

## GRADUATE SCHOOL OF FINE ARTS

Director : Prof. Sıdıka SEVİM  
Deputy Director : Prof. Serla BALKARLI  
Deputy Director : Asst. Prof. Selçuk YILMAZ  
Secretary of Institute : Nida ERKAL

### STAFF

**Professors:** Serla BALKARLI

**Assistant professors:** Selçuk YILMAZ

**Research Assistants:** Sevgi ARI, Merve BULDAÇ, Yeliz CANTEKİN, Meryem GEÇİMLİ, Aykut Alp GÜREL, Fatma KANDEMİR, Gülçin KARACA, G. Meryem KILINÇ, Tuncay KOÇAY, Duygu KÜÇÜK, Tuğba LEVENT, Anıl SÜVARİ, Ferda TAZEÖĞLU, Nihal TURAN, Emre UYSAL, Nesrin YEŞİLMEN

### DEPARTMENT OF ANIMATION

Department of Animation started 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.

Head : Assoc. Prof. Fethi KABA

### MASTER OF ARTS (MA) DEGREE

#### PROGRAM

I. SEMESTER			II. SEMESTER		
ANİ 509	Animation and Cinema I	3+0 5,0	ANİ 507	Seminar	3+0 5,5
ANİ 521	Animation Project I	3+0 5,5	ANİ 510	Animation and Cinema II	3+0 4,5
ANİ 523	Cartoons Analysis I	3+0 5,0	ANİ 522	Animation Project II	3+0 6,0
	<i>Elective Courses (3)</i>	- 14,5	ANİ 524	Cartoons Analysis II	3+0 5,0
		<hr/>		<i>Elective Courses (2)</i>	- 9,0
		30,0			<hr/>
					30,0

<b>III. SEMESTER</b>			
ANİ 790	Thesis	0+1	30,0
			30,0

<b>IV. SEMESTER</b>			
GRA 513	Digital Illustration-I	3+0	5,0
GRA 514	Digital Illustration-II	3+0	4,0
GRA 517	Digital Video Editing-I	3+0	5,0
GRA 518	Digital Video Editing-II	3+0	4,0
GSE 510	Ethics of Science and Research Techniques	2+0	7,5
İÇT 503	Design Theory I	2+0	5,0
İÇT 504	Design Theory II	2+0	4,5

<b>INSTITUTE EXPERTISE FIELD COURSE</b>			
UAN 701	Research in Area of Specialization	3+0	4,5
UAN 702	Research in Area of Specialization	3+0	4,5

<b>ELECTIVE COURSES</b>			
ANİ 519	Video Art I	3+0	5,0
ANİ 520	Video Art II	3+0	5,0
ANİ 525	Animation Film Concept Desing I	3+0	5,0
ANİ 526	Animation Film Concept Desing II	3+0	5,0

### **PROFICIENCY IN ARTS**

#### **PROGRAM**

<b>I. SEMESTER</b>			
ANİ 615	Theories of Time and Movement I	3+0	6,0
ANİ 617	Esthetics of Movement in Animation I	3+0	6,0
ANİ 619	Computer Animation I	3+0	6,0
ANİ 623	Methods of Criticism on Cartoons I	3+0	6,0
	<i>Elective Courses (1)</i>	-	6,0
			30,0

<b>II. SEMESTER</b>			
ANİ 616	Theories of Time and Movement II	3+0	6,0
ANİ 618	Esthetics of Movement in Animation II	3+0	6,0
ANİ 620	Computer Animation II	3+0	6,0
ANİ 624	Methods of Criticism on Cartoons II	3+0	6,0
	<i>Elective Courses (1)</i>	-	6,0
			30,0

<b>III. SEMESTER</b>			
ANİ 890	Thesis	0+1	30,0
			30,0

<b>IV. SEMESTER</b>			
ANİ 890	Thesis	0+1	30,0
			30,0

<b>INSTITUTE EXPERTISE FIELD COURSE</b>			
UAN 901	Research in Area of Specialization	5+0	7,5
UAN 902	Research in Area of Specialization	5+0	7,5

<b>ELECTIVE COURSES</b>			
ANİ 625	Animation Project Development I	3+0	6,0
ANİ 626	Animation Project Development II	3+0	6,0
ANİ 627	Intertextuality in Cartoons	4+0	6,0

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
SER 601	Art Work Analysis I	2+0	6,0
SER 602	Art Work Analysis II	2+0	6,0
SER 603	Contemporary Art and Interpretation I	2+0	6,0
SER 604	Contemporary Art and Interpretation II	2+0	6,0
SER 615	Theoretical Project Research I	2+0	6,0
SER 616	Theoretical Project Research II	2+0	6,0

### **DEPARTMENT OF CERAMIC ARTS**

The Department was established in 1985. The department is located at the Yunus Emre Campus and occupies a covered area of 5000 m2. 3 Professors, 3 Associate Professors, 7 Assistant Professors and 5 Assistants currently working in the department. The decisions related with the department are made by the department council which is composed of all faculty members of the department. The department is governed by one chairman. eramic Art is to educate designers in free-lance industrial ceramic designers. The department emphasises the significance of research and creativity as well as use of modern ceramic technology using the versatility of ceramic medium to its fullest extent.

## MASTER OF ARTS (MA) DEGREE

### PROGRAM

#### I. SEMESTER

İÇT 501	Art Theory I	2+0	5,0
İÇT 503	Design Theory I	2+0	5,0
SER 539	Ceramic Art History on Anatolia I	2+0	2,0
SER 545	Contemporary Art and Interpretation I	2+0	4,0
	<i>Elective Courses (2)</i>	-	14,0
			<hr/> 30,0

#### II. SEMESTER

İÇT 502	Art Theory II	2+0	4,5
İÇT 504	Design Theory II	2+0	4,5
SER 517	Seminar	3+0	7,5
SER 540	Ceramic Art History on Anatolia II	2+0	1,5
SER 546	Contemporary Art and Interpretation II	2+0	3,0
	<i>Elective Courses (2)</i>	-	9,0
			<hr/> 30,0

#### III. SEMESTER

SER 790	Thesis	0+1	30,0
			<hr/> 30,0

#### INSTITUTE EXPERTISE FIELD COURSE

USR 701	Research in Area of Specialization	3+0	4,5
USR 702	Research in Area of Specialization	3+0	4,5

SER 509	Art Ceramic I	6+0	7,5
SER 510	Art Ceramic II	6+0	7,0
SER 511	Design Methods on Wheel Thrown I	2+0	2,0
SER 512	Design Methods on Wheel Thrown II	2+0	2,0
SER 515	Decoration Design Methods I	2+0	2,0
SER 516	Decoration Design Methods II	2+0	2,0
SER 543	Industrial Ceramics Decorations and Its Applications I	6+0	7,5
SER 544	Industrial Ceramics Decorations and Its Applications II	6+0	7,0

#### ELECTIVE COURSES

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
SER 505	Ceramic Technology I	6+0	7,5
SER 506	Ceramic Technology II	6+0	7,0
SER 507	Industrial Ceramic I	6+0	7,5
SER 508	Industrial Ceramic II	6+0	7,0

## PROFICIENCY IN ARTS

### PROGRAM

#### I. SEMESTER

RSM 601	Analyzing of Art Works I	2+0	6,0
SER 603	Contemporary Art and Interpretation I	2+0	6,0
SER 615	Theoretical Project Research I	2+0	6,0
	<i>Elective Courses (2)</i>	-	12,0
			<hr/> 30,0

#### II. SEMESTER

RSM 602	Analyzing of Art Works II	2+0	6,0
SER 604	Contemporary Art and Interpretation II	2+0	6,0
SER 616	Theoretical Project Research II	2+0	6,0
	<i>Elective Courses (2)</i>	-	12,0
			<hr/> 30,0

#### III. SEMESTER

SER 890	Thesis	0+1	30,0
			<hr/> 30,0

#### IV. SEMESTER

SER 890	Thesis	0+1	30,0
			<hr/> 30,0

#### INSTITUTE EXPERTISE FIELD COURSE

USR 901	Research in Area of Specialization	5+0	7,5
USR 902	Research in Area of Specialization	5+0	7,5

#### ELECTIVE COURSES

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
SER 611	Ceramic Technology I	6+0	6,0
SER 612	Ceramic Technology II	6+0	6,0

SER 613	Contemporary Ceramic History I	2+0	6,0	SER 618	Artistic Ceramic Design Project II	6+0	6,0
SER 614	Contemporary Ceramics History II	2+0	6,0	SER 619	Industrial Ceramic Design Project I	6+0	6,0
SER 617	Artistic Ceramic Design Project I	6+0	6,0	SER 620	Artistic Ceramic Design Project II	6+0	6,0

## DEPARTMENT OF GRAPHIC ARTS

Institute of Social Sciences 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. 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. Institute of Social Sciences trains students to use the computer and WEB in the most efficient way. Institute of Social Sciences identifies and trains the students in design and production process by using contemporary techniques. The 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 industry.

### MASTER OF ARTS (MA) DEGREE

#### PROGRAM

##### I. SEMESTER

GRA 501	Type and Typographic Design-I	3+0	7,0
GRA 505	Advertising Design Project-I	3+0	6,0
GRA 519	Multidisciplinary Graphic Design Projects I	3+0	7,0
	<i>Elective Courses (2)</i>	-	10,0
			30,0

##### II. SEMESTER

GRA 502	Type and Typographic Design II	3+0	7,0
GRA 506	Advertising Design Project-II	3+0	4,5
GRA 507	Seminar	3+0	5,5
GRA 520	Multidisciplinary Graphic Design Projects II	3+0	5,0
	<i>Elective Courses (2)</i>	-	8,0
			30,0

##### III. SEMESTER

GRA 790	Thesis	0+1	30,0
			30,0

#### INSTITUTE EXPERTISE FIELD COURSE

UGR 701	Research in Area of Specialization	3+0	4,5
UGR 702	Research in Area of Specialization	3+0	4,5

#### ELECTIVE COURSES

GRA 513	Digital Illustration-I	3+0	5,0
GRA 514	Digital Illustration-II	3+0	4,0
GRA 515	Corporate Identity Design-I	3+0	5,0
GRA 516	Corporate Identity Design-II	3+0	4,0
GRA 517	Digital Video Editing-I	3+0	5,0
GRA 518	Digital Video Editing-II	3+0	4,0

GRA 523	Graphic Printmaking I	3+0	5,0
GRA 524	Graphic Printmaking II	3+0	4,0
GRA 525	Calligraphy	3+0	5,0
GRA 527	Environmental Graphic Design	3+0	5,0
GRA 528	Entrepreneurship in Art and Design	3+0	4,5
GRA 529	New Media Art	3+0	5,0
GSE 510	Ethics of Science and Research Techniques	2+0	7,5

## PROFICIENCY IN ARTS

### PROGRAM

I. SEMESTER				II. SEMESTER			
GRA 601	Experimental Graphic Project I	3+0	5,5	ARY 521	Qualitative Research Methods	3+0	7,5
GRA 603	Research Project I	3+0	5,5	GRA 602	Experimental Graphic Project II	3+0	4,5
GRA 605	Experimental Typography I	3+0	5,5	GRA 604	Research Project II	3+0	4,5
	<i>Elective Courses (3)</i>	-	13,5	GRA 606	Experimental Typography II	3+0	4,5
			30,0		<i>Elective Courses (2)</i>	-	9,0
							30,0
III. SEMESTER				IV. SEMESTER			
GRA 890	Thesis	0+1	30,0	GRA 890	Thesis	0+1	30,0
			30,0				30,0
<b>INSTITUTE EXPERTISE FIELD COURSE</b>				GRA 610	Web Design II	3+0	4,5
UGR 901	Research in Area of Specialization	5+0	7,5	GRA 611	Presentation and Introduction Graphic I	3+0	4,5
UGR 902	Research in Area of Specialization	5+0	7,5	GRA 612	Presentation and Introduction Graphic II	3+0	4,5
<b>ELECTIVE COURSES</b>				GSE 510	Ethics of Science and Research Techniques	2+0	7,5
GRA 607	Art Book I	3+0	4,5				
GRA 608	Art Book II	3+0	4,5				
GRA 609	Web Design I	3+0	4,5				

## DEPARTMENT OF INTERIOR DESIGN

One of the aims of civilization and contemporary culture is to create the environment where Physical and psychological needs of a human being can be answered. It is obvious that requirements and expectations of contemporary human being will be provided by the developing technology. As a result, Department of Interior Design was founded in the year of 1991 in order to give a contemporary and creative interior design education. Programs have been organized for this aim practical, theoretical, conceptual courses related to each other are thought as a whole. In Interior Design Project and Furniture Design courses include analyses and solutions of different design problems and conceptual projects. These courses provide a creative discussion atmosphere and motivate students to participate.

### MASTER OF ARTS (MA) DEGREE

#### PROGRAM

I. SEMESTER				II. SEMESTER			
İÇT 513	Design Studio I	3+0	5,5	İÇT 508	Seminar	3+0	5,0
	<i>Elective Courses (5)</i>	-	24,5	İÇT 514	Design Studio II	3+0	5,5
			30,0		<i>Elective Courses (4)</i>	-	19,5
							30,0
III. SEMESTER							
İÇT 790	Thesis	0+1	30,0				
			30,0				

**INSTITUTE EXPERTISE FIELD COURSE**

UİÇ 701	Research in Area of Specialization	3+0	4,5
UİÇ 702	Research in Area of Specialization	3+0	4,5

**ELECTIVE COURSES**

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
İÇT 501	Art Theory I	2+0	5,0
İÇT 502	Art Theory II	2+0	4,5
İÇT 503	Design Theory I	2+0	5,0
İÇT 504	Design Theory II	2+0	4,5

İÇT 507	Furniture design and Conceptual Approaches	3+0	4,5
İÇT 517	Professional Ethics	3+0	5,5
İÇT 518	Continuity in Interior and Environmental Design	3+0	5,0
İÇT 519	Psychology and Space	3+0	5,0
İÇT 521	20th Century Interior Design History	3+0	5,0
İÇT 523	Computational Design	3+0	6,0
İÇT 524	Human/User Centered Space Design	3+0	6,0
İÇT 525	Material Design	3+0	6,0

**PROFICIENCY IN ARTS****PROGRAM****I. SEMESTER**

İÇT 601	Design Researches Workshop I	3+0	6,0
	<i>Elective Courses (4)</i>	-	24,0
			<u>30,0</u>

**II. SEMESTER**

İÇT 602	Design Researches Workshop II	3+0	6,0
	<i>Elective Courses (4)</i>	-	24,0
			<u>30,0</u>

**III. SEMESTER**

İÇT 890	Thesis	0+1	30,0
			<u>30,0</u>

**IV. SEMESTER**

İÇT 890	Thesis	0+1	30,0
			<u>30,0</u>

**INSTITUTE EXPERTISE FIELD COURSE**

UİÇ 901	Research in Area of Specialization	5+0	7,5
UİÇ 902	Research in Area of Specialization	5+0	7,5

**ELECTIVE COURSES**

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
İÇT 603	Spatial Relationships and Interfaces	3+0	6,0
İÇT 605	Globalisation, Identity and Design	3+0	6,0
İÇT 606	Aesthetic Criticism on Interior Design	3+0	6,0
İÇT 607	Earthquake Security and Space Design	3+0	6,0
İÇT 608	Boundaries of the House During First Half of the 20th Century	3+0	6,0

İÇT 609	Analytical Approach on Interior Design	3+0	6,0
İÇT 611	Consumption and Design	3+0	6,0
İÇT 612	Formation of Determination of Semantic Quality in Interiors	3+0	6,0
İÇT 613	New Museology-Cultural Heritage and Museum Space Design	3+0	6,0
İÇT 614	Interior Design Review	3+0	6,0
RSM 601	Analyzing of Art Works I	2+0	6,0
RSM 602	Analyzing of Art Works II	2+0	6,0

**DEPARTMENT OF MUSIC**

The departments most important goal is to educate students in the branch of instrument they choose. Youth orchestra consists of music department students and chamber orchestra which includes lectures and performing regular concerts. Information About the Department The Music department was founded in 1986 and offers instruction and education in the Yunus Emre campus with an area of 1300 square meters. In the department there are four Professors, two Assistant Professors, six Doctors, nineteen Lecturers, four Researchers and seventeen Instructors. Educational instruction and research studies are organized by the chief of the department with the advice of the section committee. Most of the students who graduate are able to obtain jobs in orchestras and music schools in various cities.

## MASTER OF ARTS (MA) DEGREE

### DEPARTMENT OF PIANO

#### PROGRAM

I. SEMESTER				II. SEMESTER			
MÜZ 501	Instrument Technique and Repertoire I	2+1	10,0	MÜZ 502	Instrument Technique and Repertoire I	2+1	6,0
MÜZ 525	Chamber Music Repertoire I	2+1	10,0	MÜZ 518	Seminar	3+0	3,5
	<i>Elective Courses (2)</i>	-	10,0	MÜZ 526	Chamber Music Repertoire II	2+1	6,0
			<u>30,0</u>		<i>Elective Courses (3)</i>	-	14,5
							<u>30,0</u>
III. SEMESTER							
MÜZ 790	Thesis	0+1	30,0				
			<u>30,0</u>				
INSTITUTE EXPERTISE FIELD COURSE							
UMZ 701	Research in Area of Specialization	3+0	4,5	MÜZ 537	Applied Piano Duo&Four Hands Repertoire I	2+0	5,0
UMZ 702	Research in Area of Specialization	3+0	4,5	MÜZ 538	Applied Piano Duo&Four Hands Repertoire II	2+0	5,0
ELECTIVE COURSES							
GSE 510	Ethics of Science and Research Techniques	2+0	7,5	MÜZ 539	20th Century Chamber Music Repertory I	1+1	5,0
İÇT 501	Art Theory I	2+0	5,0	MÜZ 540	20th Century Chamber Music Repertory II	1+1	5,0
MÜZ 513	Advanced Piano Literature I	2+0	5,0	MÜZ 541	Baroque Music Repertoire I	2+0	5,0
MÜZ 514	Advanced Piano Literature II	2+0	5,0	MÜZ 542	Baroque Music Repertoire II	2+0	5,0
MÜZ 529	Contemporary Music Analysis I	2+0	5,0	MÜZ 543	French Impressionist Music	0+2	3,0
MÜZ 530	Contemporary Music Analysis II	2+0	5,0	MÜZ 544	European Music in The First Quarter Of The 20th Century	0+2	5,0
MÜZ 531	The Analysis of Musical Texts	3+0	5,0				
MÜZ 532	Aesthetic of Music	2+0	5,0				

### DEPARTMENT OF STRING INSTRUMENTS

#### PROGRAM

I. SEMESTER				II. SEMESTER			
MÜZ 501	Instrument Technique and Repertoire I	2+1	10,0	MÜZ 502	Instrument Technique and Repertoire I	2+1	6,0
MÜZ 525	Chamber Music Repertoire I	2+1	10,0	MÜZ 518	Seminar	3+0	3,5
	<i>Elective Courses (2)</i>	-	10,0	MÜZ 526	Chamber Music Repertoire II	2+1	6,0
			<u>30,0</u>		<i>Elective Courses (3)</i>	-	14,5
							<u>30,0</u>
III. SEMESTER							
MÜZ 790	Thesis	0+1	30,0				
			<u>30,0</u>				

**INSTITUTE EXPERTISE FIELD COURSE**

UMZ 701	Research in Area of Specialization	3+0	4,5
UMZ 702	Research in Area of Specialization	3+0	4,5

**ELECTIVE COURSES**

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
İÇT 501	Art Theory I	2+0	5,0
MÜZ 515	Applied Instrument Education I	2+0	5,0
MÜZ 516	Applied Instrument Education II	2+0	5,0
MÜZ 527	Accompaniment Repertoire I	2+0	5,0
MÜZ 528	Accompaniment Repertoire II	2+0	5,0
MÜZ 529	Contemporary Music Analysis I	2+0	5,0
MÜZ 530	Contemporary Music Analysis II	2+0	5,0

MÜZ 531	The Analysis of Musical Texts	3+0	5,0
MÜZ 532	Aesthetic of Music	2+0	5,0
MÜZ 533	Accompaniment III	2+0	5,0
MÜZ 534	Accompaniment IV	2+0	5,0
MÜZ 535	Accompaniment V	2+0	5,0
MÜZ 536	Accompaniment VI	2+0	5,0
MÜZ 539	20th Century Chamber Music Repertory I	1+1	5,0
MÜZ 540	20th Century Chamber Music Repertory II	1+1	5,0
MÜZ 543	French Impressionist Music	0+2	3,0
MÜZ 544	European Music in The First Quarter Of The 20th Century	0+2	5,0

**DEPARTMENT OF WIND AND PERCUSSION INSTRUMENTS****PROGRAM****I. SEMESTER**

MÜZ 501	Instrument Technique and Repertoire I	2+1	10,0
MÜZ 525	Chamber Music Repertoire I	2+1	10,0
	<i>Elective Courses (2)</i>	-	10,0
			<hr/> 30,0

**II. SEMESTER**

MÜZ 502	Instrument Technique and Repertoire I	2+1	6,0
MÜZ 518	Seminar	3+0	3,5
MÜZ 526	Chamber Music Repertoire II	2+1	6,0
	<i>Elective Courses (3)</i>	-	14,5
			<hr/> 30,0

**III. SEMESTER**

MÜZ 790	Thesis	0+1	30,0
			<hr/> 30,0

**INSTITUTE EXPERTISE FIELD COURSE**

UMZ 701	Research in Area of Specialization	3+0	4,5
UMZ 702	Research in Area of Specialization	3+0	4,5

**ELECTIVE COURSES**

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
İÇT 501	Art Theory I	2+0	5,0
MÜZ 515	Applied Instrument Education I	2+0	5,0
MÜZ 516	Applied Instrument Education II	2+0	5,0
MÜZ 527	Accompaniment Repertoire I	2+0	5,0
MÜZ 528	Accompaniment Repertoire II	2+0	5,0
MÜZ 529	Contemporary Music Analysis I	2+0	5,0
MÜZ 530	Contemporary Music Analysis II	2+0	5,0
MÜZ 531	The Analysis of Musical Texts	3+0	5,0

MÜZ 532	Aesthetic of Music	2+0	5,0
MÜZ 533	Accompaniment III	2+0	5,0
MÜZ 534	Accompaniment IV	2+0	5,0
MÜZ 535	Accompaniment V	2+0	5,0
MÜZ 536	Accompaniment VI	2+0	5,0
MÜZ 539	20th Century Chamber Music Repertory I	1+1	5,0
MÜZ 540	20th Century Chamber Music Repertory II	1+1	5,0
MÜZ 543	French Impressionist Music	0+2	3,0
MÜZ 544	European Music in The First Quarter Of The 20th Century	0+2	5,0



## PROFICIENCY IN ARTS

### DEPARTMENT OF PIANO

#### PROGRAM

I. SEMESTER				II. SEMESTER			
MÜZ 605	Advanced Instrument Technique and Repertoire I	2+1	10,0	MÜZ 606	Advanced Instrument Technique and Repertoire II	2+1	7,5
MÜZ 617	Advanced Chamber Music Repertoire I	2+1	10,0	MÜZ 618	Advanced Chamber Music Repertoire II	2+1	7,5
	<i>Elective Courses (2)</i>	-	10,0		<i>Elective Courses (3)</i>	-	15,0
			<u>30,0</u>				<u>30,0</u>
III. SEMESTER				IV. SEMESTER			
MÜZ 890	Thesis	0+1	30,0	MÜZ 890	Thesis	0+1	30,0
			<u>30,0</u>				<u>30,0</u>
INSTITUTE EXPERTISE FIELD COURSE				MÜZ 614	Art Criticism II	2+0	5,0
UMZ 901	Research in Area of Specialization	5+0	7,5	MÜZ 621	Advanced Analysis of 20th Century Music I	2+0	5,0
UMZ 902	Research in Area of Specialization	5+0	7,5	MÜZ 622	Advanced Analysis of 20th Century Music II	2+0	5,0
ELECTIVE COURSES				MÜZ 625	Musical Elements in Ottoman (Divan) Poetry	2+0	5,0
GSE 510	Ethics of Science and Research Techniques	2+0	7,5	MÜZ 626	Bibliography of Music	2+0	5,0
MÜZ 531	The Analysis of Musical Texts	3+0	5,0				
MÜZ 532	Aesthetic of Music	2+0	5,0				
MÜZ 613	Art Criticism I	2+0	5,0				

### DEPARTMENT OF STRING INSTRUMENTS

#### PROGRAM

I. SEMESTER				II. SEMESTER			
MÜZ 605	Advanced Instrument Technique and Repertoire I	2+1	10,0	MÜZ 606	Advanced Instrument Technique and Repertoire II	2+1	7,5
MÜZ 617	Advanced Chamber Music Repertoire I	2+1	10,0	MÜZ 618	Advanced Chamber Music Repertoire II	2+1	7,5
	<i>Elective Courses (2)</i>	-	10,0		<i>Elective Courses (3)</i>	-	15,0
			<u>30,0</u>				<u>30,0</u>
III. SEMESTER				IV. SEMESTER			
MÜZ 890	Thesis	0+1	30,0	MÜZ 890	Thesis	0+1	30,0
			<u>30,0</u>				<u>30,0</u>
INSTITUTE EXPERTISE FIELD COURSE				ELECTIVE COURSES			
UMZ 901	Research in Area of Specialization	5+0	7,5	GSE 510	Ethics of Science and Research Techniques	2+0	7,5
UMZ 902	Research in Area of Specialization	5+0	7,5	MÜZ 531	The Analysis of Musical Texts	3+0	5,0

MÜZ 532	Aesthetic of Music	2+0	5,0	MÜZ 625	Musical Elements in Ottoman (Divan) Poetry	2+0	5,0
MÜZ 619	Advanced Accompaniment Repertoire I	2+0	5,0	MÜZ 626	Bibliography of Music	2+0	5,0
MÜZ 620	Advanced Accompaniment Repertoire II	2+0	5,0	MÜZ 627	Advance Accompaniment III	2+0	5,0
MÜZ 621	Advanced Analysis of 20th Century Music I	2+0	5,0	MÜZ 628	Advance Accompaniment IV	2+0	5,0
MÜZ 622	Advanced Analysis of 20th Century Music II	2+0	5,0	MÜZ 629	Advance Accompaniment V	2+0	5,0
MÜZ 623	Advanced Applied Instrument Education I	2+0	5,0	MÜZ 630	Advance Accompaniment VI	2+0	5,0
MÜZ 624	Advanced Applied Instrument Education II	2+0	5,0	MÜZ 633	Advanced 20th Century Chamber Music Repertory I	1+1	5,0
				MÜZ 634	Advanced 20th Century Chamber Music Repertory II	1+1	5,0
				MÜZ 637	Advance Accompaniment VII	2+0	5,0

## DEPARTMENT OF WIND AND PERCUSSION INSTRUMENTS

### PROGRAM

#### I. SEMESTER

MÜZ 605	Advanced Instrument Technique and Repertoire I	2+1	10,0
MÜZ 617	Advanced Chamber Music Repertoire I <i>Elective Courses (2)</i>	2+1 -	10,0 10,0
			30,0

#### II. SEMESTER

MÜZ 606	Advanced Instrument Technique and Repertoire II	2+1	7,5
MÜZ 618	Advanced Chamber Music Repertoire II <i>Elective Courses (3)</i>	2+1 -	7,5 15,0
			30,0

#### III. SEMESTER

MÜZ 890	Thesis	0+1	30,0
			30,0

#### IV. SEMESTER

MÜZ 890	Thesis	0+1	30,0
			30,0

#### INSTITUTE EXPERTISE FIELD COURSE

UMZ 901	Research in Area of Specialization	5+0	7,5
UMZ 902	Research in Area of Specialization	5+0	7,5

#### ELECTIVE COURSES

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
MÜZ 531	The Analysis of Musical Texts	3+0	5,0
MÜZ 532	Aesthetic of Music	2+0	5,0
MÜZ 619	Advanced Accompaniment Repertoire I	2+0	5,0
MÜZ 620	Advanced Accompaniment Repertoire II	2+0	5,0
MÜZ 621	Advanced Analysis of 20th Century Music I	2+0	5,0
MÜZ 622	Advanced Analysis of 20th Century Music II	2+0	5,0

MÜZ 623	Advanced Applied Instrument Education I	2+0	5,0
MÜZ 624	Advanced Applied Instrument Education II	2+0	5,0
MÜZ 625	Musical Elements in Ottoman (Divan) Poetry	2+0	5,0
MÜZ 626	Bibliography of Music	2+0	5,0
MÜZ 627	Advance Accompaniment III	2+0	5,0
MÜZ 628	Advance Accompaniment IV	2+0	5,0
MÜZ 629	Advance Accompaniment V	2+0	5,0
MÜZ 630	Advance Accompaniment VI	2+0	5,0
MÜZ 633	Advanced 20th Century Chamber Music Repertory I	1+1	5,0
MÜZ 634	Advanced 20th Century Chamber Music Repertory II	1+1	5,0
MÜZ 637	Advance Accompaniment VII	2+0	5,0

## PROGRAM IN PIANO

### PROGRAM

I. SEMESTER				II. SEMESTER			
MÜZ 605	Advanced Instrument Technique and Repertoire I	2+1	10,0	MÜZ 606	Advanced Instrument Technique and Repertoire II	2+1	7,5
MÜZ 617	Advanced Chamber Music Repertoire I	2+1	10,0	MÜZ 618	Advanced Chamber Music Repertoire II	2+1	7,5
	<i>Elective Courses (2)</i>	-	10,0		<i>Elective Courses (3)</i>	-	15,0
			30,0				30,0
III. SEMESTER				IV. SEMESTER			
MÜZ 890	Thesis	0+1	30,0	MÜZ 890	Thesis	0+1	30,0
			30,0				30,0
INSTITUTE EXPERTISE FIELD COURSE				MÜZ 625	Musical Elements in Ottoman (Divan) Poetry	2+0	5,0
UMZ 901	Research in Area of Specialization	5+0	7,5	MÜZ 626	Bibliography of Music	2+0	5,0
UMZ 902	Research in Area of Specialization	5+0	7,5	MÜZ 631	Advanced Applied Piano Duo&Four Hands Repertoire I	2+0	5,0
ELECTIVE COURSES				MÜZ 632	Advanced Applied Piano Duo&Four Hands Repertoire II	2+0	5,0
GSE 510	Ethics of Science and Research Techniques	2+0	7,5	MÜZ 633	Advanced 20th Century Chamber Music Repertory I	1+1	5,0
MÜZ 531	The Analysis of Musical Texts	3+0	5,0	MÜZ 634	Advanced 20th Century Chamber Music Repertory II	1+1	5,0
MÜZ 532	Aesthetic of Music	2+0	5,0	MÜZ 635	Advanced Baroque Music Repertoire I	2+0	5,0
MÜZ 613	Art Criticism I	2+0	5,0	MÜZ 636	Advanced Baroque Music Repertoire II	2+0	5,0
MÜZ 614	Art Criticism II	2+0	5,0				
MÜZ 621	Advanced Analysis of 20th Century Music I	2+0	5,0				
MÜZ 622	Advanced Analysis of 20th Century Music II	2+0	5,0				

## DEPARTMENT OF PAINTING

The Painting Department started in the academic year of 1991-1992. The training is based on the contemporary understanding of aesthetics and the techniques of Painting and Wall painting. Students have intensive education in the Basic Art Education in the first year. They take courses on Model Painting, Design, Printmaking and Wall Painting Techniques in the following years. Students get both theoretical and practical training, through which each student is encouraged to develop his/her identity and attain and individual artistic language. In addition, workshops provide variety of work opportunities. The aim of department to educate creative, constructor, avant-garde designers. Artist candidates Who are assimilation contemporary art comprehension art work in addition to aim of decorative painting demands to serve. Graduates of the Department can work as independent artists, could do research in the field, after going through pedagogical courses they can work as teachers.

### MASTER OF ARTS (MA) DEGREE

#### PROGRAM

I. SEMESTER				II. SEMESTER			
RSM 501	Basic Plasticity of Art Elements I	2+0	5,0	RSM 502	Basic Plasticity of Art Elements II	2+0	4,5
RSM 503	Painting I	5+0	8,0	RSM 504	Painting II	5+0	7,5
SER 545	Contemporary Art and Interpretation I	2+0	4,0	RSM 509	Seminar	3+0	7,5
	<i>Elective Courses (2)</i>	-	13,0	SER 546	Contemporary Art and Interpretation II	2+0	3,0
			30,0		<i>Elective Courses (1)</i>	-	7,5
							30,0

### III. SEMESTER

RSM 790	Thesis	0+1	30,0
			30,0

#### INSTITUTE EXPERTISE FIELD COURSE

URS 701	Research in Area of Specialization	3+0	4,5
URS 702	Research in Area of Specialization	3+0	4,5

RSM 513	Wall Painting Techniques I	5+0	8,5
RSM 514	Wall Painting Techniques II	5+0	7,5
SAN 507	Interdisciplinary Art I	5+0	8,5
SAN 508	Interdisciplinary Art II	5+0	7,5

#### ELECTIVE COURSES

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
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### PROFICIENCY IN ARTS

#### PROGRAM

##### I. SEMESTER

RSM 601	Analyzing of Art Works I	2+0	6,0
RSM 605	Painting in Studio I	4+0	8,0
RSM 613	Colour and Light	2+0	2,0
SER 603	Contemporary Art and Interpretation I	2+0	6,0
<i>Elective Courses (1)</i>		-	8,0
			30,0

##### II. SEMESTER

RSM 602	Analyzing of Art Works II	2+0	6,0
RSM 606	Painting in Studio II	4+0	8,0
SER 604	Contemporary Art and Interpretation II	2+0	6,0
<i>Elective Courses (1)</i>		-	10,0
			30,0

##### III. SEMESTER

RSM 890	Thesis	0+1	30,0
			30,0

##### IV. SEMESTER

RSM 890	Thesis	0+1	30,0
			30,0

#### INSTITUTE EXPERTISE FIELD COURSE

URS 901	Research in Area of Specialization	5+0	7,5
URS 902	Research in Area of Specialization	5+0	7,5

KÜL 604	Art, Culture and Development of Ideas	2+0	10,0
RSM 609	Stained Glass and Techniques I	4+0	8,0
RSM 610	Stained Glass and Techniques II	4+0	10,0
RSM 611	Lithography I	4+0	8,0
RSM 612	Lithography II	4+0	10,0

#### ELECTIVE COURSES

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
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### DEPARTMENT OF PERFORMING ARTS

#### MASTER OF ARTS (MA) DEGREE

##### PROGRAM IN DRAMA

#### PROGRAM

##### I. SEMESTER

TiY 501	Stage Techniques I	3+1	6,0
TiY 503	Acting I	2+1	5,0
TiY 505	Applied Dramaturgy I	1+2	4,5
<i>Elective Courses (3)</i>		-	14,5
			30,0

##### II. SEMESTER

TiY 502	Stage Techniques II	3+1	6,0
TiY 504	Acting II	2+1	4,0
TiY 506	Applied Dramaturgy II	1+2	5,0
TiY 513	Seminar	3+0	5,0
<i>Elective Courses (2)</i>		-	10,0
			30,0

### III. SEMESTER

TİY 790	Thesis	0+1	30,0
			<hr/>
			30,0

#### INSTITUTE EXPERTISE FIELD COURSE

USS 701	Research in Area of Specialization	3+0	4,5
USS 702	Research in Area of Specialization	3+0	4,5

ARK 558	Ancient Anatolian Civilizations and Myths II	2+0	5,0
GSE 510	Ethics of Science and Research Techniques	2+0	7,5
TİY 509	Traditional Resources in Theatre I	2+0	5,0
TİY 510	Traditional Resources in Theatre II	2+0	5,0
TİY 511	Play Analysis I	2+0	5,0
TİY 512	Play Analysis II	2+0	5,0

#### ELECTIVE COURSES

ARK 557	Ancient Anatolian Civilizations and Myths I	2+0	5,0
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### PROGRAM IN OPERA

#### PROGRAM

##### I. SEMESTER

EST 501	Aesthetics	2+0	4,0
OPE 501	Voice Technique I	1+3	5,5
OPE 503	Coperformance I	1+1	3,0
OPE 505	Acting and Application for Stage I	1+1	3,0
OPE 511	The Art of Drama	2+0	2,0
	<i>Elective Courses (4)</i>	-	12,5
			<hr/>
			30,0

##### II. SEMESTER

OPE 502	Voice Technique II	1+3	5,5
OPE 504	Coperformance II	1+1	3,0
OPE 506	Acting and Application for Stage II	1+1	3,0
OPE 508	Seminar	3+0	4,5
OPE 512	Contemporary Opera	2+0	6,0
	<i>Elective Courses (2)</i>	-	8,0
			<hr/>
			30,0

### III. SEMESTER

OPE 790	Thesis	0+1	30,0
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			30,0

### IV. SEMESTER

#### INSTITUTE EXPERTISE FIELD COURSE

USS 701	Research in Area of Specialization	3+0	4,5
USS 702	Research in Area of Specialization	3+0	4,5

OPE 513	Styles I	1+1	4,0
OPE 514	Styles II	1+1	4,0
OPE 515	Anatomy for Professionals I	1+1	4,0
OPE 516	Anatomy for Professionals II	1+1	4,0
OPE 517	Lied and Orotoryo I	1+1	4,0
OPE 518	Lied and Orotoryo II	1+1	4,0

#### ELECTIVE COURSES

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
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### PROGRAM IN DRAMA

#### PROGRAM

##### I. SEMESTER

TİY 601	Staging and Interpretation I	3+1	7,5
TİY 603	Acting Methods I	2+1	7,5
TİY 605	New Directions in Theatre I	1+2	7,5
TİY 613	History of Acting	3+0	7,5
			<hr/>
			30,0

##### II. SEMESTER

TİY 602	Staging and Interpretation II	3+1	7,5
TİY 604	Acting Methods II	2+1	7,5
TİY 606	New Directions in Theatre II	1+2	7,5
TİY 614	Playfulness in Cinema	3+0	7,5
			<hr/>
			30,0

<b>III. SEMESTER</b>				<b>IV. SEMESTER</b>			
TİY 890	Thesis	0+1	30,0	TİY 890	Thesis	0+1	30,0
<u>30,0</u>				<u>30,0</u>			

#### **INSTITUTE EXPERTISE FIELD COURSE**

USS 901	Research in Area of Specialization	5+0	7,5
USS 902	Research in Area of Specialization	5+0	7,5

#### **ELECTIVE COURSES**

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
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### **PROGRAM IN OPERA SINGER AND DIRECTOR**

#### **PROGRAM**

<b>I. SEMESTER</b>				<b>II. SEMESTER</b>			
OPR 601	Singing I	2+1	10,0	OPR 602	Singing II	2+1	10,0
OPR 603	Performing Techniques in Opera I	2+1	5,0	OPR 604	Performing Techniques in Opera II	2+1	5,0
OPR 605	Accompaniment I	1+1	4,0	OPR 606	Accompaniment II	1+1	4,0
OPR 607	Acting I	1+1	3,0	OPR 608	Acting II	1+1	3,0
OPR 609	Dramaturgy I	2+0	2,0	OPR 610	Dramaturgy II	2+0	2,0
	<i>Elective Courses (2)</i>	-	6,0		<i>Elective Courses (2)</i>	-	6,0
<u>30,0</u>				<u>30,0</u>			

<b>III. SEMESTER</b>				<b>IV. SEMESTER</b>			
OPR 890	Thesis and Art Work	0+1	30,0	OPR 890	Thesis and Art Work	0+1	30,0
<u>30,0</u>				<u>30,0</u>			

#### **INSTITUTE EXPERTISE FIELD COURSE**

USS 901	Research in Area of Specialization	5+0	7,5
USS 902	Research in Area of Specialization	5+0	7,5

#### **ELECTIVE COURSES**

ARY 522	Research Methods	2+0	2,0
GSE 510	Ethics of Science and Research Techniques	2+0	7,5
OPR 611	Studies Related to Period Rendition	2+0	3,0
OPR 612	Italian Diction	1+1	2,0

OPR 613	Lied and Oratorio Repertoire	1+1	3,0
OPR 614	Artistic Projects	1+1	2,0
OPR 615	World Opera Literature	2+0	2,0
OPR 617	German Diction	1+1	2,0
OPR 619	Accompaniment III	1+1	4,0
OPR 620	Accompaniment IV	1+1	4,0
OPR 621	Accompaniment V	1+1	4,0
OPR 622	Accompaniment VI	1+1	4,0

### **DEPARTMENT OF PRINTMAKING**

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.

Head : Prof. Saime HAKAN DÖNMEZER

## MASTER OF ARTS (MA) DEGREE

### PROGRAM

I. SEMESTER				II. SEMESTER			
BAS 505	Printmaking Workshop I	5+0	7,5	BAS 503	Seminar	3+0	7,5
BAS 507	Modern Art I	2+0	6,0	BAS 506	Printmaking Workshop II	5+0	7,5
SER 545	Contemporary Art and Interpretation I	2+0	4,0	BAS 508	Modern Art II	2+0	4,5
	<i>Elective Courses (2)</i>	-	12,5	SER 546	Contemporary Art and Interpretation II	2+0	3,0
			30,0		<i>Elective Courses (1)</i>	-	7,5
							30,0

III. SEMESTER			
BAS 790	Thesis	0+1	30,0
			30,0

#### INSTITUTE EXPERTISE FIELD COURSE

UBS 701	Research in Area of Specialization	3+0	4,5
UBS 702	Research in Area of Specialization	3+0	4,5

#### ELECTIVE COURSES

BAS 501	Print Making I	5+0	8,0
BAS 502	Print Making II	5+0	7,5
GSE 510	Ethics of Science and Research Techniques	2+0	7,5

## PROFICIENCY IN ARTS

### PROGRAM

I. SEMESTER				II. SEMESTER			
BAS 601	Printmaking I	4+2	8,0	BAS 602	Printmaking II	4+2	8,0
BAS 604	Text of Criticism	2+0	4,0	BAS 603	Problems in Contemporary Art	2+0	4,0
BAS 605	Experimental Print Practices I	2+2	6,0	BAS 606	Experimental Print Practices II	2+2	6,0
	<i>Elective Courses (2)</i>	-	12,0		<i>Elective Courses (2)</i>	-	12,0
			30,0				30,0

III. SEMESTER			
BAS 890	Thesis	0+1	30,0
			30,0

IV. SEMESTER			
BAS 890	Thesis	0+1	30,0
			30,0

#### INSTITUTE EXPERTISE FIELD COURSE

UBS 901	Research in Area of Specialization	5+0	7,5
UBS 902	Research in Area of Specialization	5+0	7,5

RSM 601	Analyzing of Art Works I	2+0	6,0
RSM 602	Analyzing of Art Works II	2+0	6,0
RSM 613	Colour and Light	2+0	2,0
SER 603	Contemporary Art and Interpretation I	2+0	6,0
SER 604	Contemporary Art and Interpretation II	2+0	6,0

#### ELECTIVE COURSES

BAS 607	Painting I	2+2	6,0
BAS 608	Painting II	2+2	6,0
GSE 510	Ethics of Science and Research Techniques	2+0	7,5

## DEPARTMENT OF SCULPTURE

Art is an indicator of a developed society; it also exists in societies, where have grounded intellectual cultural backgrounds. In this sense, the aim of the department of sculpture, which is one of the latest founded one in Fine Arts, is not changing the creative sight of the students but developing the indentity of students?in terms of creativty in relation to the structured curriculum,which supports the development of the contemporary and research aspects of the students.

Head : Prof. Rahmi ATALAY

### MASTER OF ARTS (MA) DEGREE

#### PROGRAM

I. SEMESTER			II. SEMESTER		
HYK 501	Material in Sculpture and Technical Interpretation I	4+0 8,5	HYK 502	Material in Sculpture and Technical Interpretation II	4+0 7,5
HYK 503	Contemporary Interpretation in Sculpture I	4+0 8,0	HYK 504	Contemporary Interpretation in Sculpture II	4+0 7,5
	<i>Elective Courses (3)</i>	- 13,5	HYK 505	Seminar	3+0 7,5
		30,0		<i>Elective Courses (2)</i>	- 7,5
					30,0
III. SEMESTER					
HYK 790	Thesis	0+1 30,0			
		30,0			
INSTITUTE EXPERTISE FIELD COURSE					
UHK 701	Research in Area of Specialization	3+0 4,5	İÇT 502	Art Theory II	2+0 4,5
UHK 702	Research in Area of Specialization	3+0 4,5	İÇT 503	Design Theory I	2+0 5,0
			İÇT 504	Design Theory II	2+0 4,5
			SER 545	Contemporary Art and Interpretation I	2+0 4,0
			SER 546	Contemporary Art and Interpretation II	2+0 3,0
ELECTIVE COURSES					
GSE 510	Ethics of Science and Research Techniques	2+0 7,5			
İÇT 501	Art Theory I	2+0 5,0			

### PROFICIENCY IN ARTS

#### PROGRAM

I. SEMESTER			II. SEMESTER		
HYK 601	Materials and Use of Materials in Sculpture I	4+0 8,0	HYK 602	Materials and Use of Materials in Sculpture II	4+0 8,0
HYK 605	Form Analysis I	4+0 8,5	HYK 606	Form Analysis II	4+0 8,5
SER 603	Contemporary Art and Interpretation I	2+0 6,0	SER 604	Contemporary Art and Interpretation II	2+0 6,0
	<i>Elective Courses (1)</i>	- 7,5		<i>Elective Courses (1)</i>	- 7,5
		30,0			30,0



<b>III. SEMESTER</b>			<b>IV. SEMESTER</b>		
HYK 890	Thesis	0+1 30,0	HYK 890	Thesis	0+1 30,0
			<hr style="width: 10%; margin: auto;"/>		
<b>INSTITUTE EXPERTISE FIELD COURSE</b>					
UHK 901	Research in Area of Specialization	5+0 7,5	HYK 607	Relationship of Environment And Form I	3+0 7,5
UHK 902	Research in Area of Specialization	5+0 7,5	HYK 608	Relationship of Environment And Form II	3+0 7,5
<b>ELECTIVE COURSES</b>					
GSE 510	Ethics of Science and Research Techniques	2+0 7,5	HYK 609	Light and Color in the 20th-Century Sculpture I	3+0 7,5
			HYK 610	Light and Color in the 20th-Century Sculpture II	3+0 7,5

## PROGRAM IN GLASS

### MASTER OF ARTS (MA) DEGREE

#### PROGRAM

<b>I. SEMESTER</b>			<b>II. SEMESTER</b>		
CAM 501	Antique Glass Art	2+0 4,0	CAM 502	Seminar	3+0 7,5
İÇT 501	Art Theory I	2+0 5,0	CAM 503	Glass Art History from Middle Age Upon Today	2+0 3,0
İÇT 503	Design Theory I	2+0 5,0	İÇT 502	Art Theory II	2+0 4,5
SER 545	Contemporary Art and Interpretation I	2+0 4,0	İÇT 504	Design Theory II	2+0 4,5
	<i>Elective Courses (2)</i>	- 12,0	SER 546	Contemporary Art and Interpretation II	2+0 3,0
				<i>Elective Courses (1)</i>	- 7,5
			<hr style="width: 10%; margin: auto;"/>		
			30,0		
<b>III. SEMESTER</b>					
CAM 790	Thesis	0+1 30,0			
			<hr style="width: 10%; margin: auto;"/>		
<b>ELECTIVE COURSES</b>					
CAM 505	Applications of Artistic Glasses I	6+0 7,5	CAM 517	Techniques of Coatings on Glass Surfaces I	6+0 7,5
CAM 506	Applications of Artistic Glasses II	6+0 7,5	CAM 518	Techniques of Coatings on Glass Surfaces II	6+0 7,5
CAM 507	Applications of Functional Glasses I	6+0 7,5	GSE 510	Ethics of Science and Research Techniques	2+0 7,5
CAM 508	Applications of Functional Glasses II	6+0 7,5	UCM 701	Research in Area of Specialization	3+0 4,5
CAM 509	Technological Glasses I	6+0 7,5	UCM 702	Research in Area of Specialization	3+0 4,5
CAM 510	Technological Glasses II	6+0 7,5			

## COURSE CONTENTS

- ANİ 507 Seminar** 3+0 5,5  
Animation According to Timing and Movement Arcs; Reorganization of Timing; Line-test and Preview; Determining Colors and Textures; Harmony of Characters with the Background; Calculating of camera movements; Final Viewing; Rendering, Sound and editing; Presentation.
- ANİ 509 Animation and Cinema I** 3+0 5,0  
Cinema and Animation: Development of Cinema and Animation; Relationship between Animated Film and Cinema in the Modern and Postmodern Era; Defining Characteristics of Animation as a Cinematic Form: Narrative Strategies; Realism and Hyper Realism in Animated Film: Intertextuality and the Cartoon Animation; Disney and Anime Films.
- ANİ 510 Animation and Cinema II** 3+0 4,5  
Digital Cinema: Digital Cinema and the History of a Moving Image; Historical Ties Between Avant-Garde Film and New Media; Second Order in Realism and Postmodern Aesthetics in Computer Animation; Deleuze and Cinema: Perception, Time and Process; Movement and Time Image; Digital and Virtual Image.
- ANİ 519 Video Art I** 3+0 5,0  
Video as an Art Medium; Distinctive Features of the Video; Video Aesthetics; Early Video Art Work; Periods of Dada and Fluxus; Feminist Video; Guerrilla Video; Critical Video; Video Installation and Video Sculpture; Contemporary Video Art Work I; Contemporary Video Art Work II; Inter-Disciplinary Art Work and Video.
- ANİ 520 Video Art II** 3+0 5,0  
Design Process: Identification of the problem, Definition of the aim; Video Design Process: Choosing the video format, Writing the synopsis, Writing the treatment, Writing the script, Writing the shooting script, Forming the Budget, Production planning; Production: Shooting the reel videos; Producing the animation pictures: Post- Production: Video editing period, Color correction; Producing the master copy.
- ANİ 521 Animation Project I** 3+0 5,5  
Examples of Computer and Traditional Animations: Short films, Films produced by various techniques; Steps of Animated Movie Production: Idea, Story, Synopsis, Scenario, Concept design, Character design, Storyboard, Background, Layout, 3D modeling, Rigging, Animatic; Methods of creating an idea, Character design, Cinematographic structure of the storyboard, Background design and practices; Measures of the scene and Rules of Aesthetics: Overlay, Underlay, Background, Perspective, Occupied and empty areas, Color; 3D Modeling Techniques: Nurbs, Basic objects, Rigging and calculation, Time design, Animatic editing.
- ANİ 522 Animation Project II** 3+0 6,0  
Animation Suitable for the Storyboard, Character, Animatic and Layout; Control of the Rig; Correcting the Envelopes; Deciding on the Layout Poses, Animating with Key Poses and In-betweens; Special Effect Animation; Organization of
- ANİ 523 Cartoons Analysis I** 3+0 5,0  
Narration in Cartoons; Components of Narration; Components of Film Language: Cinematography; Semiotic Analysis; Semiotic and Cinematographic Codes; Semiotic and Symbolic Meaning Making; Psychoanalytic Analysis; Sociological Analysis and Ideology; Genre Movie Review; Auteur Cinema and Analysis; Feminist Criticism.
- ANİ 524 Cartoons Analysis II** 3+0 5,0  
Narration and Meaning Making; Communication, Meaning and Indicators; Space in Narration; Time in Narration; Characters in Narration; V. Propp's Folklore Analysis Method; Greimas Narrative Diagram; Intertextual Relations in Narration; Narration and Culture; Cartoons in the World; Disney Works; Studio Ghibli Works; Cartoons in Turkey.
- ANİ 525 Animation Film Concept Design I** 3+0 5,0  
The Creation of Cartoon Characters; Written Characters as Text, Making sketches of characters (human, animal, belongings characters), Determining original draw style of Cartoon characters, Creation of model sheets for each character, Illustration of the characters in space, Along with all the characters to be portrayed.
- ANİ 526 Animation Film Concept Design II** 3+0 5,0  
Preparation of Original Environment (background) Images that Compatible with Characters; Drawing of Environment Sketches, Determining items like light, Color for the general atmosphere, Making props designs suitable created the drawing atmosphere, Preparation of model sheets for props, Preparation of background sketches and original colored background drawings.
- ANİ 615 Theories of Time and Movement I** 3+0 6,0  
The aim is to enable students to work in a multidisciplinary area and acquire a philosophical perspective of contemporary cinema and animation; To provide students with a practical and formal way to approach the cinematographic culture. The students are required to attend the classes regularly and participate in the discussions. Students will be encouraged to create an independent capability of analysis and writing production. Each student will also be asked to provide two individual presentations (essays) on a subject agreed between the lecturer and the student.
- ANİ 616 Theories of Time and Movement II** 3+0 6,0  
The aim is to enable students to work in a multidisciplinary area and acquire a philosophical perspective of

contemporary cinema and animation and to provide students with a practical and formal way to approach the cinematographic culture. The students are required to attend the classes regularly and participate in the discussions. Students will be encouraged to create an independent capability of analysis and writing production. Each student will also be asked to provide two individual presentations (essays) on a subject agreed between the lecturer and the student.

**ANİ 617 Esthetics of Movement in Animation I 3+0 6,0**

The aim of this course is to study the relation of timing and movement in animation and finding a solution to the problem of creating the movement serial. By focusing on watching, criticizing animated films and movement solutions, the students make short animation film projects. The key poses, in betweens, timing, line of action and the mood will be attempted to be solved by the studies of the scene.

**ANİ 618 Esthetics of Movement in Animation II 3+0 6,0**

The aim of this course is to bring an artistic and industrial approach to the students' animation projects by the studies on lying out and animating the movement. Creating the movement during the process from scenario to screening and matching the movement to the character and to the general line, style of the film will be studied through short projects. The students make their short film projects with the help of the knowledge they gain during these two semesters.

**ANİ 619 Computer Animation I 3+0 6,0**

3D Graphics and Animation Fundamentals, The 3D Studio MAX Interface, Customizing The MAX Interface; Creating Primitives: Extruding Loft, Lathe, Mesh Modeling Tools; Working With Modifiers: Using A Modifier Gizmo, Mesh, And Polygonal, Modeling, Mesh Sub-Objects, Elements, Segments; Mesh smooth Modeling; Working With Compound Objects, 3D Max Material Editor: Assigning Materials To Objects; Patch Modeling Methods: Patch Sub-Objects; NURBS Modeling: Creating NURBS Curves, Editing NURBS Objects, NURBS Point, NURBS Surface; Working With Particle Systems: Types Of Particle Systems, Adjusting The Parameters, Controlling Particles; Lights And Cameras: Camera Parameters, Controlling Lighting; Rendering: Rendering A Scene, Rendering Controls, Render Output.

**ANİ 620 Computer Animation II 3+0 6,0**

3D Character Modeling, Method And Technique; 3D Character Modeling Examples; Fundamentals of Texture Mapping; Texture Mapping Types; Lighting Theory, Light Types; Render Theory, Render Types, Render Output; Motion: Forward Kinematics, Inverse Kinematics; Animation Record.

**ANİ 623 Methods of Criticism on Cartoons I 3+0 6,0**

Concept of Criticism; Criticism in Fine Arts; Criticism Theories; Film Criticism; Methods of Film Criticism; Auteur Criticism Method; Genre Film Criticism; Historical

Criticism Method; Sociological Criticism Method; Vladimir Proop and Mythology; Iconography; Aesthetics of Reception.

**ANİ 624 Methods of Criticism on Cartoons II 3+0 6,0**

Cartoons and Criticism; Cartoons and Culture; Cartoons and Narration; Cartoons and Content; Cartoons and Language; Cartoons and Character; Iconography in Cartoons; Cartoons and Greimas' Narrative Grammar Method; Intertextual Relations in Cartoons; Intersemiotic Relations in Cartoons; Cartoons and Ideology; Cartoons and Education of Values.

**ANİ 625 Animation Project Development I 3+0 6,0**

Project Design and Development Process in Animation: Creating the Idea, Brainstorming, Story, Script, Discussion, Concept Design: Research, Atmosphere Design, Background Design, Character Design, Color and Effect, Light, Sketches, Resarching software tools for Storyboard and Animatic, Presentation: Correcting, Interpretation and Criticism.

**ANİ 626 Animation Project Development II 3+0 6,0**

Project Development Process in Animation: Student works; design and create an storyboard and animatic for a short film, determining software tools for Storyboard and animatic, Storyboard design in animation: Camera movement; Tilt, Pan, Dolly Track, Zoom in, Zoom out, Shots; Long Shot, Mid Shot, Close up, Animatic: Sound and Dialog; Timing, Synchronization with storyboard and sound, Recording, Presentation: Correcting, Interpretation and Criticism.

**ANİ 627 Intertextuality in Cartoons 4+0 6,0**

Culture and Cartoons; Culture Language; Concept of Intertextuality and Intertextual Relations in Cartoons; Types of Intertextual Relations; Mythology-Cartoons Relations; Literature-Cartoons Relations; Folk Tale-Cartoons Relations; Reflections of Folk Culture Elements on Cartoons; Universal Values and Cartoons; Intersemioticism and Cartoons.

**ANİ 790 Thesis 0+1 30,0**

**ANİ 890 Thesis 0+1 30,0**

**ARK 557 Ancient Anatolian Civilizations and Myths I 2+0 5,0**

A Glance at Anatolian Archaeology: Archaeological studies from past to present; Prehistoric Period in Anatolia: The settlements of Paleolithic, Neolithic, Chalcolithic Ages; Religios Beliefs and Early Places of Worship; Anatolian Bronze Age: Early and Middle Bronze Age settlements, The temples and religious ceremonies; Anatolia in the Late Bronze Age: Hittites and Hittite literature; Hittite Myths: The myths of the Lost Gods, Illuyanka, Telepinus and Kumarbi.

**ARK 558 Ancient Anatolian Civilizations and Myths II** 2+0 5,0

Anatolian Iron Age Civilizations: Neo-Hittites, Urartian kingdom, Phrygian kingdom, Lydian kingdom; Aeolian, Ionian and Dorian Settlements in Western Anatolia: Art and philosophical structure of the city states; Anatolia in the Hellenistic and Roman Era; Hellenistic Kingdoms and Anatolian cities in the Roman Imperial Period; Anatolian Myths: Myths of Phrygia, Lydia, Caria, Ionia, Troy and Black Sea regions.

**ARY 521 Qualitative Research Methods** 3+0 7,5

Characteristics of Qualitative Research; Comparison of the Characteristics of Qualitative and Quantitative Research; Ethical Issues in Qualitative Research; Data Collection Techniques in Qualitative Research; Detailed field observations, Interviews, Documents Collection, Journals, Audio and video recordings; Qualitative Research Design: Case studies, Multi -field studies, Applied qualitative research; Qualitative Data Analysis: Macro analysis, Micro analysis; research Proposal; Research Report.

**ARY 522 Research Methods** 2+0 2,0

Project content, Spelling rules, Finding out a thesis subject which will be a base for the thesis of proficiency in art; Preparing Research Questions, Literature review, Theoretical framework, Choosing data sources, The structure and quality of data, Analysis methods, Writing thesis proposal for proficiency in art.

**BAS 501 Print Making I** 5+0 8,0

Experimental practices based on printmaking (Lithography, Engraving, Silkscreen), by using different technical methods; research different artistic expression; Experimental practices on original thought in respect of personal analysis by using together original explanation, searching, different material and technical methods.

**BAS 502 Print Making II** 5+0 7,5

Experimental practices based on a creative visual language by using different printmaking technical methods; Express by using visual language based on cultural accumulation and image, Fantasy, Dream, Personal imagination; Concentration on direction his/her style by using original visual language; Professional representation and exhibition methods of art work.

**BAS 503 Seminar** 3+0 7,5

**BAS 505 Printmaking Workshop I** 5+0 7,5

Intaglio printing (Zinc, Copper, Aluminium): Specialities of Technique, Introduction of equipment; Methods of Intaglio Printing: Etching, Aquatinte, Pointseche, Mezzotinte. Historical Development of Intaglio Printing: Artists and their work of art; Definition of Intaglio Printing; Studies of Proof Printing: monochromatic print, After Print: Artist's Print, Serial print and numbering, signature, getting frame and exhibit.

**BAS 506 Printmaking Workshop II** 5+0 7,5

Relief Printing: History of relief print: Traditional woodcut in Anatolia and methods; Design inspired by traditional motives; printing studies with black and white and with colour, proof print, serial print; Relief printing with two blocks: Two blocks with zinc; composition with two colours; Exlibris with two printing techniques; After print, numbering, signature, getting frame and exhibit.

**BAS 507 Modern Art I** 2+0 6,0

Western Art medium at the beginning of the 20th century; the art movements which emerged at this period, perception and movements (Cubism, Futurism, Constructivism, Expressionism, Fauvism, Neoplasticism, Suprematism, Dadaism, Surrealism...) questioning their politics and the art problems, contrary art statements, debates on the subject, art work, speech and cases.

**BAS 508 Modern Art II** 2+0 4,5

Artistic Progress in post war Europe and States; avant-garde and post avant-garde period, searches for the new and art movements after 1950's (Abstract Expressionism, Pop Art, Contemporary Realism, Photorealism, Op Art, Minimalism, Conceptual Art, Earth Art, Poor Art, Happening, Fluxus, Body Art, Video, Photography...) contrary aesthetic art statements, equipments and materials of new art, analyzing these in the means of artistic speech, philosophic, technical, theoretical aspects.

**BAS 601 Printmaking I** 4+2 8,0

Sketch preparation by the project of original works produced by printmaking techniques, evaluation and implementation phase, transition of selected designs, transferring designs to the plate, preparation of plate for printing, printing prepared designs by the plates, enumerating and signing the works after the print, presentation of works and general reviews.

**BAS 602 Printmaking II** 4+2 8,0

Preparation of designs to present original reviews by using printmaking techniques, determination of appropriate designs for implementation phase, transferring designs to the plate, preparation of plate for the print, printing prepared designs by the plates, presentation of works after printing, overall assessment and analysis about the works.

**BAS 603 Problems in Contemporary Art** 2+0 4,0

Arising challenges and developments about painting, printmaking, sculpture, architecture, ceramic and multi-discipliner areas; Subjects discussed and seen as problematic like art industry in today's art, socio-political environment, modernism, postmodernism, globalization, pluralism, still debated issues like form, material, concept, space, criteria and review of contemporary art practices.

**BAS 604 Text of Criticism** 2+0 4,0

General criticism and critical theories; Art and criticism; Scientific approaches to the critical evaluation of works of art; Relationship between critical theories and text reviews:

Historical, philosophical, sociological, psychological, psychoanalytic approaches; Formalist, structuralist, post-structuralist criticism; Criticism in plastic arts, types of criticism texts: Art criticism texts in periodicals and scientific books; Examples of criticism texts in their historical development; Objective and subjective criticism: Evaluation of sampling artistic texts; Texts of contemporary art criticism; Approaches, trends, methods; stylistic problems in criticism: Technical properties of critique; Sample studies of the texts of contemporary art criticism; Art criticism in Turkey and texts of sample criticism.

**BAS 605 Experimental Print Practices I 2+2 6,0**

Studying on practicing possibilities of experimental printmaking; Studying by using new technologies and multidisciplinary perspective; Studying on experimental exhibiting and finding solutions.

**BAS 606 Experimental Print Practices II 2+2 6,0**

Studying possibilities of experimental practices and practices related; Original designs like photography, digital designs, transferring methods.

**BAS 607 Painting I 2+2 6,0**

Searching for language, technique and presentation possibilities in painting: Analysis of pictorial narrative methods; Definition the methods according to contemporary art issues; Experimental practices about producing and presenting methods.

**BAS 608 Painting II 2+2 6,0**

Searching for the possibilities of painting; preparing projects for works according to language, technique, originality issues, exhibiting works with an original approach about space and presentation.

**BAS 790 Thesis 0+1 30,0**

**BAS 890 Thesis 0+1 30,0**

**CAM 501 Antique Glass Art 2+0 4,0**

Sources and search about the knowledge of Antique Period Glass Art; Archeological foundlings; Elements that make up the glass material; Glass production and decoration techniques; The oldest dated glass samples; Producing centers, The importance and place of Anatolia in glass production; Chronological glass work according to their era; Shape and decoration techniques special to era; The relation between technique, shape and use; The importance of glass in daily usage; The perception of glass as a luxury article; The form and style of glass that has changed with the early Christian period.

**CAM 502 Seminar 3+0 7,5**

Determining the subject that will be researched; Determining the aim and the limitations of the subject that will be researched; Stating the methods that will be used;

Creating a text about the research; Using different resources for the project; Preparing the slide show of research results; Presentation: Choosing a place to present, Choosing materials for the presentation; Announcing the time and the place of presentation; Writing a project report; Presenting the written report; Answering the questions about presentation and discussion; Final Evaluation Based on the Presentation.

**CAM 503 Glass Art History from Middle Age Upon Today 2+0 3,0**

The "Middle Age" perception in the definition of the glass work; Byzantine glass art in the Middle Ages; Islamic Glass Art in the Middle Ages; European Glass Art in the Middle Ages; Glass production centers; Production and decoration techniques; Use of glass in daily life; Use of glass in devotional locations; The symbolic meaning that are attributed to glass objects; Ceremonial use of glass; Window glasses that become integrated with architecture; Glass as an industrial product; Modern approach to glass and its importance in design.

**CAM 505 Applications of Artistic Glasses I 6+0 7,5**

Different Versions and the Use of Glass as an Art; Workshop Practices Based on the Development of Personal Creativity and Attitude: Sketches, Drafts Using Different Materials and Techniques; Experimental Activities Aimed at the Development of Visual Perception and Basic Working Skills: Whirling Thoughts and Dialectical Thinking: Lateral Thinking Methods; Brainstorming; Synthetic Method; Game Tree; Metamorphosis; Conceptualization; Adaptation; Group Activities.

**CAM 506 Applications of Artistic Glasses II 6+0 7,5**

Realization and Use of Technical Interpretations Introduced Experimentally: Combining Artistic Creativity with Conscious Use from the Experimental Work with Training; Interpretation of the Experimental Activities; Personalization; Consent and Application; Developing Projects for Exhibitions of Personalized Glass Work; Determining the Exhibition Concept and Preferences of Form; Determining the Appropriate Materials for the Presentation; Obtaining Materials for the Presentation; Exhibition; Evaluation by Jury.

**CAM 507 Applications of Functional Glasses I 6+0 7,5**

The Development of Glass in Industrial Design and Modal Projects; Design in Glass Industry and the Situation of the Designer: Design Examples of Different Areas and Seminar Studies where Glass Artists are Introduced; Glass Designing Project for Industry: Market Search According to Use of Glass; Selection of Pilot Applications; Production Design and Development: Sketch, Maquette and Model Studies; Production Development: Controls and Tests According to Use of Products, Presentation and Confirmation.

**CAM 508 Applications of Functional Glasses II 6+0 7,5**

Putting the Accepted Project into Practice: Overview of the Relation between the Product and its Production: Cost,

Preference of Material, Relation between Material Production and Process; Model Construction, Molding Process, Test Production of The Product that is Supposed to be Put into Production, Operation Systems, Image Design Studies for Industrial Products; Studies Concerned with Presentation, Marketing Studies, Presentation of the Whole Project in a Seminar; Jury Evaluation.

**CAM 509 Technological Glasses I 6+0 7,5**

Introduction; Traditional glasses; Classification of traditional glasses according to their production; Present conditions and latest development in the field, High technology glasses; Classifications according to their production methods and types; Changes in the production methods of high technology glasses, Their role in making human life more comfortable, The relationship of the newly produced glasses and art; Environmental consciousness: The investigation about the negative and positive effect of glass production to the ecological environment.

**CAM 510 Technological Glasses II 6+0 7,5**

Introduction; The relationships between glass technology, art and design; Problem solving and the suggested solutions; The major advantages and disadvantages of new glass products in context of art, technology and design; Product design, modal development, laboratory work and the realization of the projects; Sociological effects of the field in the development in art and design.

**CAM 517 Techniques of Coatings on Glass Surfaces I 6+0 7,5**

Function of Coating and Elements of Form: Basics of viscous flow, capillarity, and wetting; Multi-Layer Flow; Types of Simple Coating Flows: Knife, Bar, Dip, Air-Knife, Blade; Basic of Die Flow and Die Design: Slot, Extrusion and die coating; Use of Vacuum and Tensioned Web; Basic of Slide and Curtain Coating; Simultaneous Multilayer Coating; Rheology of Coating Liquids; Roll Coating, Gravure Coating and Printing; Fundamentals of Printing: Lithographic printing; Overview of Coating Process Visualization: Spray coating, Dip coating, Spin coating, Electroforming.

**CAM 518 Techniques of Coatings on Glass Surfaces II 6+0 7,5**

Basic Coating Techniques Processed at Solid, Liquid and Gas Phases; Electrolytic, Thermo-chemical Plating, Thermal Spray Coating; Thin Film Coating Techniques at Liquid and Gas Phase; Enamel Coating on Glass; Electrophoretic Coating: Solution preparation, Surface preparation, Optimization of coating parameters, Deposition at constant voltage, Deposition at constant current, Limitation of film thickness due to crack formation, Drying, Curing.

**CAM 790 Thesis 0+1 30,0**

**EST 501 Aesthetics 2+0 4,0**

Understanding the Science of Beauty; Incorporate the Science of Beauty with Opera Art; Discussing the Differences between Art and Science; Determining Common Grounds between Art and Science; Differences in Discovery, Practice and Study Methods in Science and Art; Studying Concepts like Beauty and Ugliness, Funny and Sad, Tragic and Comic, Perception and Expression through Examples from the Opera Art.

**GRA 501 Type and Typographic Design-I 3+0 7,0**

Description of Typography and Importance of Typography in Graphic Design; Historical Development of Typography; Basic Terms of Typography: Letter Anatomy, Typeface, Typeface Family, Typeface Weights and Styles, Font; Measurement of Type; Criteria on Typeface Classification: Typeface Classifications According to Sizes, Typeface Classification According to Serif Styles, Typeface Races: Old Gothic Typefaces; Roman Typefaces; Square Serif Typefaces; Sans Serif Typefaces; Scripts; Typefaces out of Races.

**GRA 502 Type and Typographic Design II 3+0 7,0**

Typographic Resonance; The Union of Type and Image: The Interaction of Word and Picture, The Juxtaposition of Type and Image, Words within Images, The Fusion of Type and Image: Image as Letter, Letter as Image, Word as Image, Text Type as Image; Type as Environmental Image; Visual-Verbal Synergy; Type or Image Alone; Adding Turkish Character to Typefaces; Typefaces Design: Fontographer.

**GRA 505 Advertising Design Project-I 3+0 6,0**

Creating Advertising Projects in keeping with the corporate Identity: Creating designs pieces for aimed crease in keeping with the target. Analysis of advertising medias according to target group, geographical placement and income. Interactive Advertising design on web. URL Advertising, e-mail advertising, direct-mail advertising, using web for different benefits. Studying a whole advertising campaign strategy and interactivity between different medias.

**GRA 506 Advertising Design Project-II 3+0 4,5**

Professional problem solving stages; Analyzing the strategy and applying the strategy to the project; visual continuity and unity. Presenting a design in different forms. The aim of the director and the art director in creating process. And using graphic design literacy for the project Identity.

**GRA 507 Seminar 3+0 5,5**

Analyzing contemporary graphic design works, Development of Graphic Design from the beginning till today. Studying conceptual graphic design works; Evaluation of the examples and creating alternatives. The effects of production techniques on Graphic Design. Evaluation of computer as a design tool and its effects on Interactive Graphic Design. Investigating the effects of the viewer and the directing philosophy.

**GRA 513 Digital Illustration-I 3+0 5,0**

Defining Illustration; The use of Illustration in Graphic Design, the use of Illustration in publishing design, Industrial graphics, analyses of chosen samples; Illustrative expression techniques; digital Illustration, an overall look at the software's that are going to be used; Adobe Illustrator, Macromedia Freehand, Photoshop, Painter, Introduction to Photoshop; the basics of the image; tools, icons, palettes, size and resolution, print and resolution, color modes, different formats.

**GRA 514 Digital Illustration-II 3+0 4,0**

Converting photographic images to computer data; scanning techniques, rendering and painting; painting tools, rendering tools, brush options, and opacity, making selections and masking, text editing, filters, coloring, coloring tools, studying on different color modes, color maps, creating storyboard on digital media, definition of storyboard, aims, drawings of Introduction, development and conclusion frames, studying on advertising storyboards; proportion and timing.

**GRA 515 Corporate Identity Design-I 3+0 5,0**

What is corporate Identity, the analyses of well-designed corporate Identity samples; creating design Identity. Designing symbols, the analyses of symbols in semiotic, semantic and pragmatic ways. Designing or choosing the typeface family that is going to be used in the corporate Identity. Creating shared systems in a design for the use of the corporate Identity in different medias.

**GRA 516 Corporate Identity Design-II 3+0 4,0**

The use of the factors that defines corporate identity among graphic design. Designing user manual according to corporate identity, the production techniques of user manuals, examining the color palette and proportions. Preparing a design report within the user manual; The process of corporate identity design; checking dates on a calendar for the revisions and corrections in the design process.

**GRA 517 Digital Video Editing-I 3+0 5,0**

Computer Data: Introduction to Adobe Premiere, converting an Image to computer data. Screen calibration in the media of digital video. Converting an Image to digital video and print media. The use of Fire wire, and editing an Image; digital coloring, color calibration, gray tones, RGB mode, Gamma correction calibration; Image processing in digital media; copying, pasting, distorting, curving, compressing and using different codecs, color transitions and changes, Image effects and image processing tools.

**GRA 518 Digital Video Editing-II 3+0 4,0**

The relationship between a steady picture and movement. Converting a steady image to computer data. Timing of movement, the real-time sound design and movement design. The transition of the scenes, sound, digital video; converting a moving image to computer data, defining the movement time, speed set, editing, sound effects, creating movie, the design of scenery and writing scenario, the

composition of steady and moving images; Presentation, preparing AVI, converting video bands, DVD calibration, the usage and selection of codec for DVD and DVD measurements.

**GRA 519 Multidisciplinary Graphic Design Projects I 3+0 7,0**

Definition of Design; Definition of Art; Relation of Art and Design; Multidisciplinary Approaches; Multidisciplinary Design; Multidisciplinary Approaches to Institutional Identity; Multidisciplinary Approaches to Advertising; Outdoor Advertising, Guerilla Marketing; Web Design and Interactive Design; The New Dimension of Graphic Design; Multidisciplinary Graphic Design Projects.

**GRA 520 Multidisciplinary Graphic Design Projects II 3+0 5,0**

Sub Disciplines of Graphic Design: Typography, Photography, Illustration, Printmaking; Relation of Graphic Design and Other Design Disciplines: Interior Design, Industrial Design, Fashion Design, Engineering, Architecture, Curatorship, Exhibition Design, Event Management, Presentation Design; The Fusion of Art and Graphic Design; Multidisciplinary Graphic Design Projects.

**GRA 523 Graphic Printmaking I 3+0 5,0**

Identification and Application of Printmaking in Terms of Graphic Design: Introducing Silkscreen, Engraving, Lino-Cut and Wood-Cut with Examples; Searching for Technical Solutions and Materials; Technical Selection in Context of a Given Subject; Applications: Reproduction in Monochrome Printmaking Technique to Visualize the Problem of Graphic Design Language; Presentation of the Project: Numbering, Signature, Exhibition and Presentation.

**GRA 524 Graphic Printmaking II 3+0 4,0**

Making Graphic Design Applications Using Printmaking Techniques: Silkscreen, Engraving, Lino-Cut and Wood-Cut Techniques into Multi-Color Applications, The Subject of the Problem Considered in the Context of Multi-Color Printmaking Techniques; Applications: Reproduction in Multi-Color Printmaking Technique to Visualize the Problem of Graphic Design Language; Presentation of the Project: Numbering, Signature, Exhibition and Presentation.

**GRA 525 Calligraphy 3+0 5,0**

Calligraphy: Technical Information Steps: Typographical Anxiety, Form, Field, Balance, Editing, Espas; Steps to Creating Composition: Horizontal and Vertical Planes System Anxiety, Forms Relationship Between Parallelism, Word-Line-Area Rank Espas Problems, Black-and-white, full-empty Balance Creation; Research and Monitoring Process; Experimental Process: Materials Usage, Use of Color; Interdisciplinary Trial Process: Material Selection clarification, clarification of the method, Design Realization for Action; Display and Presentation Phase.

**GRA 527 Environmental Graphic Design 3+0 5,0**

Mekan ve Grafik Tasarım: Grafik tasarımın mekan ile ilişkilendirilmesi, Mekan tasarımı ve grafik tasarımın

birlikteliğinin sorgulanması, Grafik tasarımcının mekandaki rolünün sorgulanması, Görsel iletişimin üçüncü boyutu: Mekanda grafik tasarım aracılığı ile görsel iletişim, Üç boyutlu uygulamalar, İç mekan ve dış mekanda grafik tasarım, Çevresel grafik tasarımın görsel kimlik oluşturmada rolünün sorgulanması, Çevresel grafik tasarımın üzerine bilgi ve fikir araştırmaları, Proje belirleme ve uygulama, Projenin sergilenmesi ve mekanda deneyimlenmesi.

**GRA 528 Entrepreneurship in Art and Design 3+0 4,5**

Entrepreneurship Process: Basics of entrepreneurial thinking, Developing creative business ideas, Types of entrepreneurship; Developing a Business Plan: Marketing plan, Production plan, Management plan, Financing plan; Creating a Business Model: Process design, Process monitoring, Scheduling; Business Establishment Process: Creating an entrepreneurial team, Business plan evaluation, Legal establishment, Using support mechanisms, Increasing productivity by designing business process.

**GRA 529 New Media Art 3+0 5,0**

Understanding Digital Culture: Computers, Hypertext, New media technologies, Information society, Network society, Network economy, Network arts, Programme, Interface based communication, Virtual reality, Augmented reality, Simulation, Immersion, Interaction, Video games, Robotics, Populer culture; Contemporary art practice: Conceptual art, Performance art, Installation art, Creative writing, Story telling; Digital Art: Interactive art, Database aesthetics, Glitch art, Net art, Hactivism, Code art, Digital poetry, Robotic art; New Media Theorists, New media Artist, Curators.

**GRA 601 Experimental Graphic Project I 3+0 5,5**

Graphic design as an expression style; improving personal expression styles; basic material and application methods; conceptual project systems; alternatives for project production out of the borders of customer satisfaction; graphic design dimensions as sound and image; the borders of graphic language in digital environment and of modern material; the relationship between art and graphic design; visual communication as art; improving personal style.

**GRA 602 Experimental Graphic Project II 3+0 4,5**

Dimensions of experimental design and modern tendencies: those who passed over world art and design borders; the difference features of graphic language and its overlap with the disciplines; graphic design as an art: New tendencies in typographical applications: Typography as a communication tool, experimental typographical cases, typographical effect as an image and its experimental use.

**GRA 603 Research Project I 3+0 5,5**

Forming and Ending a Research Project within the Framework of Scientific Research Methods: Graphic Design, Graphic Design Training, Institutions Teaching Graphic Design, Graphic Production Methods, Graphic Design Training and Determining Topics of Problems occurring with regard to Social, Cultural, Educational and

Technical Developments and Research Applications. Finding Solutions.

**GRA 604 Research Project II 3+0 4,5**

Forming and Ending a Research Project within the Framework of Scientific Research Methods: Graphic Design, Graphic Design Training, Institutions Training Graphic Design, Graphic Production Methods, Graphic Design Training and Determining Topics for Problems occurring with regard to Social, Cultural, Educational and Technical Developments and Research Applications. Finding Solutions.

**GRA 605 Experimental Typography I 3+0 5,5**

Traditional Typographical Rules and Evaluation of Methods: Choosing the Correct Typeface, Methods of Deciding on the line Length, Comparing Different Typefaces. Avoiding Unusual Arrangements, Correct Espaslama, Methods and Rules for Alignment, Checking the Text, Critical Approaches for Traditional Typographical Rules; Breaking the Rules and Points to be Considered; Applications for Breaking the Rules of Traditional Typographical Rules, Experimental Approaches.

**GRA 606 Experimental Typography II 3+0 4,5**

Traditional Typographical Approaches; Handwriting and Typo graphics; Three Dimensional Typo graphics, The Architect of Typo graphics and use in Interior Architecture; Level Typo graphics, Typo graphics as Image: Letter as Image, Word as Image, Text as Image; Visual Oral Synergy, The Effect of Experimental Typo graphics on Visual Language; ASCII Art: What is ASCII Art? What is it not? Why is ASCII Art Preferred? Important Points when Producing ASCII Art; Siglet Design, What is Figlet? ASCII Fonts.

**GRA 607 Art Book I 3+0 4,5**

History of Book; Handwritten Books; Writing Styles used in Handwritten Books: Gothic, Textura, Fragture; Picturing Methods in Handwritten Books, Miniature and Printing, Historical View of Miniature, Important Masters, Copying Methods, Lithography; Samples of old Art Book Examples; Binding Methods, Gilding and Marbling, Art Book Approaches and Applications Considering Art Books.

**GRA 608 Art Book II 3+0 4,5**

Modern and Experimental Approaches towards Art Books; Technical Research and Experiments: Watercolors, Gouche paint, coloring pencils, Effects of oil-based paints, Experimental Approaches within Artistic Printing Techniques: Researching Different Materials: Paper, Manual Papers, Materials apart from Paper, Experimental Approaches for Binding and Folding Systems; Art Books.

**GRA 609 Web Design I 3+0 4,5**

What is the World Wide Web?; View of HTML, Web Design Principles; Planning a Web Site and Constructing the Site Diagram; Constructing Home Pages; Constructing a Web Page: Scanning Images, Folder Names and Additions, Typographical order and points to be Considered,



Background color Design, Background color, Active Key Design; Transferring the Site to an Internet Environment.

**GRA 610 Web Design II 3+0 4,5**

Constructing and Placing the Moving Image to be Used on a Web Page; Analysis of well-designed Web Sites; Institutional Web Sites; Commercial Web Sites; Personal Web Sites; Web Sites of Artists and Designers; Forming Information resources on Web Pages and Collecting Information; Constructing Web Sites and Publication Applications.

**GRA 611 Presentation and Introduction Graphic I 3+0 4,5**

Presentation in the Digital Environment: Direct Presentation Systems, Kiosk, Introduction Panel, Reflection Systems; Presentation Techniques; Indirect Persuasion Presentation Systems; Video Presentation, Numerical Interaction Presentation Systems, Portable Presentation Systems such as CD-ROM, DVD, VCD, Presentation Systems with Consecutive Image Systems; Visual Structure and Sound Communication: Sound Analysis and Simple Editing, Sound Editing Writing; Recording.

**GRA 612 Presentation and Introduction Graphic II 3+0 4,5**

Presentation in the Digital Environment: Formation and Use of Visual Materials, Digital Visual Editing Writing, Comparing Writing and Method; Improving Visual Language and Style in Presentation Systems; Presentation Identity and Identity Continuity; Analysis of Active Digital Presentation Systems; Interactive Presentation with Web Connection; Implications and the Future of Presentation Systems.

**GRA 790 Thesis 0+1 30,0**

**GRA 890 Thesis 0+1 30,0**

**GSE 510 Ethics of Science and Research Techniques 2+0 7,5**

Basic Concepts: Ethical and moral issues in science; Ethical Issues Prior to, During and After Research: Possible participants, Permission, Data recording and rights, Data security, Privacy and restrictions; Stages of Research: Literature, Identifying the problem, Reading and summarizing resources; Determination of Methodology: Survey, Interview, Observation, Data collection and analysis; Survey Research: Types, Validity, Reliability, Methods; Interpretation of Findings; Reporting on Findings and Research Process.

**HYK 501 Material in Sculpture and Technical Interpretation I 4+0 8,5**

Sculpture after Constructivism, Bauhaus, Dadaism, Kinetic Art, Land Art, Junk Art and Modernism, Sculpture and location, sculptures for indoor and outdoor, visual and

physical relations between the materials used for sculpture and location, material and technical problems, having the sculpture sketches for known locations, drawings and models conception, evaluation of material, techniques and style, application of sculptures to known locations.

**HYK 502 Material in Sculpture and Technical Interpretation II 4+0 7,5**

Materials and Techniques used in the art of sculpture: Examining of stone and metal with the intervention of works belong to the old civilizations lived in Anatolia in the museums, relations between material and technical forming, usage methods of contemporary materials and technology in sculpture / art, Contemporary material suggestions for original sculpture conceptions, drawing and models, relations between sketch and material, appropriateness with conception and style, application of conceptions with determined material.

**HYK 503 Contemporary Interpretation in Sculpture I 4+0 8,0**

Testing of the acquired main knowledge and applications during B.A. on the works of chosen national or international artists, evaluation of past for present, the application of the B.A.knowledge parallel to the masters of sculpture. Analysis: Comparing the daily objects and natural studies on the given sculpture artists and finding out the similarities and differences.

**HYK 504 Contemporary Interpretation in Sculpture II 4+0 7,5**

Visiting museums and galleries, model, drawings, photograph, giving information, looking for the parallel denominator between the cultural value of a chosen region and the method of a student. Applications, searching for the style on known samples, data collecting, analyzing with the sight of visual language. Synthesis related to chosen topic, making whole, supporting and searching for the different views.

**HYK 505 Seminar 3+0 7,5**

**HYK 601 Materials and Use of Materials in Sculpture I 4+0 8,0**

Approaches to Sculpture from Prehistorical Ages to Today: Analysis by form, material and technique; Relation between Sculpture and Space: Material, Technique, Form; Materials and Techniques of Outdoor Sculptures; Effects of Techniques and Materials on Contemporary Sculpture; New Techniques and Material for Sculptural Practises; Form Research for Original Sculpturemaking; Sculpturemaking Practices in a Predetermined Subject.

**HYK 602 Materials and Use of Materials in Sculpture II 4+0 8,0**

Analysis of Contemporary Sculpture in Terms of Form, Material and Technique: Subject, Concept and Material Relations; Research on Different Viewpoints on Sculpture, Supporting Multi-perspective Approaches; New Materials

and Technical Advices on Sculpture Applications; Research of Form to Create an Original Sculpture: Data gathering, analysis and synthesis; Original Sculpture Applications.

**HYK 605 Form Analysis I 4+0 8,5**

Visual Feeding: Education of looking and seeing works, Reevaluating the artist, Formal characters of objects in daily life; Analysis: Research on similarities and differences between art objects and real life objects, Comparison of daily life objects and their reflections created sculptors, Rediscovering nature.

**HYK 606 Form Analysis II 4+0 8,5**

Forcing the limits of student's fantasy world by observing all kinds of daily life objects; Feeling the ultra-natural forms of ordinary objects by acquiring a new perception and using it in an art form of their own creation.

**HYK 607 Relationship of Environment And Form I 3+0 7,5**

Theoretical Approach to Environment: Researching relationship between humans and environment through sociology, Relationship, contradiction and harmony concepts; Reading on Existing Physical Environment and Places: Interdisciplinary approaches, Multi-aspect readings; Different Scales of Environmental Relationships; Research on different scales such as urban, zone, square, street, building.

**HYK 608 Relationship of Environment And Form II 3+0 7,5**

Elements of Physical Environment: Relationship between these elements and environmental continuity, Different dimensions of relationship between environment and form, Different scales of spatial continuity and interface concept, Taking up Environment as Data on the Form Design, Supporting with visual materials on the different scales of the environmental relationships, student projects.

**HYK 609 Light and Color in the 20th-Century Sculpture I 3+0 7,5**

Relationship Between Light and Color: Analysis of the sculptures of artists that bridged tradition and innovation in the 20th century; Seeing: Physical and physiological effects of light; Structure of the Eye and Perception of Light; Relationship Between Light and Form in Cubist and Post-Cubist Works; Balance of Light in the Brain and the Eye; Light Values and Balances in Visual Expression; Relationship Between Light and Form in Expressionists; Changing Sculptural Structures After the World Wars.

**HYK 610 Light and Color in the 20th-Century Sculpture II 3+0 7,5**

Physiological and Psychological Effects of Colour in Sculptures of the 20th Century: Light and color relations; Color in Physics; Spectrum of white light, Refraction, Color frequencies and wavelengths; Use of Color in New Realism and Popular Culture Sculptures; Structural Characteristics of Colors and Their Interaction with Each Other: Contrasts of color, Psychology of colour; Color and Function, Color

and Form, Color and content; Color Harmony; Function of Light and Color in Three-dimensional Works Produced in the Last Decade of the 20th Century.

**HYK 790 Thesis 0+1 30,0**

**HYK 890 Thesis 0+1 30,0**

**İÇT 501 Art Theory I 2+0 5,0**

The Definition of the Art, The art in general sense, The art in Special sense, The classification of the plastic art, The Definition of the Art Theory and its features. The classification of the Art Theories; The function of each class, The Art Theories according to the artist, The Art Theories according to the customer, The fashion difference in art and art theories, Introduction of the Contemporary Art Theories.

**İÇT 502 Art Theory II 2+0 4,5**

Art Psychology. The Contemporary Art Concepts Examples covering the aesthetic and philosophical fields. By starting from these examples at first in writing art and then in plastic arts applications, to show practically how these concepts in the drawing and in sculpture can be applied. To analyze the great art works causing the certain arts concepts.

**İÇT 503 Design Theory I 2+0 5,0**

The Design Concept; Design history, The Historical requirements, the contemporary formation The periodical Design, Knowledge, the knowledge theories, Design. The technical-technological relations, Design periodical Levels, Bauhaus and The faults, The Deficiencies. London Design Conference; Design-Art Conflict Design Theories; Dialectic Design, Pragmatics, Performance Tree Theory, Indicator Science Theory, Analytical Theories, Traditional Theories, The Basic Concept of The Design; The period the quantity , the quality, The phenomenon, the concept, the content, the abstract, the abstraction, the inspiration, the inversion. The creative, the aesthetic object, the aesthetic exceeding, The entropy, Eurytm. The Design-Site Requirements; The Design-Ecology, The Design-Usefulness The Site; The past, the present, the future-Designs.

**İÇT 504 Design Theory II 2+0 4,5**

The analysis of the design period. The Design Steps; The problem, the Procedure and the method related to the problem. Collecting Again; The Research and the Sources Finding, Designing, Intellectual Animations, the Intellectual Simulation Techniques, Finding-Inspiration. Inspiration Finding Methods; Model (Design Summery), Model Development, Decision-Production; Perception Concept, General Approaches, Jung Concept, Freud Concept, Pavlov Concept, Gestalt Concept. Inventional Methods; Analogies, Brain Discussion, Synectic Technique, Lateral Technique. Design and Modern Trends; Performance, Happenings, Process Art, Action Art, Installation, postmodernism and design.

**İÇT 507 Furniture design and Conceptual Approaches 3+0 4,5**

Different design methodologies on furniture design. Relation between designer-user-manufacturer according to manufacturing process. Interface between user and space.

**İÇT 508 Seminar 3+0 5,0**

**İÇT 513 Design Studio I 3+0 5,5**

Forming a Design Problem that is Caused by Special Conditions with Different Reasons, Independents From Space, Time and has a Theoretical Base; Analyzing this Design Problem through Different Approaches and Theories that would be Gotten by Literature Researches; Developing Proposal for Solution to this Defined Design Problem through a Contemporary Approaches; Computer Aided Design and Presentation.

**İÇT 514 Design Studio II 3+0 5,5**

Forming a Design Problem through an Approach that Criticises Present Physical Environment, Defines Strong Spatial Relations; Analyzing this Design Problem through Different Approaches and Theories that would be Gotten by Literature Researches; Developing Proposal for Solution to this Defined Design Problem through Contemporary Approaches; Computer Aided Design and Presentation.

**İÇT 517 Professional Ethics 3+0 5,5**

Definition and Fundamentals; Ethics in Society and Universal Values; Definition of Social Responsibility; Ethics in Interior and Furniture Design: Ethical Values in Design Process, Ethical Values in Application Process, Ethical Values in Among Colleague; Privacy: Privacy and the Sanctity of Private Lives; Ethics in Visual and Print Media for Interiors; Principles in Professional Ethics.

**İÇT 518 Continuity in Interior and Environmental Design 3+0 5,0**

The concept of sustainability: Reasons, which make this concept; change in the public sense, change in the physical conditions and the reflections of these to the design. The need of sustainability in the physical environment; theories of urban design, Heidegger and the philosophy of architecture, Shultz and the theory of place, Lynch and the image of the city. The lesson will be supported with research, develop and evaluate in Eskisehir example.

**İÇT 519 Psychology and Space 3+0 5,0**

Psychology-Space Relations; Need to Territorial Space, Personality-Identity, Personal Distance, Social Distance, Territory, Privacy, Psychology of the User: Space Effects People, Examples on the Topic, House, Sacred Place and Working Space, Commercial Spaces; Analysis of Different Spaces and Users on this View; Psychology of the Designer, Different Designers and Their Approach.

**İÇT 521 20th Century Interior Design History 3+0 5,0**

Industrial Revolution and social-economic and technological changes in this period. Modernism (1856-1914) Avant-Garde (1915-1933)- Art Deco (1925-1945) After War Period (1945-1960) Anti Design Period (1965-1976) Postmodernism and influences of these periods on interior design.

**İÇT 523 Computational Design 3+0 6,0**

Basics of Computational Design: Algorithym, Programming, Scripting applications in 3D modelling applications, Examples of computational design, Domain of computational design, Creation of a computational design project in interior design context: Specifying the computational design platform, relation between computational design and physical production, Production of prototype of an interior design object with computational design: Specifying the proper material, Specifying the proper production method.

**İÇT 524 Human/User Centered Space Design 3+0 6,0**

Contemporary Approaches to the Concept of Design: Origin of design, Historical overview of the perception of design; Design as a Process; Design Thinking: Design thinking in the historical process; Elements of Design Thinking; Human/User-Centered Design: User experience; Design Experience; Contextual Analysis of Factors Affecting the Experience; Designing Experience Environments: Analysis of theoretical approaches and case studies concerning experience environments.

**İÇT 525 Material Design 3+0 6,0**

Main Concepts of Material Design: Material, Component, Structure; Use of Materials in Interior Design: Finishing, Lighting, Equipment, Furniture; Material Types: Organic materials, Inorganic materials, Composite materials; Material Relations: Material and functionality, Material and aesthetics; Design Approaches: Modular design, Hybridization, Functional improvement, Aesthetical improvement; Techniques in Material Design: Molding, Forming, Subtraction, Addition, Multiplication, Disassembly, Compacting, Curing, Melting, Finishing.

**İÇT 601 Design Researches Workshop I 3+0 6,0**

Conceptual, And Theoretical Approaches To Design Concept: Historical view to fundamental questions of the design; Interdisciplinary relations, and interactions, Intellectual infrastructure of the design, Problems And Expansions To Be Occurred In The Near Future: Critical readings, Making infrastructure to an article via researching, determining, and evaluating design problems.

**İÇT 602 Design Researches Workshop II 3+0 6,0**

Interaction of technology, and design concepts: Interaction of technology and human, design concept, development process of the design and usage of the technology for the application, New Tendency On The Design: New concepts, approaches, and production facilities, Making infrastructure to an article via researching, determining, and evaluating design problems.

**İÇT 603 Spatial Relationships and Interfaces 3+0 6,0**

Theoretical approach on space and relations: Researching relationships between humans and relationship between places together through sociology, Relation, contradiction and harmony concepts; Reading of existing physical environment and place: Interdisciplinary different approaches and different readings, Historical and cultural continuity concepts and contributions of historical process to spatial reading, Requirements of multi-aspect readings; spatial relationship and spatial continuity: Different dimensions of spatial relationship, Concepts of spatial continuity and innerface at different scales, All innerfaces from scale of city to interior spaces, places, doors, windows, walls, halls, city walls, streets, avenues, etc.; Importance of spatial continuity and concept of integrated design at the spatial design, Importance of evaluating the interior design with these approach; Supporting this lesson with visual material and studies that are made by students through decisions and evaluations at the different scales.

**İÇT 605 Globalisation, Identity and Design 3+0 6,0**

Culture as a dimension of globalisation. Importance of the culture in terms of the globalisation. Making infrastructure of the globalisation in the process of the Modernism-Postmodernism. Global culture and efficiency of the design. Importance of the global ethic, social ethic, cultural ethic in the design process. Culture-Identity and Design relations. Effects of the globalisation from personal identity to social identity and identity problem on design approaches.

**İÇT 606 Aesthetic Criticism on Interior Design 3+0 6,0**

Appreciation judgement and norms (emotional, subjective, enjoyment, like), Value judgment and norms (social, objective), Reflection (Success at the reflecting truth, Success at reflection effect.), Expression (Success at expression and transfer, Originality, Sincerity, The power of the dream, Social, moral value of the reflex.), Aesthetic (Limitation with religious, moral, political, traditional values, limitation with only aesthetic.), Formal criticism, "New criticism" on Interior Design, Criticism in terms of design principles. (Balance, unity, wholeness, harmony, domination, reconciliation, originality.) Constructivist criticism (personal constructivism, social constructivism), Postmodern criticism (Postmodern information "chaos", Postmodern present, "Endness", Postmodern constructivism, "Isolation", Criticism of Noncriticism, ?Aesthetic and Nonaesthetic? dimensions and criticism.

**İÇT 607 Earthquake Security and Space Design 3+0 6,0**

Living With Earthquake Consciousness: Earthquake security and space design; Nonstructural damages and life safety, Historical analysis based on concepts of spatial relationships and innerfaces, and house to reduce the nonstructural damages: Houses in ancient settlement, Houses in traditional Turkish city settlement, The effects of westernization period on the house space design and its usage, Changings on houses in the period of the republic, evaluation, conclusion, and suggestions for making data to the design problem.

**İÇT 608 Boundaries of the House During First Half of the 20th Century 3+0 6,0**

Home, House and Housing; Forces determining the House Form: Physical Forces, Social Forces; House and its environment; Boundary and the house, Inside-outside, inside-inside relationships, Conditions of Modernity: House and housing during the first half of the 20th century; House and its changing boundaries, Modern Movement in Turkey: Changing relationships different examples of the period, Case Study: First houses of Bahçelievler, Case studies with students.

**İÇT 609 Analytical Approach on Interior Design 3+0 6,0**

Analytical Method: Definition, Process, Approaches in the historical process, Fields of the usage and the technics; Part-Whole with time, flexibility, structural component, short-term transformations, analysing of evolutionary long-term nontransformation principle, Analytical Evaluation Of The Visual And Spiritual Approaches On Interior Design; Analysing and Evaluating data.

**İÇT 611 Consumption and Design 3+0 6,0**

Relationship between Production, Consumption and Design: Effects of production on design, Effects of consumption on design, Effects of design on consumption; Relationship between Producer, Consumer and Designer: Common design, Custom design, User design; Production Types: User production, Custom production, Mass production; Relationship between Consumption and Needs; Relationship between Consumption and Marketing; Need for Change in Products: Consumer trends, Market trends; Product Life Cycle: Production, Consumption, Disposal; Alternative Methods in Product Change: Repair, Do it yourself, Design it yourself, Reuse, Upcycle, Recycle.

**İÇT 612 Formation of Determination of Semantic Quality in Interiors 3+0 6,0**

Interior Space: Definition, Components, Physical and semantic limitations; Semantic Subjectivity and Objectivity; Psychological Factors on Social and Cultural Body; Developing New Methods in Interior Design; Use of New Methods in Data Analysis.

**İÇT 613 New Museology-Cultural Heritage and Museum Space Design 3+0 6,0**

Conceptual Change of Museum and Its Definition in the Historical Process: The concept of new museology: current expansions of museology science; Contemporary Museum and Its Relations with Cultural Heritage: Concepts of tangible and intangible cultural heritage and their effects on museum space design; Diversity of Interventions for Adaptations of Cultural Heritage Buildings to Contemporary Museum Function; Designing Museum Space as an Experience Environment: Design input for the museum space; Changing Design Approach for Museum Space from Modern to Postmodern Period: Characteristics of the concept of postmodern museum and analysis of other innovations related to understanding of contemporary museum.

**İÇT 614 Interior Design Review 3+0 6,0**

Spatial Relations: Space-space relation, Space-human relation; Space and privacy: Privat spaces, Public spaces, Semi private spaces; Factors Affecting Formation of Spatial Perception: Light, Smell, Sound, Material, Color, Volumetric effects, Warmth; Review of Other Design Objects and Space; Spatial Psychology: Space of fear, Space of mystery, Domestic space, Masculine space, Feminine space; Sensation of Space: What is emotion, What is pleasure; Evaluation of Space.

**İÇT 790 Thesis 0+1 30,0****İÇT 890 Thesis 0+1 30,0****KÜL 604 Art, Culture and Development of Ideas 2+0 10,0**

Influence of Antique Philosophy and Culture in Europe; Limits of Medieval Thinking and Religion and Culture in the West; Renewed Global Culture: Renaissance; Development of Ideas in Siècle des Lumières; Industrial Revolution: Sciences, Urbanization, Art, Culture and Studies; Structuring of Sciences; From Philosophy to Social Sciences: Emergence of Sciences and Scientific Methods: Twentieth Century: Wars, Philosophy, Sciences, Art and Culture; Movements and Scientific Analysis Methods: Structuralism, Existentialism, Post-Structuralism, Postmodernism; Digital Age: Digital culture and Digital arts.

**MÜZ 501 Instrument Technique and Repertoire I 2+1 10,0**

Technical Developments: Advanced Level Etudes; Advanced Concert Etudes, Polyphonic Development: Prelude Fugues, Partitas, English Suites; Concertos; Concertos; Classic Period: Sonatas Concertos; Romantic Period: Sonatas, Ballads, Rhapsodies, Albums, Concertos; Modern Period; Impressionist and Concert Pieces of 20th Century, Suites, Albums, Sonatas, Concertos.

**MÜZ 502 Instrument Technique and Repertoire I 2+1 6,0**

Technical Development; Advanced Level Etudes, Advanced Level Concert Etudes; Polyphonic Development; Prelude-Fugues, Partitas, English suites, Concertos. Classical Period; Sonatas, Concertos Romantic Period Sonatas; Bauaden, Rhapsodies, Selezos, Fantasies, Tolonies, Albums, Concertos; Modern Period; Impressionist and 20th Century Concert Pieces, Suites, Albums, Sonatas, Concertos.

**MÜZ 513 Advanced Piano Literature I 2+0 5,0**

By Period Piano Literature and Development; Period by the Piano Repertoire and Analysis; Piano Literature Theoretical and Applied Comparisons; Piano Literature in the Area of Important Works of Music Theory and Applied Analysis, Forms, piano literature and development; Fine Arts, cultural

life and historical change and the effect of the piano literature; 20th Century Literature and Piano.

**MÜZ 514 Advanced Piano Literature II 2+0 5,0**

By Period Piano Literature and Development; Period by the Piano Repertoire and Analysis; Piano Literature Theoretical and Applied Comparisons; Piano Literature in the Area of Important Works of Music Theory and Applied Analysis, Forms, piano literature and development; Fine Arts, cultural life and historical change and the effect of the piano literature; 20th Century Literature and Piano.

**MÜZ 515 Applied Instrument Education I 2+0 5,0**

Teaching the Instrument in Musical Education; Different Phases of the teaching of the Instrument in Musical Education; Teaching of Methods Applied in teaching of the Instrument; Instrument Education and Pedagogy; Teaching of the Instrument and its Technical Development; The Work of Repertoire in the teaching of the Instrument and its Educational Phases; The Education of Instrument and its Psychological Development; The Methods Applied according to Student Development in Instrument Education.

**MÜZ 516 Applied Instrument Education II 2+0 5,0**

The New Identity and Simplicity of Music; Cowell, Varese, Satie, Wilhaud, Honegger, Poulenc, Schoenberg, Werll; The New Classical Period; Stravinsky, Hindemith, Schoenberg; Telve Tone System; Schoenberg, Webern, Berg, National Currents; Bartok, Kodaly, Prokofav, Shostakovich, de Falla, Barber, Copland; Serial Music After War; Stravinsky, Messiaen, Boulez, Stockhausen.

**MÜZ 518 Seminar 3+0 3,5****MÜZ 525 Chamber Music Repertoire I 2+1 10,0**

All Periods of the Chamber Music Repertoire; Baroque, Classic, Romantic and Modern Periods and Repertoires; Gathering the Balance and Performance in the Baroque, Classic Romantic and Modern Periods; Pieces Performed in Advanced Level and Commendation Works in Baroque, Classic Romantic and Modern Periods.

**MÜZ 526 Chamber Music Repertoire II 2+1 6,0**

All Periods of the Chamber Music Repertoire; Baroque, Classic, Romantic and Modern Periods and Repertoires; Gathering the Balance and Performance in the Baroque, Classic Romantic and Modern Periods; Pieces Performed in Advanced Level and Commendation Works in Baroque, Classic Romantic and Modern Periods.

**MÜZ 527 Accompaniment Repertoire I 2+0 5,0**

Playing with Piano accompaniment. Piano Pieces in the Repertoire of Instruments Techniques and Repertoire I-II.

**MÜZ 528 Accompaniment Repertoire II 2+0 5,0**

Playing with Piano accompaniment. Piano Pieces in the Repertoire of Instruments Techniques and Repertoire I-II.

**MÜZ 529 Contemporary Music Analysis I 2+0 5,0**

Example and Analyses of Works of Art in the First Half of that Period's Music: The Heritage of German Music and the Composers who gave Direction to our Period: Strauss, Mahler, Schoenberg, Webern, Berg; Work of Arts and Analyzes: The Effects of French Music; Important French Composers and their Work of Arts; Satre, Debussy, Ravel, Poulenc: Symbolism: Strauss, Bartok Scriabin Expressionism: Schoenberg; Principality in Music: Stravinsky.

**MÜZ 530 Contemporary Music Analysis II 2+0 5,0**

The New Identity and Simplicity; Cowell, Varese, Satie, Milhaud, Honnegger, Poulenc, Schoenberg, Weill; New Classic Period; Stravinsky, Hindemith, Schoenberg; Twelve Tones System; Schoenberg, Webern, Berg, Natonausl Currents; Bartok, Kodaly, Prokofiev, Schostakovich, de Falla, Holst, Walton, Britten, Vaughan Williams, Ives, Cowell, Barber Copland; Serial Music After War; Stravinsky, Messiaen, Boulez, Stockhausen.

**MÜZ 531 The Analysis of Musical Texts 3+0 5,0**

The analysis of various schools of music and analysis of the foundation aspects of those schools in music. The analysis of musical notations by using methods and techniques of paleography. The analysis of musical texts written in various periods regarding the social parameters of their time. The analysis of foreign language texts written about the music which develops regarding the periods? characteristics.

**MÜZ 532 Aesthetic of Music 2+0 5,0**

The definition of the term Aesthetic and its philosophy. The analysis of written musical texts in terms of comparison, description and analysis. The analysis of the written musical texts in terms of human behavior. Aesthetic of Music: ?the analysis of brilliant in music?. The concepts of duration and introductory information in Music which is a phonetic art. The artist as a creator and performer. What does the music explain? Composing music within a context.

**MÜZ 533 Accompaniment III 2+0 5,0**

The Repertory Determined by the Instrument Techniques I and II Lessons, Should be understood by the students such as balance, Musical harmony, Listening and synchronization of the composition when playing with the piano or harpsichord, The student should improve the ability to control the intonation with the accompaniment, The student should comprehend the technical and musical characteristics of the piece, The student should represent the musical and the artistic abilities in the frame of playing with accompaniment, The student should continue practicing the pieces from the course of Accompaniment II.

**MÜZ 534 Accompaniment IV 2+0 5,0**

The Repertory Determined by the Instrument Techniques I and II Lessons, Should be understood by the students such as balance, Musical harmony, Listening and synchronization of the composition when playing with the piano or harpsichord, The student should improve the

ability to control the intonation with the accompaniment, The student should comprehend the technical and musical characteristics of the piece, The student should represent the musical and the artistic abilities in the frame of playing with accompaniment, The student should continue practicing the pieces from the course of Accompaniment III.

**MÜZ 535 Accompaniment V 2+0 5,0**

The Repertory Determined by the Instrument Techniques I and II Lessons, Should be understood by the students such as balance, Musical harmony, Listening and synchronization of the composition when playing with the piano or harpsichord, The student should improve the ability to control the intonation with the accompaniment, The student should comprehend the technical and musical characteristics of the piece, The student should represent the musical and the artistic abilities in the frame of playing with accompaniment, The student should continue practicing the pieces from the course of Accompaniment IV.

**MÜZ 536 Accompaniment VI 2+0 5,0**

The Repertory Determined by the Instrument Techniques I and II Lessons, Should be understood by the students such as balance, Musical harmony, Listening and synchronization of the composition when playing with the piano or harpsichord, The student should improve the ability to control the intonation with the accompaniment, The student should comprehend the technical and musical characteristics of the piece, The student should represent the musical and the artistic abilities in the frame of playing with accompaniment, The student should continue practicing the pieces from the course of Accompaniment V.

**MÜZ 537 Applied Piano Duo&Four Hands Repertoire I 2+0 5,0**

Enhancement of Piano and Chamber Music Repertory; Achieving Harmony and Composition; Advanced Musical Performance; Playing Piano Four Hands Adaptations of L.v. Beethoven's and J. Brahms's symphonies; Getting Prepared for Piano Duo Competitions and Piano Four Hands Competitions.

**MÜZ 538 Applied Piano Duo&Four Hands Repertoire II 2+0 5,0**

Percussion Instruments and Advanced Practices with Percussion Instruments; Analysis of Modern Works Composed for Percussion Instruments and Two Pianos; Analysis of J. S. Bach's Two Piano Concertos and Differences between Arrangements; Preparation and Details of F. Mendelssohn's Two Pianos Concerto; A New Approach to French Composers and Their Piano Four Hands Repertoire.

**MÜZ 539 20th Century Chamber Music Repertory I 1+1 5,0**

Repertory of Chamber Music Composed in the First Half of the 20th Century; Effect of Artistic/Musical Movements on Chamber Music Repertory; Modern Techniques (Atonality, 12-Tones Technique); Analysis of Style, Harmony and Form in pre-1950 Chamber Music; Expanded Instrumental

Techniques; Intonation Control; Overcoming Difficulties That Compromise Harmony in Instrument Families of An Orchestra.

**MÜZ 540 20th Century Chamber Music Repertory II** 1+1 5,0

Repertory of Chamber Music Composed in the Second Half of the 20th Century; Effect of Artistic/Musical Movements on Chamber Music Repertory: Modernism, Postmodernism, Eclecticism, Multiculturalism; Expanded Instrumental Techniques; Analysis of Style, Harmony and Form in post-1950 Chamber Music; Expanded Instrumental Techniques; Intonation Control; Overcoming Difficulties That Compromise Harmony in Instrument Families of An Orchestra.

**MÜZ 541 Baroque Music Repertoire I** 2+0 5,0

Works Written in Baroque Style: Authentic playing of traditional works, Musical and technical analysis of works in solo and chamber music repertory, Relationship between the Baroque era and Baroque music; Playing Harmoniously; Baroque Dances and Other Important Characteristic Elements; Introduction to Improvisation and Diminution Techniques.

**MÜZ 542 Baroque Music Repertoire II** 2+0 5,0

Works Written in Baroque Style: Authentic playing of traditional works, Musical and technical analysis of works in solo and chamber music repertory, Relationship between the Baroque era and Baroque music; Playing Harmoniously; Baroque Dances and Other Important Characteristic Elements; Introduction to Improvisation and Diminution Techniques.

**MÜZ 543 French Impressionist Music** 0+2 3,0

Effects of Impressionism and Symbolism on the French Music in the Late 19th Century; Debussy's Music and Repertory: Stylistic analysis, Non-functional tonality and related concepts; Post-Debussy Impressionist/Symbolic Composers: Ravel, Chausson, Dukas; Impressionist Painting and Symbolic Poetry Inspiring Impressionism and Symbolism in Music.

**MÜZ 544 European Music in The First Quarter Of The 20th Century** 0+2 5,0

Musical Movements in the First Quarter of the 20th Century; Interaction of Music with Socio-political Events and Art Movements in the First Quarter of the 20th Century; Dissolution of Tonality; Analysis of Masterworks by Avant-gardist Composers (e.g. Schönberg, Webern, Scriabin, Stravinsky); Search for New Forms, Designs and Textures; Richard Strauss as the Last Representative of the German Symphonic Tradition; Bartok's Attempt to Blend National Musical Heritage with Modernist Approaches.

**MÜZ 605 Advanced Instrument Technique and Repertoire I** 2+1 10,0

Advanced Level Etudes; Advanced Concert Etudes, Polyphonic Development: Prelude Fugues, Partitas, English Suites; Concertos; Classic Period: Sonatas Concertos;

Romantic Period: Sonatas, Ballads, Rhapsodies, Scherzo, Fantasia, Polynesia, Albums, Concertos; Modern Period; Impressionist and Concert pieces of 20th Century, Suites, Albums, Sonatas, Concertos.

**MÜZ 606 Advanced Instrument Technique and Repertoire II** 2+1 7,5

Advanced Level Etudes; Advanced Level Concert Etudes, Polyphonic Development: Prelude Fugues, Partitas, English Suites; Concertos; Classic Period: Sonatas Concertos; Romantic Period: Sonatas, Ballads, Rhapsodies, Scherzo, Fantasia, Polynesia, Albums, Concertos; Modern Period; Impressionist and Concert Pieces of 20th Century, Suites, Albums, Sonatas, Concertos.

**MÜZ 613 Art Criticism I** 2+0 5,0

Introduction to the Criticism in Art Branches; Worleof Arts and Criticism; Plastique Arts and Criticism; Performance Arts and Criticism; Criticism the orres and Art; Modern Art Criticism and Criticism Examples; Objective and Subjective Art Criticism; Anolyzing of Criticism Texts Decordy to thes Theorres; Examples of Texts Examples in Different Art Branches; Art Criticism in Turkey; Valvation of the Texts of Art Critics.

**MÜZ 614 Art Criticism II** 2+0 5,0

Introduction to the Criticism in Art Branches; Worleof Arts and Criticism; Plastique Arts and Criticism; Performance Arts and Criticism; Criticism the Orres and Art; Modern Art Criticism and Criticism Examples; Objective and Subjective Art Criticism; Analyzing of Criticism Texts Decordy to thes Theorres; Examples of Texts Examples in Different Art Branches; Art Criticism in Turkey; Valvation of the Texts of Art Critics.

**MÜZ 617 Advanced Chamber Music Repertoire I** 2+1 10,0

All Periods of the Chamber Music Repertoire; Baroque, Classic, Romantic and Modern Periods and Repertoires; Gathering the Balance and Performance in the Baroque, Classic Romantic and Modern Periods; Pieces Performed in Advanced Level and Commendation Works in Baroque, Classic Romantic and Modern Periods.

**MÜZ 618 Advanced Chamber Music Repertoire II** 2+1 7,5

All Periods of the Chamber Music Repertoire; Baroque, Classic, Romantic and Modern Periods and Repertoires; Gathering the Balance and Performance in the Baroque, Classic Romantic and Modern Periods; Pieces Performed in Advanced Level and Commendation Works in Baroque, Classic Romantic and Modern Periods.

**MÜZ 619 Advanced Accompaniment Repertoire I** 2+0 5,0

Playing with Piano accompaniment. Piano Pieces in the Repertoire of Advanced Instruments Techniques and Repertoire I-II.

**MÜZ 620 Advanced Accompaniment  
Repertoire II** 2+0 5,0

Playing with Piano accompaniment. Piano Pieces in the Repertoire of Advanced Instruments Techniques and Repertoire I-II.

**MÜZ 621 Advanced Analysis of 20th Century  
Music I** 2+0 5,0

Example and Analyses of Works of Art in the First Half of that Period's Music: The Heritage of German Music and the Composers who gave Direction to our Period: Straus, Mahler, Schoenberg, Webern, Berg; Work of Arts and Analyzes: The Effects of French Music; Important French Composers and their Work of Arts; Satre, Debussy, Ravel, Poulenc; Symbolism: Strauss, Bartok Scriabin Expressionism: Schoenberg; Principality in Music: Stravinsky.

**MÜZ 622 Advanced Analysis of 20th Century  
Music II** 2+0 5,0

The New Identity and Simplicity; Cowell, Varese, Satie, Milhaud, Honnegger, Poulenc, Schoenberg, Weill; New Classic Period; Stravinsky, Hindemith, Schoenberg; Twelve Tones System; Schoenberg, Webern, Berg, Nationaust Currents; Bartok, Kodaly, Prokofiev, Schostakovich, de Falla, Holst, Walton, Britten, Vaughan Williams, Ives, Cowell, Barber Copland; Serial Music After War; Stravinsky, Messiaen, Boulez, Stockhausen.

**MÜZ 623 Advanced Applied Instrument  
Education I** 2+0 5,0

Development of Technical and Musical Qualities of The Students Instrument Performance; Increasing Skills; Practice of Advanced Works in The Curriculum Under Instructors Supervision; Supporting The Training Through Compulsory Concert Performances Aimed at Developing Stage Performance.

**MÜZ 624 Advanced Applied Instrument  
Education II** 2+0 5,0

Development of Technical and Musical Qualities of The Students Instrument Performance; Increasing Skills; Practice of Advanced Works in The Curriculum Under Instructors Supervision; Supporting The Training Through Compulsory Concert Performances Aimed at Developing Stage Performance.

**MÜZ 625 Musical Elements in Ottoman (Divan)  
Poetry** 2+0 5,0

Introduction to Ottoman Classical Poetry (Divan); Evolution and Progress of Ottoman Classical Poetry (Divan) from its Beginning; Rhythm and Measure in Ottoman Classical Poetry (Divan); Rhyme in Ottoman Classical Poetry (Divan); Figures of Speech in Ottoman Classical Poetry (Divan); Music and Ottoman Classical Poetry (Divan); Interaction between Music and Ottoman Classical Poetry (Divan); Aesthetical Aspects of Music and Ottoman Classical Poetry (Divan); The Relationship between the Composer and the Poet; Text Analysis.

**MÜZ 626 Bibliography of Music** 2+0 5,0

Definition of Bibliography; Music and Bibliography; Sources of Reference in Music and Musicology and their Classification; Importance of Bibliography Know-how and the Classification of Resources; Importance of Bibliographic Knowledge and its Use in Academic Ethics; Citing- Plagiarism, Sampling (Exemplification), Supporting Ideas, Commentary; Annotation and Footnote; Indexing; General Evaluation.

**MÜZ 627 Advance Accompaniment III** 2+0 5,0

According to the Syllabus of the Proficiency in Art Degree, the Student Should Understand the Features Such as Balance, Musical harmony, Listening and synchronization of the composition when playing with the piano or harpsichord, The student should improve the ability to control the intonation with the accompaniment, The student should comprehend the technical and musical characteristics of the piece, The student should represent the musical and the artistic abilities in the frame of playing with accompaniment, The student should continue practicing the pieces from the course of Accompaniment II.

**MÜZ 628 Advance Accompaniment IV** 2+0 5,0

According to the Syllabus of the Proficiency in Art degree, the Student Should Understand the Features Such as Balance, Musical Harmony, Listening and synchronization of the composition when playing with the piano or harpsichord, The student should improve the ability to control the intonation with the accompaniment, The student should comprehend the technical and musical characteristics of the piece, The student should represent the musical and the artistic abilities in the frame of playing with accompaniment, The student should continue practicing the pieces from the course of Accompaniment III.

**MÜZ 629 Advance Accompaniment V** 2+0 5,0

According to the Syllabus of the Proficiency in Art degree, the Student Should Understand the Features Such as Balance, Musical Harmony, Listening and synchronization of the composition when playing with the piano or harpsichord, The student should improve the ability to control the intonation with the accompaniment, The student should comprehend the technical and musical characteristics of the piece, The student should represent the musical and the artistic abilities in the frame of playing with accompaniment, The student should continue practicing the pieces from the course of Accompaniment IV.

**MÜZ 630 Advance Accompaniment VI** 2+0 5,0

According to the Syllabus of the Proficiency in Art degree, the Student Should Understand the Features Such as Balance, Musical Harmony, Listening and synchronization of the composition when playing with the piano or harpsichord, The student should improve the ability to control the intonation with the accompaniment, The student should comprehend the technical and musical characteristics of the piece, The student should represent the musical and the artistic abilities in the frame of playing with



accompaniment, The student should continue practicing the pieces from the course of Accompaniment V.

**MÜZ 631 Advanced Applied Piano Duo&Four  
Hands Repertoire I 2+0 5,0**

Piano and Chamber Music Repertory; Achieving Harmony; Selection of Repertory for International Events; Practice with Works to Enter International Master Classes; Analysis of B. Bartok's Concerto for Two Pianos and Percussion; Performing B. Bartok's Concerto for Two Pianos and Percussion.

**MÜZ 632 Advanced Applied Piano Duo&Four  
Hands Repertoire II 2+0 5,0**

Introduction to South American Composers; Analysis of Tempo Differences and Musical Enrichment in Argentinian Music; Adaptation of Turkish Composers' Music for Two Pianos and Piano Four Hands; Ethnic Music of Different Cultures; Transcription of Unknown Music or Sight Reading; Performing Ethnic Anonymous Music on Two Pianos and Percussion.

**MÜZ 633 Advanced 20th Century Chamber  
Music Repertory I 1+1 5,0**

Five Prominent Chamber Music Masterworks Composed in the First Half of the 20th Century: Harmonic and formal analysis of Schönberg: Pierrot Lunaire and Verklarte Nacht, Berg: Lyric suite, Stravinsky: Soldier's tale, Bartok: 4th string quartet; Problems and Solutions Concerning the Performances of These Works; Modernist Concepts Such as Atonality, 12-tones; Extended Instrumental Techniques on These Works; Overcoming Difficulties of Group-playing; Controlling Intonation in Modernist Textures.

**MÜZ 634 Advanced 20th Century Chamber  
Music Repertory II 1+1 5,0**

Five Prominent Chamber Music Masterworks Composed in the Second Half of the 20th Century: Harmonic and form analysis of Britten: Lachrymae, Maxwell Davies: 8 Songs for a Mad King, Ligeti: 6 Bagatelles for Wind Quintet, Carter: 3th String Quartet, Crumb: Black Angels; Problems and Solutions Concerning the Performances of These Works; Modernist and Postmodernist Concepts; Extended Instrumental Techniques on These Works; Overcoming Difficulties of Group-playing; Controlling Intonation in Modernist and Postmodernist Textures.

**MÜZ 635 Advanced Baroque Music  
Repertoire I 2+0 5,0**

Works Written in Baroque and Rococo Style: Authentic performance of traditional works, Musical and technical analysis of works in solo and chamber music repertory, Relationship between the Baroque era and Baroque music; Playing Harmoniously; Baroque Dances and Other Important Characteristic Elements; Introduction to Improvisation and Diminution Techniques.

**MÜZ 636 Advanced Baroque Music  
Repertoire II 2+0 5,0**

Works Written in Baroque and Rococo Style: Authentic performance of traditional works, Musical and technical analysis of works in solo and chamber music repertory, Relationship between the Baroque era and Baroque music; Playing Harmoniously; Baroque Dances and Other Important Characteristic Elements; Introduction to Improvisation and Diminution Techniques.

**MÜZ 637 Advance Accompaniment VII 2+0 5,0**

Concepts of Balance, Musical Harmony, Listening and Synchronization of the Composition; Intonation Control; Analysis of Technical and Musical Characteristics of a Piece; Relationship between Characteristics of the Era and Music; Harmony in a Musical Ensemble; Practices.

**MÜZ 790 Thesis 0+1 30,0**

**MÜZ 890 Thesis 0+1 30,0**

**OPE 501 Voice Technique I 1+3 5,5**

Advanced Voice Techniques; Improving Singing Techniques; Effective Use of Breath; Expansion of Voice Range; Practicing and Conducting Singing Exercises from Different Periods, Different Genres, Different Interpretations.

**OPE 502 Voice Technique II 1+3 5,5**

Advanced Voice Techniques; Improving Singing Techniques; Effective Use of Breath; Expansion of Voice Range; Practicing and Conducting Singing Exercises from Different Periods, Different Genres, Different Interpretations.

**OPE 503 Coperformance I 1+1 3,0**

Improving Skills and Techniques in Singing; Developing the Ability to Sing Parties with Accompaniment; Singing Appropriate Librettos and Becoming Familiar with all Styles and Periods through Singing New Texts Accompanied by Piano or Orchestra.

**OPE 504 Coperformance II 1+1 3,0**

Improving Skills and Techniques in Singing; Developing the Ability to Sing Parties with Accompaniment; Singing Appropriate Librettos and Becoming Familiar with all Styles and Periods through Singing New Texts Accompanied by Piano or Orchestra.

**OPE 505 Acting and Application for Stage I 1+1 3,0**

Exploring Basic Elements of Actor's Art and Craft; Refining Students' Acting through Various Exercises, Games and Improvisations; Working on Classical Monologues and Scenes to Improve Acting Skills; Adaptation of Classical and Modern Opera Works to Stage; Principles of Work with a Director; Producing Selected Works on Stage; Application of the Studied

Techniques; Interpreting Libretto on Stage before an Audience; Going through Procedures and Steps of Preparing and Producing an Opera or a Resital; Learning and Developing the Necessary Principles, Craft and Dicipline for this Procedure; Learning Approaches of an Opera Singers to a Performance.

**OPE 506 Acting and Application for Stage II** 1+1 3,0  
Exploring Basic Elements of Actor?s Art and Craft; Refining Students? Acting through Various Exercises, Games and Improvisations; Working on Classical Monologues and Scenes to Improve Acting Skills;Adaptation of Classical and Modern Opera Works to Stage; Principles of Work with a Director; Producing Selected Works on Stage; Application of the Studied Techniques; Interpreting Libretto on Stage before an Audience; Going through Procedures and Steps of Preparing and Producing an Opera or a Resital; Learning and Developing the Necessary Principles, Craft and Dicipline for this Procedure; Learning Approaches of an Opera Singers to a Performance.

**OPE 508 Seminar** 3+0 4,5

**OPE 511 The Art of Drama** 2+0 2,0  
Analyzing the Anatomy of the Art of Drama as an Arsenal of Dramatic Arts; Similarities and Differences of the Art Forms under Drama Category; Building Information about the Opera Placed within Drama Forms; Building Student Know-how on the Origins of Drama, Evolutions of Drama and Sub divisions of Drama; Fundamental Structure of Drama; Functions of Drama; Fundamental Principles and Stuctures of Drama: Classical Drama, Epic Drama, Modern Drama, Post Modern Drama; Exploration of Different Drama Structures through Examples; Comparison of Plays or Cinematographic Works with the ones Staged as Opera.

**OPE 512 Contemporary Opera** 2+0 6,0  
Study of the Development of Contemporary Opera; Analysis of World and Political Events on Contempoaray Opera; Cultivating an Ability in Students to Understand the Political, Social and Cultural Conditions which Contributed to Contemporary Opera; Studying and Understanding Contemporary Drama from Different Points of View.

**OPE 513 Styles I** 1+1 4,0  
Study of Various Genres and Styles and People that Shaped the History of Music and Opera; Detailed Analysis and Interpretations of Works from Different Periods within the Artistic Characteristics of the Period in Question; Studying Various Music Styles from Renaissance to Present Day

**OPE 514 Styles II** 1+1 4,0  
Study of Various Genres and Styles and People that Shaped the History of Music and Opera; Detailed Analysis and Interpretations of Works from Different Periods within the Artistic Characteristics of the Period in Question; Studying Various Music Styles from Renaissance to Present Day.

**OPE 515 Anatomy for Professionals I** 1+1 4,0  
Detailed Analysis of the Production of Human Voice; The Interrelation between the Voice Organs and Breathing Mechanisms; Incorporating the Functions of Voice Organs and the Art of Singing; Studying Voice Problems; Voice Therapy and Treatment.

**OPE 516 Anatomy for Professionals II** 1+1 4,0  
Detailed Analysis of the Production of Human Voice; The Interrelation between the Voice Organs and Breathing Mechanisms; Incorporating the Functions of Voice Organs and the Art of Singing; Studying Voice Problems; Voice Therapy and Treatment.

**OPE 517 Lied and Orotoryo I** 1+1 4,0  
Study of Lied and Orotorya in Detail: Meaning, Interpretation and Analysis; Improving Skills in the Interpretation of Lieds and Orotoryos; History of Lied and Orotoryo; Form Analysis of Lied and Orotoryo; Developing Interpretation and Singing Techniques in the Performance of Lieds and Orotoryos.

**OPE 518 Lied and Orotoryo II** 1+1 4,0  
Study of Lied and Orotorya in Detail: Meaning, Interpretation and Analysis; Improving Skills in the Interpretation of Lieds and Orotoryos; History of Lied and Orotoryo; Form Analysis of Lied and Orotoryo; Developing Interpretation and Singing Techniques in the Performance of Lieds and Orotoryos.

**OPE 790 Thesis** 0+1 30,0

**OPR 601 Singing I** 2+1 10,0  
Technical studies at the expert-level, Style knowledge, Repertoire knowledge and repertoire practice: Technical studies: Ringing practices at advanced level, Bel canto technique at advanced level, Concert technique accompanied with piano and advanced level orchestra, Advanced level oratorio technique, Advanced level breathing exercises, Anatomical investigations, Style knowledge: Acquisition of periodic approach at advanced level, Repertoire knowledge: Baroque period opera arias, Mozart arias, Opera arias from German, French, English, Russian ecoles, Bel canto arias, Modern age repertoire.

**OPR 602 Singing II** 2+1 10,0  
Technical studies at expert level, Repertoire knowledge, Repertoire practices: technical studies: Singing exercises at advanced level, Advanced level bel canto technique, concert technique accompanied with piano and advanced level orchestra, Advanced level oratorio technique, Advanced level breathing exercises, Anatomical investigations, Style knowledge, Acquisition of advanced level of periodical approach. Repertoire knowledge: Opera arias from baroque age, Mozart arias, Opera arias from German, French, English, Russian ecoles, Bel canto arias, Modern age repertoire.

**OPR 603 Performing Techniques in Opera I 2+1 5,0**

Directing, Opera directing, Theoretical information: Directing at stage arts, Disciplines in opera directing, Historical and Aesthetical approach in opera directing, Major opera directors, Major opera regies, practical information, staging a chosen part of an opera work.

**OPR 604 Performing Techniques in Opera II 2+1 5,0**

Directing, Opera directing, Theoretical information: Directing at stage arts, Disciplines in opera directing, Historical and Aesthetical approach in opera directing, Major opera directors, Major opera regies, practical information, staging a chosen part of an opera work.

**OPR 605 Accompaniment I 1+1 4,0**

Rendition of a chosen part from an opera work with the accompaniment of piano, Practical information, improving the skills of working in cooperation at advanced level, implementation Works of chosen works of art.

**OPR 606 Accompaniment II 1+1 4,0**

Rendition of a chosen part from an opera work with the accompaniment of piano, Practical information, Improving the skills of working in cooperation at advanced level, Implementation Works of chosen works of art.

**OPR 607 Acting I 1+1 3,0**

Basic acting exercises, Mimic, role exercises, Practicing acting and reqie techniques on the chosen opera stages, Investigation of periods, Role analysis, Performing practices.

**OPR 608 Acting II 1+1 3,0**

Basic acting exercises, Mimic, role exercises, Practicing acting and reqie techniques on the chosen opera stages, Investigation of periods, Role analysis, Performing practices.

**OPR 609 Dramaturgy I 2+0 2,0**

Theoretical knowledge, Features of opera librettos, Dramaturgy at performing of opera libretto, Learning about performing cooperation, Investigation of rendition, Technique and aesthetical approaches to be used, Coordinating theory-practice cooperation, Systematics of stage indicator arrangements in different libretto forms.

**OPR 610 Dramaturgy II 2+0 2,0**

Theoretical knowledge, Features of opera librettos, Dramaturgy at performing of opera libretto, Learning about performing cooperation, Investigation of rendition, Technique and aesthetical approaches to be used, Coordinating theory-practice cooperation, Systematics of stage indicator arrangements in different libretto forms.

**OPR 611 Studies Related to Period Rendition 2+0 3,0**

Technical studies at expert level, Style knowledge, Repertoire knowledge and implementation of this knowledge, Content of perido rendition: Baroque age: Monteverdi, Purcell, Vivaldi, Handel opera, Classical age:

Mozart operas, Bel canto and Verismo stili: Rossini, Bellini, Donizetti, Verdi, Puccini operas, German, French, English, Russian operas, Modern age: 20 th century operas.

**OPR 612 Italian Diction 1+1 2,0**

Acquisition of italian diction competence at advanced level, Basic pronunciation rules in italian, Exercises related to developing clear, Accurate and effective expression skills in diction practices of italian works of art.

**OPR 613 Lied and Oratorio Repertoire 1+1 3,0**

Investigation of some major works from world lied and oratorio history literature, Period investigations, Aesthetical approach in opera, style knowledge, style practices.

**OPR 614 Artistic Projects 1+1 2,0**

Transforming the theoretical art knowledge into practise based on a project, Carrying out a scientific and artistic projects, Performing works of an on-going project.

**OPR 615 World Opera Literature 2+0 2,0**

Investigation of some major works from the world opera history literature, Investigation of some major works from turkish opera literature, style and aesthetic approach.

**OPR 617 German Diction 1+1 2,0**

Acquisition of german diction competence at advanced level, Basic pronunciation rules in german, exercises related to developing clear, Accurate and effective expression skills in diction practices of german works of art.

**OPR 619 Accompaniment III 1+1 4,0**

Rendition of a chosen part from an opera work with the accompaniment of piano, Practical information, Improving the skills of working in cooperation at advanced level, Implementation works of chosen works of art.

**OPR 620 Accompaniment IV 1+1 4,0**

Rendition of a chosen part from an opera work with the accompaniment of piano, Practical information, Improving the skills of working in cooperation at advanced level, Implementation works of chosen works of art.

**OPR 621 Accompaniment V 1+1 4,0**

Rendition of a chosen part from an opera work with the accompaniment of piano, Practical information, Improving the skills of working in cooperation at advanced level, Implementation works of chosen works of art.

**OPR 622 Accompaniment VI 1+1 4,0**

Rendition of a chosen part from an opera work with the accompaniment of piano, Practical information, Improving the skills of working in cooperation at advanced level, Implementation works of chosen works of art.

**OPR 890 Thesis and Art Work 0+1 30,0**

**RSM 501 Basic Plasticity of Art Elements I 2+0 5,0**

Point in Visual Expression: Knowledge on Point and Visual Point, Physical effects of point, Relations of points, Line: Knowledge on Line, visual line; Forms of line, Relations of Lines, Physical and psychological effects of forms of line, Element and Theory of Elements: Texture: Natural texture, Artificial texture; optical texture; Structure: Natural Structures, Artificial structures; Repetition of Form: Repetition, Complete Repetition, Interval Repetition, Varied Repetition; Re-production of form and principles; Elements and possibilities of visual expression in Elementer System; Have a research on a selected concept.

**RSM 502 Basic Plasticity of Art Elements II 2+0 4,5**

Colour: Physical effects of Colour, physiological effect of colour, Psychological effects of colour: Colour Relation and effects: Contrast of seven colours, Relation between colour and form, Relation between colour and function, Relation between colour and material, Relation between colour and content. Contrast and Balance: Contrast and Balance in space, Contrast and Balance in visual expression; Variations of Balance: Symmetrical Balance, asymmetrical Balance, Crystal Balance, Radial Balance. optical illusion; deepness in two dimension: Seeing and perception: Effects on seeing, Effects on perception, Research on a concept selected.

**RSM 503 Painting I 5+0 8,0**

Construction of visual intellectual spirit and being a master: Esprit copy from a masterpiece, Individual work on art that is constructed; studies with oil-paint, Acrylic and mixed media and basic principles of works: Philosophy of Individual Expression, Technical ability and understanding of construction, Basic principles of visual expression; Relation between form and content, Relation between techniques and materials, Balance and visual effects, spontaneous sketch works from daily life; studies with varied materials and techniques.

**RSM 504 Painting II 5+0 7,5**

Specialties of material of painting: Paints, Brushes, surfaces. According to studies done in first semester, four pieces of individual works (oil paint, acrylic, mixed media). Experimental Studies: Visual expressions of varied materials; new proposals with actual materials and practicing of project, painting, illustration, and reconstruction of examples.

**RSM 509 Seminar 3+0 7,5****RSM 513 Wall Painting Techniques I 5+0 8,5**

Qualities of Wall Painting in Decorative Meaning; Experimental wall paintings with contemporary materials; Relation with materials of painting and indoor and outdoor spaces; Lacquer and wall painting: methods of preparation of study and design, preparation of surface, practicing, painting polish and practicing areas; Tempera paint and wall painting; Low Relief and Wall Painting: Plaster, concrete, wood, metal, stone, synthetic materials and

possibilities of techniques; practicing of Relief with a selected technique. Research on a selected technique.

**RSM 514 Wall Painting Techniques II 5+0 7,5**

Qualities of Wall Painting in Decorative Meaning; Experimental wall paintings with contemporary materials; Relation with materials of painting and indoor and outdoor spaces; Lacquer and wall painting: methods of preparation of study and design, preparation of surface, practicing, painting polish and practicing areas; Tempera paint and wall painting; Low Relief and Wall Painting: Plaster, concrete, wood, metal, stone, synthetic materials and possibilities of techniques; practicing of Relief with a selected technique. Research on a selected technique.

**RSM 601 Analyzing of Art Works I 2+0 6,0**

The subject of this course is the aesthetic/plastic evaluation directed to the Art Works and the social cultural effects. Besides, the structural solving recommendations seen at the last century are covered; The Works representing this period art are evaluated from the early Renaissance to the XX Century.

**RSM 602 Analyzing of Art Works II 2+0 6,0**

To initiate today's art pertaining to the different disciplines by the view of the important manner approaches and works. To study the works from the point of the desing principles and social/cultural dynamics. To evaluate and test the interpretation probabilities.

**RSM 605 Painting in Studio I 4+0 8,0**

Different Techniques and varied interpretations: searching of possibilities of new images, experimentation and synthesis in order to construct of individual inventions in art. Production of traditional and digital images.

**RSM 606 Painting in Studio II 4+0 8,0**

Individuality, adapting the technique and approaching of art. Individually selecting of art approach could be figurative, abstract or other art approach. Working on large composition.

**RSM 609 Stained Glass and Techniques I 4+0 8,0**

History of Stained Glass and Actual Usage of Stained glass; Equipments of Stained Glass making; Techniques of Stained Glass: Plaster Glass, Leaden Glass, Core Glass, Flint Glass, Crown Glass, Sand Glass, Tiffany Glass, Mosaic Glass, Concrete Glass, Painted Glass; Preparation of study and principles, Techniques and usage; Research on plaster glass.

**RSM 610 Stained Glass and Techniques II 4+0 10,0**

Lead Glass: History of Lead glass; Lead as material: melting lead and molding, preparation of lead; Requires in lead glass: preparation of design and numbering; Construction Techniques: glass cutting, making net, soldering of lead; usage of lead glass; research on experimental usage of lead glass.

**RSM 611 Lithography I 4+0 8,0**

History of Lithography and progression of lithography, Examples from artists and works of Art, lithography in Turkey, Equipments of lithography: Stone, Inks, Rolling pin, cleaning sand, print ink, printing press, Printing papers, Preparing composition of Black and White: transferring surface of stone, processing by acid, to process of print, Numbering, signature; cleaning of stone block with sand.

**RSM 612 Lithography II 4+0 10,0**

Coloured Lithography: Methods of coloured lithography, coloured composition from nature, interior or object, preparation of stone, printing from light colour to dark, proof print, serial print; Transferring methods by transfer paper, study on transfer paper by lithography ink and pencil; Transfer the drawing on to stone, proof print, serial print; lithography by air-brush; lithography with a varied methods and techniques.

**RSM 613 Colour and Light 2+0 2,0**

Seeing: Physical and Physiological effects of light, Eye and Seeing, Perception of light, Meaning of light, Balance between eye and brain, Balance of light and values, Light values in visual expression and balance; Relations with light-colour, Colour in Physic; Spectrum of white light, Breaking colours, frequency of colour, wave of light, Meaning of colour in brain and seeing of colour, Natural and artificial light with colour, Colour production in artificial light and main colours, Colour in physic and illusion; Structural specialties of colour and relations with each other, Classification of physiognomic relations with colours: Colour contrast, Physiology, Colour-function, Colour-Form, Colour-relation of content, Colour harmony.

**RSM 790 Thesis 0+1 30,0****RSM 890 Thesis 0+1 30,0****SAN 507 Interdisciplinary Art I 5+0 8,5**

Contemporary Art: Definition and examples of interdisciplinary art; Explaining Similarities and Differences with Respect to Relationships Among Concepts, Methods and Techniques in Interdisciplinary Art; Problems Encountered in These Relationships and Their Solutions; Aesthetic Approaches to Solutions and Analyses; Analyses of Artistic Expression Languages; Aesthetics and Intellectual Background Building; Analyses of post-1960 Arts from the Perspective of Interdisciplinary Approaches; Interpreting Interdisciplinary Artworks Based on Contemporary Art Concepts; Project Development and New Recommendations.

**SAN 508 Interdisciplinary Art II 5+0 7,5**

Interdisciplinary and Multidisciplinary Arts: Definition and Examples; Co-existence of Art and Science; Multidisciplinary Arts; Explaining Similarities and Differences with Respect to Relationships among Concepts,

Methods and Techniques; Aesthetic Approaches to Analyses; Questioning the Relationship Between Space and Interdisciplinary Arts; Elimination of Negative Elements That Influence Presentation; Art Projects, Biennials, Triennials, Art Fairs as Presentation Spaces; Projects and New Recommendations.

**SER 505 Ceramic Technology I 6+0 7,5**

The physical properties and the chemical properties of the raw materials used in the ceramic bodies and glazes. Defining the raw materials derived from the chemical analysis of the raw materials. Using the chemical formula; the calculations of the mineralogical chemical formula, Seger Formula, Rational Composition (%), the surface tension and thermal expansion coefficient. The application of the artistic glazes on the three dimensional ceramic forms.

**SER 506 Ceramic Technology II 6+0 7,0**

To search the usage of the waste materials in the ceramic bodies and glazes, to gain ash from the waste materials. The chemical Analysis and Seger Formulas of the glazes. The effect of the waste materials ashes addition to the glazes recipes at 1000 C. The coloration of the glazes formed with waste materials, The coloration oxides and its properties, The usage of the ask glazes on three-dimensional ceramic forms as an artistic glaze, The presentation of a report covering the researched ask glazes.

**SER 507 Industrial Ceramic I 6+0 7,5**

After the choice of the Industrial ceramic products, to research of the form, model, mould, shaping method, the production technique, glazing, firing, decoration and supplying to the market. After this research, the redesigning of the product by using the computer. The evaluation of the design by the different offers and an conclusion report.

**SER 508 Industrial Ceramic II 6+0 7,0**

To test the industrial application of the ceramic object designed in the ?Industrial Ceramic Design-I? by forming the model and the mold. The explanation and documentation of the applications in written and photographed forms. To make literature survey and interview the designers and artists relating the subject.

**SER 509 Art Ceramic I 6+0 7,5**

To make the research prerequisite for designs. The presentations formed by the theoretical and visual materials. After studying the contemporary art trends, to determine the effects to the design by the certain images. The choice of the material and the design elements required for the works, forming the shapes and the projects after finishing the design, the application of the different firing techniques.

**SER 510 Art Ceramic II 6+0 7,0**

To search the effects of the different material usage on the ceramic form and surface for the design works finished. The fitting of the shaping method, form-glaze relation, form-decoration relation, and site-form relation. The choice of the exhibition site for finished works. To search the exhibition

methods, to make the presentation of the ceramic works in direction of the ceramic findings.

**SER 511 Design Methods on Wheel Thrown I 2+0 2,0**

Basic information about Design on Wheel Thrown. To study the designs and the designers working on wheel thrown. After the research, the presentation of the results by photographs and slides in a report. To design the artistic or functional ceramics following the research and studies. The shaping of the forms designed on wheel thrown. The technical and artistic evaluation of the ceramic forms which are glazed and fired.

**SER 512 Design Methods on Wheel Thrown II 2+0 2,0**

To determine the research subjects aiming to see the different designs and to acquire the different designs and to acquire the different knowledge, The presentation and the discussion of a report containing the photographs and slides, To determine the forms by drawing the design on wheel thrown, To examine and evaluate the designed forms after shaping on the wheel thrown, and firing.

**SER 515 Decoration Design Methods I 2+0 2,0**

To make the different searches by giving the general knowledge on the ceramic decoration designs and methods. To learn the ceramic decorations and the techniques used in the past civilizations. To make works on the form-decoration relations by interpreting the decoration designs. To make evaluation by presenting a report containing the photographs and slides showing the research and the application results.

**SER 516 Decoration Design Methods II 2+0 2,0**

To search the decoration designs applied today and to examine the industrial and artistic decoration designers for aiming to see the different designs. To determine the search subjects relating to the subject. The application of these designs by making artistic or industrial decoration designs in direction of the research subjects. To prove the evaluation by presenting a report containing the photographs and slides of the research and application works.

**SER 517 Seminar 3+0 7,5**

**SER 539 Ceramic Art History on Anatolia I 2+0 2,0**

The short history of the Turkish Tile Art, The tile and ceramics center in the Anatolian Seljuk art, The Technical and Forming Features, The introduction of the palace tiles, The tiles belonging to the regional rulers, The comparison of the early Ottoman Ceramics and Tiles with the Seljuk Tiles, The Introduction of the Iznik ceramics and tiles, The study of the Iznik ceramics, The study of the Kutahya Tile and Ceramics, Canakkale ceramics.

**SER 540 Ceramic Art History on Anatolia II 2+0 1,5**

The comparison of the Anatolian Neolithic Period Ceramic samples with the Kalkolitic Period ceramics. To give the

symbolic meanings of the decorations on the colored ceramics, The Evaluation of the Bronze Period by the Ceramic Works; To study this period ceramics by view of the form and decoration, To define the rhytons and idols belonging to the Assurian period and Hitit Ceramics. The evaluation of the samples outside the ceremonial ceramics.

**SER 543 Industrial Ceramics Decorations and Its Applications I 6+0 7,5**

Decoration methods applied in ceramic industry (direct screen, indirect screen, relief decorations, inglaze-onglaze-underglaze screens). Making preparation about subject matter by examining these methods. To determine the subject and surface which the designs will be applied on. Evaluating the unique designs and sketches. Applying the designs by using the industrial ceramic decoration methods. Results together with applications are to be presented as a report.

**SER 544 Industrial Ceramics Decorations and Its Applications II 6+0 7,0**

Making research about Industrial Decoration Methods designs and products techniques which are being used nation and abroad. After that making applications about these directions. Producing new designs which will be used on ceramic surfaces by using Industrial Decoration Techniques. Making research about the designs and preparation of the works which supported by visual materials. Making presentation of the completed applications.

**SER 545 Contemporary Art and Interpretation I 2+0 4,0**

Basics of Computational Design: Algorithym, Programming, Scripting applications in 3D modelling applications, Examples of computational design, Domain of computational design, Creation of a computational design project in interior design context: Specifying the computational design platform, relation between computational design and physical production, Production of prototype of an interior design object with computational design: Specifying the proper material, Specifying the proper production method.

**SER 546 Contemporary Art and Interpretation II 2+0 3,0**

Postmodern Period: Postmodern Condition, Change in intellectual trends ; New Realism and Yves Klein; Pop-Art: Consumer culture and art, New artistic image and Andy Warhol; Op-Art: New visual style; Fluxus: Changes in art, Performance, Happening, Installation; Postmodern Artists: Josephs Beuys and others; Conceptual Art: Idea as material of art; Land Art; Minimalism: Aesthetics of simplicity; Postmodern photography, cinema and stage arts; Digital Revolution, Digital Arts: Internet art , Multimedia systems and arts.

**SER 601 Art Work Analysis I 2+0 6,0**

The subject of this course is the aesthetic/plastic evaluation directed to the Art works and the social cultural effects.

Besides, the structural solving recommendations seen at the last century are covered; The works representing this period art are evaluated from the early Renaissance to the XX Century.

**SER 602 Art Work Analysis II 2+0 6,0**

To initiate today's art pertaining to the different disciplines by the view of the important manner approaches and works. To study the works from the point of the design principles and social/cultural dynamics. To evaluate and test the interpretation probabilities.

**SER 603 Contemporary Art and Interpretation I 2+0 6,0**

The definition and the discussion of the contemporary art concepts. The definition of the art and culture words, the relation between the bottom groups and two words; The definition of the problem word and the properties, The tie between the personality and the problem, The problems created by the art concepts, The determination and discussion of the problem on the foreign contemporary art works, The problems created by the individual, regional and universal cultures and the discussion of the problems, To evaluate the problems such as the cultural restriction and the cultural suffocation and finding the qualities, The applications on the art and the culture field.

**SER 604 Contemporary Art and Interpretation II 2+0 6,0**

The definition and the discussion of the contemporary art concepts. The definition of the art and culture words, the relation between the bottom groups and two words; The definition of the problem word and the properties, The tie between the personality and the problem, The problems created by the art concepts, The determination and discussion of the problem on the foreign contemporary art works, The problems created by the individual, regional and universal cultures and the discussion of the problems, To evaluate the problems such as the cultural restriction and the cultural suffocation and finding the qualities, The applications on the art and the culture field.

**SER 611 Ceramic Technology I 6+0 6,0**

Glaze-ceramic body relations, The thermal expansion coefficient, the surface tension, viscosity, the hardness properties and the testings for the glazes, Artistic glazes, luster the salt glaze, raku glaze and ash glazes, crystalline, aventurine, crawling, and crackle glazes. Titanium, zinc and barium glazes. Ceramic colors, the preparation of the ceramic colors and engobes, afterwards their application, the glaze defects, their controls and the solving methods.

**SER 612 Ceramic Technology II 6+0 6,0**

The classification of the ceramic products and its production, porcelain, sanitary wares, floor and wall tiles, granite ceramic products; The ceramic raw materials used and the controlling methods the body preparation, the shaping, the drying and the firing methods. The glazes the color and angobes applied to the products, the physical and the chemical analysis of the recipes and the applications.

The defects noticed on she the process products and the fired and the solution methods.

**SER 613 Contemporary Ceramic History I 2+0 6,0**

European, Italian Lead Glazed Ceramics: Majolica, German Salt Glaze Stoneware, and Holland Blue-White Delf Ceramics; English Arts And Crafts; Staffordshire, Wedgewood; French Workshop Ceramist; Ceramic Artists In Europe: Bernard Leach Erotell, Natzlere, Coper, Fontana, Matisse, Notkin, Bayle; America; Engobed-Polished Ceramics; The American Art: Voukos, Mason, Gilhooley; Funk And Nut Art, Arneson, Bailey, Robineav, Nagle, Duckers, Vikov, Frey, Martinez, Kent, Suarez.

**SER 614 Contemporary Ceramics History II 2+0 6,0**

Japanese Bizen and Raku Ceramics: Written and visual sources, Kenzan art ceramics, Oribe, Kutani, Mino ceramics; Shoji Hamada; China, Cheng-te-chen Emperial Ceramic Kilns; Porcelain Production and the Historical Progress; African Ceramics; Nua Jato, Ladi Kivali, Oyekun; Macdonald Ethnical Ceramics and Study Ceramics Centers.

**SER 615 Theoretical Project Research I 2+0 6,0**

Practising the Basic Design Principles and Concepts by Project Extension; Studying Usability Concepts; Forming a Concept; Evaluating the Manufacturing Techniques in the Extent of the Project; Material User Relation; Product Identity; Performing the Design In Three Dimension; General Perspective Principals; Outlook of the Designed Project in Different Plan and Scales.

**SER 616 Theoretical Project Research II 2+0 6,0**

Writing a Report for the Designed Project Prepared for Presentation; Spelling Rules; Content; Format; Foreword; Introduction; Improvement; Problem; Result; Bibliography; Presentation; Critics in Studio Regulations, Seminar and Evaluation by the jury.

**SER 617 Artistic Ceramic Design Project I 6+0 6,0**

The examination of the conceptional art trends; Installations;. The trends and the effects of the general elements on the ceramic art; The aesthetic and the technical properties of the works; To search the references on the given subjects; The preparation of the assignments supported with slides and visual materials; To exhibit the designed works afterwards within the framework of the ceramic architecture and form-site relation.

**SER 618 Artistic Ceramic Design Project II 6+0 6,0**

Mythology, Historical sources, the Discussion of the social events and the examinations of the autobiographic sources. The effect of the universal changes and the effects on the ceramic design and the observation of these effects. The sculptural vases, figurative vases, the specific forms, two dimensional ceramic surfaces. The usage of the different firing techniques to the ceramic works.

**SER 619 Industrial Ceramic Design Project I 6+0 6,0**

After learning the design basic principles, in the Undergraduate Program-Industrial and Architecture Ceramics; to design the new draft by solving the problems such as form, aesthetic, the technical drawing, the dimensions and the productivity. To propose a new design objecting a new invention.

**SER 620 Artistic Ceramic Design Project II 6+0 6,0**

Like Industrial Ceramic Design Project I, solution of the General Concepts and the evaluations relating to the designs by initiating the feasibility at the uppermost level. In the First Semester; the study of the design relating the service objects and 2nd Semester three dimensional site ceramics relating to the Industrial Architectural Ceramic Design. Evaluation of the new designs directed to the invention together with the proposal project designs.

**SER 790 Thesis 0+1 30,0****SER 890 Thesis 0+1 30,0****TİY 501 Stage Techniques I 3+1 6,0**

Working Within the Framework of Project of a Particular Play; The Designated Project Within the Framework of One or More Plays Start of the Play Until it Reaches a Wholeness Study; Stage Decor, Music, Light, Director, Costume, Make-up, Effects; Context, the Special Techniques; Trends, Trends, Methods and Methods Related to This Current Trend Staging Applications.

**TİY 502 Stage Techniques II 3+1 6,0**

Working Within the Framework of Project of a Particular Play; The Designated Project Within the Framework of One or More Plays Start of the Play Until it Reaches a Wholeness Study; Stage Decor, Music, Light, Director, Costume, Make-up, Effects; Context, the Special Techniques; Trends, Trends, Methods and Methods Related to This Current Trend Staging Applications.

**TİY 503 Acting I 2+1 5,0**

Character Studies Within the Context of One or More Plays; Dramaturgical Work and Character Analysis, Role, Body Language, etc. Research in Fields of Acting; Acting Within the Framework of the Designated Project on One or More Plays in Evaluation Methods as Applied Studies Done Within the Framework of Different Methods of Acting.

**TİY 504 Acting II 2+1 4,0**

Character Studies Within the Context of One or More Plays; Dramaturgical Work and Character Analysis, Role, Body Language, etc. Research in Fields of Acting; Acting Within the Framework of the Designated Project on One or More Plays in Evaluation Methods as Applied Studies Done Within the Framework of Different Methods of Acting.

**TİY 505 Applied Dramaturgy I 1+2 4,5**

Basic Dramaturgical Terminology; Dramaturgy Convenience Functions; Theoretical and Applied Dramaturgy Functions; Theoretical Dramaturgy; Text Reading; The Understanding of Our Time Reading; Reading, Preparations for the Plays, Play Reading, Evaluation and Interpretation; Play Reading Applications; Interpretation-along Dramaturgical Working Designs.

**TİY 506 Applied Dramaturgy II 1+2 5,0**

Applied Dramaturgy; Subtext; Substitute, Combine, Separation, Intratextual; Adding, Pruning, Node Throwing, Creating Surprise; The Expectation is Breaking; New Final Creation, Conversion; The Conversion of Different Methods of Expression; Different Formats Conversion ; For the Conversion of Different Ages; Intertextuality Relationship Building; Create a New Text; Provide Consistency for the Text.

**TİY 509 Traditional Resources in Theatre I 2+0 5,0**

The relationship Between the Traditional Theatre and Theatre which has been Included in Art form During the Emergence Phase of the Art of Theatre as a Cultural Fact; Flourishing Phases, Traditional Performance, Transformation of Discourse and Kut Ceremonies to Art of Theatre; The Traditional Sources of Turkish Theatre; The Traditional Sources of World Theatre; Expansion State of Theatrical Sources; Collective Quality of Traditional Means; Individualistic Quality of Art Producing Conditions; Interaction of Usage of Traditional Sources of Theatre.

**TİY 510 Traditional Resources in Theatre II 2+0 5,0**

Traditional Exhibition Elements as a Cultural Fact in Turkish Theatre and World Theatre; Forms of Handling the Traditional Exhibition Elements in Twentieth Century; Applications of the New Theatre Concept Search; Dimensions of Traditional Exhibition Elements; Artists Who Use Traditional Elements; Principles of Traditional Exhibition Element Applications and the Implications on Our and World Theatre Repertoire; The Problems of Theatre from Technological Development Emerging with Twentieth Century; The Identification Problems of Our Theatre; Alternative Characters of Traditional Sources.

**TİY 511 Play Analysis I 2+0 5,0**

The Procedure of Play Investigation; Analyzing the Writers and Plays of the Antique Era; Analyzing the Writers and Plays in Renaissance; Investigating Examples of Writers and their Plays in Classical Era; Writers and Play Analyzing of the Eighteenth Century; Writers and Play Analyzing of the Nineteenth Century; Writers and Play Analyzing of the Twentieth Century; Play Analyzing Examples of Today; Turkish Writers and Their Plays as Examples from Tanzimat Reform to Today.

**TİY 512 Play Analysis II 2+0 5,0**

The Procedures of Play Investigation; Analyzing the Writers and Plays of the Antique Era; Analyzing the Writers and Plays in Renaissance; Investigating Examples



of Writers and their Plays in Classical Era; Writers and Play Analyzing of the Eighteenth Century; Writers and Play Analyzing of the Nineteenth Century; Writers and Play Analyzing of the Twentieth Century; Play Analyzing Examples of Today; Turkish Writers and their Plays as Examples from Tanzimat Reform to Today.

**TİY 513 Seminar** **3+0 5,0**

**TİY 601 Staging and Interpretation I** **3+1 7,5**

Investigation of the Works of a Definite Play in Terms of Staging and Interpretation of Theoretical Works; Application of Techniques, Directing Methods and Playwright within a Chosen Project ; Studying the Main Principles of Staging and Interpretation in Terms of Effect, Make-Up Costume, and Decoration in its Entirety; Studying Today's Staging and Understanding of Interpretation.

**TİY 602 Staging and Interpretation II** **3+1 7,5**

Investigation of the Works of a Definite Play in Terms of Staging and Interpretation of Theoretical Works; Application of Techniques, Directing Methods and Playwright within a Chosen Project ; Studying the Main Principles of Staging and Interpretation in Terms of Effect, Make-Up Costume, and Decoration in its Entirety; Studying Today's Staging and Understanding of Interpretation.

**TİY 603 Acting Methods I** **2+1 7,5**

Studying Important Acting Methods in the History of Theatre: Today's Acting Methods and their Analysis; Studying Different Acting Methods from a Play Text; Handling a Selected or Formed Text without Known Methods; Different Methods and their Application; Investigating Today's Acting Methods.

**TİY 604 Acting Methods II** **2+1 7,5**

Studying Important Acting Methods in the History of Theatre: Today's Acting Methods and their Analysis; Studying Different Acting Methods from a Play Text; Handling a Selected or Formed Text without Known Methods; Different Methods and their Application; Investigating Today's Acting Methods.

**TİY 605 New Directions in Theatre I** **1+2 7,5**

Avant-Garde Theatre in its Capacity as the Power towards New or Alternative Theatre Research; The Theories Established up to 1990's; Prominent Drama Schools, Personalities and Theories: Futurism, Dadaism, Bauhaus, Antonin Artaud, Wild Theater, Piscator, Political Theatre, Grotowski, Poor Theatre Eugenio Barba, Theatre Aniro Pology and Peter Brook.

**TİY 606 New Directions in Theatre II** **1+2 7,5**

Continuation of the New Directions in Theatre I; Theoretical Analysis of Unique and Original Works in the Second Half of 20th Century: Performance Art, Dance Theatre, Robert Wilson; Post-Modern Approaches;

Discussing Solutions for Contemporary Problems of Theatrical Art; Introducing On-going Work.

**TİY 613 History of Acting** **3+0 7,5**

A Brief History of Acting from its Beginnings to 18th Century; Perception and Effect of Physical Gesture: Clairon, Garrick, Coquelin; Acting Methods from 18th Century to Present: Delsarte, Meyerhold, Nemirovich-Danchenko, Diderot, Archer, Stanislavski, Boleslavsky, Lee Strasberg; Contemporary Acting Methods; Recent Inquiry in Acting Methods.

**TİY 614 Playfulness in Cinema** **3+0 7,5**

Basic Properties of Acting; Acting in Dramatic Arts; Acting and Cinema; Similarities and Differences between Acting for Stage and Acting for Film; Actor and Camera Relationship; Calibration Based upon Shot; Work Based on Camera Angle; Continuity in Film; Acting Approaches in Cinema; Analyzing Films in Terms of Acting.

**TİY 790 Thesis** **0+1 30,0**

**TİY 890 Thesis** **0+1 30,0**

**UAN 701 Research in Area of Specialization** **3+0 4,5**

**UAN 702 Research in Area of Specialization** **3+0 4,5**

**UAN 901 Research in Area of Specialization** **5+0 7,5**

**UAN 902 Research in Area of Specialization** **5+0 7,5**

**UBS 701 Research in Area of Specialization** **3+0 4,5**

**UBS 702 Research in Area of Specialization** **3+0 4,5**

**UBS 901 Research in Area of Specialization** **5+0 7,5**

**UBS 902 Research in Area of Specialization** **5+0 7,5**

**UCM 701 Research in Area of Specialization** **3+0 4,5**

**UCM 702 Research in Area of Specialization** **3+0 4,5**

**UGR 701 Research in Area of Specialization** **3+0 4,5**

**UGR 702 Research in Area of Specialization** **3+0 4,5**

**UGR 901 Research in Area of Specialization** **5+0 7,5**

**UGR 902 Research in Area of Specialization** **5+0 7,5**

**UHK 701 Research in Area of Specialization** **3+0 4,5**

**UHK 702 Research in Area of Specialization** **3+0 4,5**

**UHK 901 Research in Area of Specialization** **5+0 7,5**

<b>UHK 902 Research in Area of Specialization</b>	<b>5+0 7,5</b>	<b>URS 901 Research in Area of Specialization</b>	<b>5+0 7,5</b>
<b>UİÇ 701 Research in Area of Specialization</b>	<b>3+0 4,5</b>	<b>URS 902 Research in Area of Specialization</b>	<b>5+0 7,5</b>
<b>UİÇ 702 Research in Area of Specialization</b>	<b>3+0 4,5</b>	<b>USR 701 Research in Area of Specialization</b>	<b>3+0 4,5</b>
<b>UİÇ 901 Research in Area of Specialization</b>	<b>5+0 7,5</b>	<b>USR 702 Research in Area of Specialization</b>	<b>3+0 4,5</b>
<b>UİÇ 902 Research in Area of Specialization</b>	<b>5+0 7,5</b>	<b>USR 901 Research in Area of Specialization</b>	<b>5+0 7,5</b>
<b>UMZ 701 Research in Area of Specialization</b>	<b>3+0 4,5</b>	<b>USR 902 Research in Area of Specialization</b>	<b>5+0 7,5</b>
<b>UMZ 702 Research in Area of Specialization</b>	<b>3+0 4,5</b>	<b>USS 701 Research in Area of Specialization</b>	<b>3+0 4,5</b>
<b>UMZ 901 Research in Area of Specialization</b>	<b>5+0 7,5</b>	<b>USS 702 Research in Area of Specialization</b>	<b>3+0 4,5</b>
<b>UMZ 902 Research in Area of Specialization</b>	<b>5+0 7,5</b>	<b>USS 901 Research in Area of Specialization</b>	<b>5+0 7,5</b>
<b>URS 701 Research in Area of Specialization</b>	<b>3+0 4,5</b>	<b>USS 902 Research in Area of Specialization</b>	<b>5+0 7,5</b>
<b>URS 702 Research in Area of Specialization</b>	<b>3+0 4,5</b>		