; Architecture of Classical Ottoman Period; Turkish Baroque Style; Empire Style; Turkish Handcrafts: Carpet, Enamel, Ceramic, Metal, Wood and Cloth Examples; Designs and Techniques; Evolution of Turkish Painting: Western painters and Turkish artists; Turkish Architecture in Republican Period; I. and II. National Architectural Era, Sculpture and Other Forms of Art.

SOS 155 Folkdance 2+0 2,0

Dance in Primitive Cultures; Dance in Earlier Civilizations; Dance in the Middle Age and Renaissance; Dance in the 18th and 19th Centuries; Dances of the 20th Century; Ballet; Turkish Dances; Emergence of Folkdance; Anatolian Folkdance: Classification, Accompanying instruments; Methods and Techniques of Collecting Folkdance; Problems in Collecting Folkdance; Teaching of Folkdance; Adapting Folkdance for Stage: Stage, Stage aesthetics and Choreography, Orientation and choreography.

SOS 352 Sociology of Art 2+0 3,0

Concepts of Art and Society; Works of Art and Society; The Relationship Between the Artist and Society; Social History of Art and its Current Reflections; Social Factors affecting Artists and Art; Institutions of Art; New Technologies and Economic Factors affecting Art; Production and Consumption of Works of Art in the Art Market; Popular Culture and Art; Art in Modern Society; The Contemporary Approaches in Art and its Critique.

TAR 165 Atatürk's Principles and History of Turkish Revolution I 2+0 2,0

Reform efforts of Ottoman State, General glance to the stagnation period, Reform searching in Turkey, Tanzimat Ferman and its bringing, The Era of Constitutional Monarchy in Turkey, Policy making during the era of first Constitutional Monarchy, Europe and Turkey, 1838-1914, Europe from imperialism to World War I, Turkey from Mudros to Lausanne, Carrying out of Eastern Question, Turkish Grand National Assembly and Political construction 1920-1923, Economic developments from Ottomans to Republic, The Proclamation of New Turkish State, from Lausanne to Republic.

TAR 166 Atatürk's Principles and History of Turkish Revolution II 2+0 2,0

The Restructuring Period; The Emergence of the fundamental policies in the Republic of Turkey (1923-1938 Period); Atatürk's Principles, and Studies on Language, History and Culture in the period of Atatürk; Turkish Foreign Policy and Application Principles in the period of Atatürk; Economic Developments from 1938 to 2002; 1938-2002 Period in Turkish Foreign Policy; Turkey after Atatürk's period; Social, Cultural and Artistic Changes and Developments from 1938 to Present.

THU 203 Community Services 0+2 3,0

Various Community Projects: Helping young students during their study periods or after school study sessions,

Aiding the elderly in nursing homes, helping disabled individuals with various tasks, helping social services and aiding children with their education etc., take part in the projects which raise environmental awareness, Integrating with the community and enabling use of knowledge accumulated in the courses.

TİP 103 Introduction to Typography 2+1 2,5
Defining Typography And Its Importance In Graphic Design; A Chronological View To Typography; Beginning of Type; The First Alphabets; Progress of Roman Alphabet Since The Invention of Press; Progress of Type And Press; Typography At The End of the 19th and 20th Centuries; Basic Terms of Typography; Anatomy of Type; Typeface; Typeface Family; Typeface Style And Weight; Font, Measurement of Type; Spacing; Tracking; Kerning; Leading, ;Negative Spacing; Specific States In Spacing.

TİP 104 Typography I 3+2 5,5
Classification of Typefaces; Basic Problems Classification; Criteria of Typeface Classification; Typeface Classification According to Size; Typeface Classification According to Serif Style; Typeface Style and Weight; Races of Typeface; Gothic Types; Roman Types; Classic Romans; Transitional Romans; Modern Romans; Italics; Square Serifs; Sans Serifs; Script and Cursive; Novelty Types.

TİP 205 Typography II 2+2 4,5
Using Type Right As A Graphic Design Element; Using Right Type Style; Setting Type On The Proper Measure; Watching The Spacing; Margins; Mixing Type Style; Using All-Cap Lines; Avoiding Strange Placement; Spelling Out; Dividing Headline To Lines; Considering Reading Distance.

TİP 206 Typography III 2+2 4,5
Typographic Resonance; Effective Components of Resonance; Creating Typographic Resonance With Typefaces; Typographic Resonance With Type Color, Type Size, Type Weight And Type Style; Images of Typefaces; Properties Which Come From Historical Periods; Creating Meaning By Association; Loading A Meaning To A Word; Typographic Roles: Headline, Subtitle, Picture Captions, Text, Heading, Signature And Other Typographic Roles.

TİP 401 Advanced Typography I 2+3 4,5
The Union of Type and Picture; The Interaction between Type and Picture; Using Type and Image together; Words within Images; Image as Letter, Letter as Image, Word as Image, Text Type as Image; Type as Environmental Image; Objective Type and Image; Letter Plus Image, Word plus image; Visual-Verbal Synergy; Typography Alone and Image Alone.

TİP 402 Advanced Typography II 2+3 4,5
Typeface Design; Anatomy of Type; Arm, Ascender, Descender, Spur, Bar, Serif, Bowl, Loop, Ear, Link, Stress, Stroke, Stem, Shoulder, Hairline, Terminal, Tail, Counter, Spine, Swash, Ligature, x-height, Baseline, Capline, Character, Font; Typeface styles and weight; Their Image and Use; Legibility; Using Fontographer.

TİY 121 Introduction to Theatre 2+0 3,0
Fundamentals of Theatre; Historical Developments of Theatre; Important Periods in World Theatre; Study of Contemporary Interpretations: Plays and Actors; Application of Basic Acting Techniques; Critiquing; Evaluation; Improvisation.

TİY 308 Republic Era Turkish Theatre 2+0 3,0
Republic Era Turkish Theatre: Political, Social, Cultural Art Life; Theatre Concepts; Western Theatre; Theatre Perception; Effects of Western Theatre on Turkish Theatre; Dramatic Types; Acting Methods, Directing, Playwriting, Dramatic Styles; Theatre Buildings; Directing Techniques; Analyzing Developments of Theatre; Theatre Education; State Theatres; Private Theatre Companies.

TRS 108 Vocational Technical Drawing 2+0 2,0
Basic Concepts and Definitions of Technical Drawings: Drawings, Dimensions, Cuts, Detailed drawings, Pre-introduction to technical drawings for ceramic and glassware production; Dimension and Volume Calculations: Determination of the real scales for production; Project Design: Creating projects of ceramic and glass instruments such as sanitary ware, table ware, Planning and drawing different product designs.

TÜR 120 Turkish Sign Language 3+0 3,0
Overview of Sign Language: Characteristics of sign language; History of Sign Language in the World: Emergence of language and sign language, Verbal education and approaches to sign language; History of Turkish Sign Language: Early period, Ottoman period, Period of the Republic of Turkey; Introduction to Turkish Sign Language: Finger alphabet, Pronouns, Introducing oneself and family, Greetings, Meeting, Relationship words; Showing Basic Words: Adjectives: Adjectives of quality, Adjectives of quantity; Verbs: Present tense, Past tense, Future tense, Time adverbs, Antonyms; Healthy Living: Expression of health-related problems, Sports terms, Expressing requirements; In a Bank: Expressions required to carry out basic procedures in a bank; Vacation: Basic words about vacation.

TÜR 125 Turkish Language I 2+0 2,0
Language: Characteristics of language, Relationship between language and thought and language and emotion, Theories about the origin of languages, Language types, The position of Turkish Language among world languages; Relationship Between Language and Culture; Historical Progress of the Turkish Language; Alphabets Used for Writing in Turkish; Turkish Language Studies; Turkish Language Reform; Phonetics; Morphology and Syntax; The Interaction of Turkish Language with Other Languages; Wealth of Turkish Language; Problems Facing Turkish Language; Derivation of Terms and Words; Disorders of Oral and Written Expression.

TÜR 126 Turkish Language II**2+0 2,0**

Composition: Written composition, Paragraph and ways of expression in paragraphs; Punctuation; Spelling Rules; Types of Written Expression and Practices I: Expository writing; Types of Written Expression and Practices II: Narrative writing; Academic Writing and Types of Correspondence; Reading and Listening: Reading, Reading comprehension strategies, Critical reading; Listening; Relationship between Listening and Reading; Oral Expression: Basic principles of effective speech; Body Language and the Role of Body Language in Oral Expression; Speech Types; Principles and Techniques of Effective Presentation; Some Articulatory Features of Oral Expression.