

GRADUATE SCHOOL OF FINE ARTS

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STAFF

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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.

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</i>	- 14,5	ANİ 524	Cartoons Analysis II	3+0 5,0
		<u>30,0</u>		<i>Elective Courses</i>	- 9,0
					<u>30,0</u>
III. SEMESTER			IV. SEMESTER		
ANİ 790	Thesis	0+1 30,0	ANİ 790	Thesis	0+1 30,0
		<u>30,0</u>			<u>30,0</u>

INSTITUTE SPECIALIZATION FIELD COURSE

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

ELECTIVE COURSES

ANİ 519	Video Art I	3+0 6,0
ANİ 520	Video Art II	3+0 6,0

ANİ 525	Animation Film Concept Desing I	3+0	5,0	GRA 517	Digital Video Editing-I	3+0	6,0
ANİ 526	Animation Film Concept Desing II	3+0	5,0	GRA 518	Digital Video Editing-II	3+0	6,0
ANİ 527	Film Culture I	3+0	6,0	GSE 510	Ethics of Science and Research Techniques	2+0	7,5
ANİ 528	Film Culture II	3+0	6,0	İÇT 503	Design Theory I	2+0	5,0
GRA 513	Digital Illustration-I	3+0	6,0	İÇT 504	Design Theory II	2+0	4,5
GRA 514	Digital Illustration-II	3+0	6,0				

PROFICIENCY IN ARTS

PROGRAM

I. SEMESTER				II. SEMESTER			
ANİ 615	Theories of Time and Movement I	3+0	6,0	ANİ 616	Theories of Time and Movement II	3+0	6,0
ANİ 617	Esthetics of Movement in Animation I	3+0	6,0	ANİ 618	Esthetics of Movement in Animation II	3+0	6,0
ANİ 619	Computer Animation I	3+0	6,0	ANİ 620	Computer Animation II	3+0	6,0
ANİ 623	Methods of Criticism on Cartoons I	3+0	6,0	ANİ 624	Methods of Criticism on Cartoons II	3+0	6,0
	<i>Elective Courses</i>	-	6,0		<i>Elective Courses</i>	-	6,0
			30,0				30,0
III. SEMESTER				IV. SEMESTER			
ANİ 890	Thesis	0+1	30,0	ANİ 890	Thesis	0+1	30,0
			30,0				30,0
V. SEMESTER				VI. SEMESTER			
ANİ 890	Thesis	0+1	30,0	ANİ 890	Thesis	0+1	30,0
			30,0				30,0
VII. SEMESTER				VIII. SEMESTER			
ANİ 890	Thesis	0+1	30,0	ANİ 890	Thesis	0+1	30,0
			30,0				30,0

INSTITUTE SPECIALIZATION FIELD COURSE

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

ELECTIVE COURSES

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
RSM 601	Analyzing of Art Works I	2+0	6,0
RSM 602	Analyzing of Art Works II	2+0	6,0
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

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. Ceramic 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				II. SEMESTER			
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
SER 539	Ceramic Art History on Anatolia I	2+0	2,0	SER 517	Seminar	3+0	7,5
SER 545	Contemporary Art and Interpretation I	2+0	4,0	SER 540	Ceramic Art History on Anatolia II	2+0	1,5
	<i>Elective Courses</i>	-	14,0	SER 546	Contemporary Art and Interpretation II	2+0	3,0
			30,0		<i>Elective Courses</i>	-	9,0
							30,0
III. SEMESTER				IV. SEMESTER			
SER 790	Thesis	0+1	30,0	SER 790	Thesis	0+1	30,0
			30,0				30,0

INSTITUTE SPECIALIZATION FIELD COURSE

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

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
SER 509	Art Ceramic I	6+0	7,5
SER 510	Art Ceramic II	6+0	7,0
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
SER 547	Design Methods on Wheel Thrown I	3+0	5,0
SER 548	Design Methods on Wheel Thrown II	3+0	5,0
SER 549	Decoration Design Methods I	3+0	5,0
SER 550	Decoration Design Methods II	3+0	5,0
SER 551	Artistic Ceramic Glazes I	3+0	5,0
SER 552	Artistic Ceramic Glazes II	3+0	5,0
SER 553	Interdisciplinary Approaches on Ceramic Art I	2+1	4,0
SER 554	Interdisciplinary Approaches on Ceramic Art II	2+1	4,0
SER 555	Computer Aided Ceramic Design and Applications I	2+1	4,0
SER 556	Computer Aided Ceramic Design and Applications II	2+1	4,0

PROFICIENCY IN ARTS

PROGRAM

I. SEMESTER				II. SEMESTER			
RSM 619	Artwork Analyses I I	2+0	6,0	RSM 620	Artwork Analyses 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 623	Theoretical Project Research I	4+0	6,0	SER 624	Theoretical Project Research II	4+0	6,0
	<i>Elective Courses</i>	-	12,0		<i>Elective Courses</i>	-	12,0
			30,0				30,0
III. SEMESTER				IV. SEMESTER			
SER 890	Thesis	0+1	30,0	SER 890	Thesis	0+1	30,0
			30,0				30,0

V. SEMESTER				VI. SEMESTER			
SER 890	Thesis	0+1	30,0	SER 890	Thesis	0+1	30,0
			30,0				30,0

VII. SEMESTER				VIII. SEMESTER			
SER 890	Thesis	0+1	30,0	SER 890	Thesis	0+1	30,0
			30,0				30,0

INSTITUTE SPECIALIZATION 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 614	Contemporary Ceramics History II	2+0	6,0
SER 617	Artistic Ceramic Design Project I	6+0	6,0
SER 618	Artistic Ceramic Design Project II	6+0	6,0
SER 619	Industrial Ceramic Design Project I	6+0	6,0
SER 620	Artistic Ceramic Design Project II	6+0	6,0
SER 621	Ceramic Decoration Design and Applications I	6+0	6,0
SER 622	Ceramic Decoration Design and Applications 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				II. SEMESTER				
GRA 531	Design Studio I	2+3	12,0	GRA 507	Seminar	3+0	6,0	
			-	18,0	GRA 532	Design Studio II	2+3	12,0
					<i>Elective Courses</i>		-	12,0
			30,0				30,0	
III. SEMESTER				IV. SEMESTER				
GRA 790	Thesis	0+1	30,0	GRA 790	Thesis	0+1	30,0	
			30,0				30,0	

INSTITUTE SPECIALIZATION 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 501	Type and Typographic Design-I	3+0	6,0
GRA 502	Type and Typographic Design II	3+0	6,0
GRA 505	Advertising Design Project-I	3+0	6,0
GRA 506	Advertising Design Project-II	3+0	6,0
GRA 513	Digital Illustration-I	3+0	6,0
GRA 514	Digital Illustration-II	3+0	6,0
GRA 515	Corporate Identity Design-I	3+0	6,0
GRA 516	Corporate Identity Design-II	3+0	6,0
GRA 517	Digital Video Editing-I	3+0	6,0
GRA 518	Digital Video Editing-II	3+0	6,0

GRA 519	Multidisciplinary Graphic Design Projects I	3+0	6,0
GRA 520	Multidisciplinary Graphic Design Projects II	3+0	6,0
GRA 523	Graphic Printmaking I	3+0	6,0
GRA 524	Graphic Printmaking II	3+0	6,0
GRA 525	Calligraphy	3+0	6,0
GRA 527	Environmental Graphic Design	3+0	6,0
GRA 528	Entrepreneurship in Art and Design	3+0	6,0
GRA 529	New Media Art	3+0	6,0
GRA 530	Digital Presentation Design and Techniques	1+2	6,0
GRA 533	Infographics I	1+2	6,0
GRA 534	Infographics II	1+2	6,0
GSE 510	Ethics of Science and Research Techniques	2+0	7,5

PROFICIENCY IN ARTS

PROGRAM

I. SEMESTER

GRA 615	Design Research I	2+3	12,0
	<i>Elective Courses</i>	-	18,0
			<u>30,0</u>

II. SEMESTER

ARY 521	Qualitative Research Methods	3+0	7,5
GRA 616	Design Research II	2+3	10,5
	<i>Elective Courses</i>	-	12,0
			<u>30,0</u>

III. SEMESTER

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

IV. SEMESTER

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

V. SEMESTER

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

VI. SEMESTER

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

VII. SEMESTER

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

VIII. SEMESTER

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

INSTITUTE SPECIALIZATION FIELD COURSE

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

ELECTIVE COURSES

GRA 601	Experimental Graphic Project I	3+0	6,0
GRA 602	Experimental Graphic Project II	3+0	6,0
GRA 605	Experimental Typography I	3+0	6,0
GRA 606	Experimental Typography II	3+0	6,0
GRA 607	Art Book I	3+0	6,0

GRA 608	Art Book II	3+0	6,0
GRA 609	Web Design I	3+0	6,0
GRA 610	Web Design II	3+0	6,0
GRA 611	Presentation and Introduction Graphic I	3+0	6,0
GRA 612	Presentation and Introduction Graphic II	3+0	6,0
GRA 618	Visual Storytelling	1+2	6,0
GSE 510	Ethics of Science and Research Techniques	2+0	7,5

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</i>	-	24,5	İÇT 514	Design Studio II	3+0	5,5
			30,0		<i>Elective Courses</i>	-	19,5
							30,0
III. SEMESTER				IV. SEMESTER			
İÇT 790	Thesis	0+1	30,0	İÇT 790	Thesis	0+1	30,0
			30,0				30,0
INSTITUTE SPECIALIZATION FIELD COURSE				İÇT 507	Furniture design and Conceptual Approaches	3+0	4,5
UİÇ 701	Research in Area of Specialization	3+0	4,5	İÇT 517	Professional Ethics	3+0	5,5
UİÇ 702	Research in Area of Specialization	3+0	4,5	İÇT 518	Continuity in Interior and Environmental Design	3+0	5,0
ELECTIVE COURSES				İÇT 519	Psychology and Space	3+0	5,0
GSE 510	Ethics of Science and Research Techniques	2+0	7,5	İÇT 521	20th Century Interior Design History	3+0	5,0
İÇT 501	Art Theory I	2+0	5,0	İÇT 524	Human/User Centered Space Design	3+0	6,0
İÇT 502	Art Theory II	2+0	4,5	İÇT 525	Material Design	3+0	6,0
İÇT 503	Design Theory I	2+0	5,0	İÇT 527	Computer Aided Manufacturing and Practice	3+0	6,0
İÇT 504	Design Theory II	2+0	4,5				

PROFICIENCY IN ARTS

PROGRAM

I. SEMESTER				II. SEMESTER			
İÇT 601	Design Researches Workshop I	3+0	6,0	İÇT 602	Design Researches Workshop II	3+0	6,0
	<i>Elective Courses</i>	-	24,0		<i>Elective Courses</i>	-	24,0
			30,0				30,0
III. SEMESTER				IV. SEMESTER			
İÇT 890	Thesis	0+1	30,0	İÇT 890	Thesis	0+1	30,0
			30,0				30,0

V. SEMESTER				VI. SEMESTER			
İÇT 890	Thesis	0+1	30,0	İÇT 890	Thesis	0+1	30,0
30,0				30,0			
VII. SEMESTER				VIII. SEMESTER			
İÇT 890	Thesis	0+1	30,0	İÇT 890	Thesis	0+1	30,0
30,0				30,0			
INSTITUTE SPECIALIZATION FIELD COURSE				İNSTITÜT ÖZELİZASYON ALANI DERSLERİ			
UİÇ 901	Research in Area of Specialization	5+0	7,5	İÇT 608	Boundaries of the House During First Half of the 20th Century	3+0	6,0
UİÇ 902	Research in Area of Specialization	5+0	7,5	İÇT 609	Analytical Approach on Interior Design	3+0	6,0
ELECTIVE COURSES				ÖZEL DERSLER			
GSE 510	Ethics of Science and Research Techniques	2+0	7,5	İÇT 611	Consumption and Design	3+0	6,0
İÇT 603	Spatial Relationships and Interfaces	3+0	6,0	İÇT 612	Formation of Determination of Semantic Quality in Interiors	3+0	6,0
İÇT 605	Globalisation, Identity and Design	3+0	6,0	İÇT 613	New Museology-Cultural Heritage and Museum Space Design	3+0	6,0
İÇT 606	Aesthetic Criticism on Interior Design	3+0	6,0	İÇT 614	Interior Design Review	3+0	6,0
İÇT 607	Earthquake Security and Space Design	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 Assisstant Proffessors, 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 comitee. 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 Techniques and Repertoire I	2+1	6,0	MÜZ 502	Instrument Technique and Repertoire I	2+1	6,0
MÜZ 545	Chamber Music Repertoire I	1+1	5,0	MÜZ 518	Seminar	3+0	3,5
	<i>Elective Courses</i>	-	19,0	MÜZ 546	Chamber Music Repertoire II	1+1	5,0
					<i>Elective Courses</i>	-	15,5
30,0				30,0			
III. SEMESTER				IV. SEMESTER			
MÜZ 790	Thesis	0+1	30,0	MÜZ 790	Thesis	0+1	30,0
30,0				30,0			

INSTITUTE SPECIALIZATION 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 513	Advanced Piano Literature I	2+0	5,0
MÜZ 514	Advanced Piano Literature 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 537	Applied Piano Duo&Four Hands Repertoire I	2+0	5,0
MÜZ 538	Applied Piano Duo&Four Hands Repertoire II	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 541	Baroque Music Repertoire I	2+0	5,0
MÜZ 542	Baroque Music Repertoire II	2+0	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
MÜZ 547	Orchestra Repertory I	1+0	5,0
MÜZ 548	Orchestra Repertory II	1+0	5,0
MÜZ 549	The Musical Language of Stravinsky and Bartók I	2+0	5,0
MÜZ 550	The Musical Language of Stravinsky and Bartók II	2+0	5,0
MÜZ 551	World Music I	2+0	5,0
MÜZ 552	World Music II	2+0	5,0
MÜZ 553	History of the Piano Interpretes I	2+0	5,0
MÜZ 554	History of the Piano Interpretes II	2+0	5,0
MÜZ 555	20th Century Guitar Music I	2+0	5,0
MÜZ 556	20th Century Guitar Music II	2+0	5,0

DEPARTMENT OF STRING INSTRUMENTS

PROGRAM

I. SEMESTER

MÜZ 501	Instrument Techniques and Repertoire I	2+1	6,0
MÜZ 545	Chamber Music Repertoire I <i>Elective Courses</i>	1+1 -	5,0 19,0
			<hr/> 30,0

II. SEMESTER

MÜZ 502	Instrument Technique and Repertoire I	2+1	6,0
MÜZ 518	Seminar	3+0	3,5
MÜZ 546	Chamber Music Repertoire II <i>Elective Courses</i>	1+1 -	5,0 15,5
			<hr/> 30,0

III. SEMESTER

MÜZ 790	Thesis	0+1	30,0
			<hr/> 30,0

IV. SEMESTER

MÜZ 790	Thesis	0+1	30,0
			<hr/> 30,0

INSTITUTE SPECIALIZATION 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 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
MÜZ 547	Orchestra Repertory I	1+0	5,0
MÜZ 548	Orchestra Repertory II	1+0	5,0
MÜZ 549	The Musical Language of Stravinsky and Bartók I	2+0	5,0

MÜZ 550	The Musical Language of Stravinsky and Bartók II	2+0	5,0	MÜZ 552	World Music II	2+0	5,0
MÜZ 551	World Music I	2+0	5,0	MÜZ 557	Applied Instrument Education I	0+1	5,0
				MÜZ 558	Applied Instrument Education II	0+1	5,0

DEPARTMENT OF WIND AND PERCUSSION INSTRUMENTS

PROGRAM

I. SEMESTER				II. SEMESTER			
MÜZ 501	Instrument Techniques and Repertoire I	2+1	6,0	MÜZ 502	Instrument Technique and Repertoire I	2+1	6,0
MÜZ 545	Chamber Music Repertoire I	1+1	5,0	MÜZ 518	Seminar	3+0	3,5
	<i>Elective Courses</i>	-	19,0	MÜZ 546	Chamber Music Repertoire II	1+1	5,0
					<i>Elective Courses</i>	-	15,5
			<u>30,0</u>				<u>30,0</u>

III. SEMESTER				IV. SEMESTER			
MÜZ 790	Thesis	0+1	30,0	MÜZ 790	Thesis	0+1	30,0
			<u>30,0</u>				<u>30,0</u>

INSTITUTE SPECIALIZATION 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 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 Repertoire I	1+1	5,0
MÜZ 540	20th Century Chamber Music Repertoire 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
MÜZ 547	Orchestra Repertoire I	1+0	5,0
MÜZ 548	Orchestra Repertoire II	1+0	5,0
MÜZ 549	The Musical Language of Stravinsky and Bartók I	2+0	5,0
MÜZ 550	The Musical Language of Stravinsky and Bartók II	2+0	5,0
MÜZ 551	World Music I	2+0	5,0
MÜZ 552	World Music II	2+0	5,0
MÜZ 557	Applied Instrument Education I	0+1	5,0
MÜZ 558	Applied Instrument Education II	0+1	5,0

PROFICIENCY IN ARTS

DEPARTMENT OF PIANO

PROGRAM

I. SEMESTER				II. SEMESTER			
MÜZ 605	Instrument Techniques and Repertoire I	2+1	6,0	MÜZ 606	Instrument Techniques and Repertoire II	2+1	6,0
MÜZ 639	Advanced Chamber Music Repertoire I	1+1	5,0	MÜZ 640	Advanced Chamber Music Repertoire II	1+1	5,0
	<i>Elective Courses</i>	-	19,0		<i>Elective Courses</i>	-	19,0
			<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
30,0			30,0		

V. SEMESTER			VI. SEMESTER		
MÜZ 890	Thesis	0+1 30,0	MÜZ 890	Thesis	0+1 30,0
30,0			30,0		

VII. SEMESTER			VIII. SEMESTER		
MÜZ 890	Thesis	0+1 30,0	MÜZ 890	Thesis	0+1 30,0
30,0			30,0		

INSTITUTE SPECIALIZATION 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 613	Art Criticism I	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
MÜZ 625	Musical Elements in Ottoman (Divan) Poetry	2+0 5,0
MÜZ 626	Bibliography of Music	2+0 5,0
MÜZ 631	Advanced Applied Piano Duo&Four Hands Repertoire I	2+0 5,0

MÜZ 632	Advanced Applied Piano Duo&Four Hands Repertoire 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 635	Advanced Baroque Music Repertoire I	2+0 5,0
MÜZ 636	Advanced Baroque Music Repertoire II	2+0 5,0
MÜZ 641	Advanced Orchestra Repertory I	1+0 5,0
MÜZ 642	Advanced Orchestra Repertory II	1+0 5,0
MÜZ 643	Advanced History of the Piano Interpreters I	2+0 5,0
MÜZ 644	Advanced History of the Piano Interpreters II	2+0 5,0
MÜZ 645	Guitar Concertos I	2+0 5,0
MÜZ 646	Guitar Concertos II	2+0 5,0
MÜZ 647	European Music After 1950 I	2+0 5,0
MÜZ 648	European Music After 1950 II	2+0 5,0

DEPARTMENT OF STRING INSTRUMENTS

PROGRAM

I. SEMESTER			II. SEMESTER		
MÜZ 605	Instrument Techniques and Repertoire I	2+1 6,0	MÜZ 606	Instrument Techniques and Repertoire II	2+1 6,0
MÜZ 639	Advanced Chamber Music Repertoire I	1+1 5,0	MÜZ 640	Advanced Chamber Music Repertoire II	1+1 5,0
<i>Elective Courses</i>		- 19,0	<i>Elective Courses</i>		- 19,0
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		

V. SEMESTER				VI. SEMESTER			
MÜZ 890	Thesis	0+1	30,0	MÜZ 890	Thesis	0+1	30,0
			<u>30,0</u>				<u>30,0</u>

VII. SEMESTER				VIII. SEMESTER			
MÜZ 890	Thesis	0+1	30,0	MÜZ 890	Thesis	0+1	30,0
			<u>30,0</u>				<u>30,0</u>

INSTITUTE SPECIALIZATION 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 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
MÜZ 641	Advanced Orchestra Repertory I	1+0	5,0
MÜZ 642	Advanced Orchestra Repertory II	1+0	5,0
MÜZ 647	European Music After 1950 I	2+0	5,0
MÜZ 648	European Music After 1950 II	2+0	5,0
MÜZ 649	Advanced Applied Instrument Education I	0+1	5,0
MÜZ 650	Advanced Applied Instrument Education II	0+1	5,0

DEPARTMENT OF WIND AND PERCUSSION INSTRUMENTS

PROGRAM

I. SEMESTER				II. SEMESTER			
MÜZ 605	Instrument Techniques and Repertoire I	2+1	6,0	MÜZ 606	Instrument Techniques and Repertoire II	2+1	6,0
MÜZ 639	Advanced Chamber Music Repertoire I	1+1	5,0	MÜZ 640	Advanced Chamber Music Repertoire II	1+1	5,0
	<i>Elective Courses</i>	-	19,0		<i>Elective Courses</i>	-	19,0
			<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>

V. SEMESTER				VI. SEMESTER			
MÜZ 890	Thesis	0+1	30,0	MÜZ 890	Thesis	0+1	30,0
			<u>30,0</u>				<u>30,0</u>

VII. SEMESTER			VIII. SEMESTER		
MÜZ 890	Thesis	0+1 30,0	MÜZ 890	Thesis	0+1 30,0
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30,0			30,0		
INSTITUTE SPECIALIZATION FIELD COURSE			MÜZ 626	Bibliography of Music	2+0 5,0
UMZ 901	Research in Area of Specialization	5+0 7,5	MÜZ 627	Advance Accompaniment III	2+0 5,0
UMZ 902	Research in Area of Specialization	5+0 7,5	MÜZ 628	Advance Accompaniment IV	2+0 5,0
ELECTIVE COURSES			MÜZ 629	Advance Accompaniment V	2+0 5,0
GSE 510	Ethics of Science and Research Techniques	2+0 7,5	MÜZ 630	Advance Accompaniment VI	2+0 5,0
MÜZ 531	The Analysis of Musical Texts	3+0 5,0	MÜZ 633	Advanced 20th Century Chamber Music Repertory I	1+1 5,0
MÜZ 532	Aesthetic of Music	2+0 5,0	MÜZ 634	Advanced 20th Century Chamber Music Repertory II	1+1 5,0
MÜZ 619	Advanced Accompaniment Repertoire I	2+0 5,0	MÜZ 637	Advance Accompaniment VII	2+0 5,0
MÜZ 620	Advanced Accompaniment Repertoire II	2+0 5,0	MÜZ 641	Advanced Orchestra Repertory I	1+0 5,0
MÜZ 621	Advanced Analysis of 20th Century Music I	2+0 5,0	MÜZ 642	Advanced Orchestra Repertory II	1+0 5,0
MÜZ 622	Advanced Analysis of 20th Century Music II	2+0 5,0	MÜZ 647	European Music After 1950 I	2+0 5,0
MÜZ 625	Musical Elements in Ottoman (Divan) Poetry	2+0 5,0	MÜZ 648	European Music After 1950 II	2+0 5,0
			MÜZ 649	Advanced Applied Instrument Education I	0+1 5,0
			MÜZ 650	Advanced Applied Instrument Education II	0+1 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 an individual artistic language. In addition, workshops provide variety of work opportunities. The aim of the department is to educate creative, constructive, avant-garde designers. Artist candidates who are assimilated into 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 503	Painting I	5+0 8,0	RSM 504	Painting II	5+0 7,5
RSM 515	Concept and Image in Art I	2+0 5,0	RSM 509	Seminar	3+0 7,5
SER 545	Contemporary Art and Interpretation I	2+0 4,0	RSM 516	Concept and Image in Art II	2+0 4,5
	<i>Elective Courses</i>	- 13,0	SER 546	Contemporary Art and Interpretation II	2+0 3,0
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30,0			30,0		
III. SEMESTER			IV. SEMESTER		
RSM 790	Thesis	0+1 30,0	RSM 790	Thesis	0+1 30,0
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30,0			30,0		

INSTITUTE SPECIALIZATION FIELD COURSE

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

ELECTIVE COURSES

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
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RSM 513	Wall Painting Techniques I	5+0	8,5
RSM 514	Wall Painting Techniques II	5+0	7,5
RSM 517	Art in Public Space	5+0	8,5
RSM 518	Multidisciplinary Art	5+0	7,5
SAN 507	Interdisciplinary Art I	5+0	8,5
SAN 508	Interdisciplinary Art II	5+0	7,5

PROFICIENCY IN ARTS

PROGRAM

I. SEMESTER

RSM 605	Painting in Studio I	4+0	8,0
RSM 615	Avantgarde Art	2+0	2,0
RSM 619	Artwork Analyses I I	2+0	6,0
SER 603	Contemporary Art and Interpretation I	2+0	6,0
	<i>Elective Courses</i>	-	8,0
			<u>30,0</u>

II. SEMESTER

RSM 606	Painting in Studio II	4+0	8,0
RSM 620	Artwork Analyses II	2+0	6,0
SER 604	Contemporary Art and Interpretation II	2+0	6,0
	<i>Elective Courses</i>	-	10,0
			<u>30,0</u>

III. SEMESTER

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

IV. SEMESTER

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

V. SEMESTER

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

VI. SEMESTER

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

VII. SEMESTER

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

VIII. SEMESTER

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

INSTITUTE SPECIALIZATION FIELD COURSE

URS 901	Research in Area of Specialization	5+0	7,5
URS 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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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
RSM 617	Sign and Simulation in Art I	3+0	8,0
RSM 618	Sign and Simulation in Art II	3+0	10,0

DEPARTMENT OF PERFORMING ARTS

MASTER OF ARTS (MA) DEGREE

PROGRAM IN DRAMA

PROGRAM

I. SEMESTER				II. SEMESTER			
TİY 501	Stage Techniques I	3+1	6,0	TİY 502	Stage Techniques II	3+1	6,0
TİY 503	Acting I	2+1	5,0	TİY 504	Acting II	2+1	4,0
TİY 505	Applied Dramaturgy I	1+2	4,5	TİY 506	Applied Dramaturgy II	1+2	5,0
	<i>Elective Courses</i>	-	14,5	TİY 513	Seminar	3+0	5,0
			30,0		<i>Elective Courses</i>	-	10,0
							30,0
III. SEMESTER				IV. SEMESTER			
TİY 790	Thesis	0+1	30,0	TİY 790	Thesis	0+1	30,0
			30,0				30,0
INSTITUTE SPECIALIZATION FIELD COURSE				ARK 558	Ancient Anatolian Civilizations and Myths II	2+0	5,0
USS 701	Research in Area of Specialization	3+0	4,5	GSE 510	Ethics of Science and Research Techniques	2+0	7,5
USS 702	Research in Area of Specialization	3+0	4,5	TİY 509	Traditional Resources in Theatre I	2+0	5,0
ELECTIVE COURSES				TİY 510	Traditional Resources in Theatre II	2+0	5,0
ARK 557	Ancient Anatolian Civilizations and Myths I	2+0	5,0	TİY 511	Play Analysis I	2+0	5,0
				TİY 512	Play Analysis II	2+0	5,0

PROGRAM IN OPERA

PROGRAM

I. SEMESTER				II. SEMESTER			
EST 501	Aesthetics	2+0	4,0	OPE 502	Voice Technique II	1+3	5,5
OPE 501	Voice Technique I	1+3	5,5	OPE 504	Coperformance II	1+1	3,0
OPE 503	Coperformance I	1+1	3,0	OPE 506	Acting and Application for Stage II	1+1	3,0
OPE 505	Acting and Application for Stage I	1+1	3,0	OPE 508	Seminar	3+0	4,5
OPE 519	Introduction to Phoniatriy I	2+0	2,0	OPE 512	Contemporary Opera	2+0	4,0
	<i>Elective Courses</i>	-	12,5	OPE 520	Introduction to Phoniatriy II	2+0	2,0
			30,0		<i>Elective Courses</i>	-	8,0
							30,0
III. SEMESTER				IV. SEMESTER			
OPE 790	Thesis	0+1	30,0	OPE 790	Thesis	0+1	30,0
			30,0				30,0

INSTITUTE SPECIALIZATION FIELD COURSE

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

ELECTIVE COURSES

GSE 510	Ethics of Science and Research Techniques	2+0	7,5
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OPE 511	The Art of Drama	2+0	2,0
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

PROGRAM IN DRAMA

PROGRAM

I. SEMESTER				II. SEMESTER			
TiY 601	Staging and Interpretation I	3+1	7,5	TiY 602	Staging and Interpretation II	3+1	7,5
TiY 603	Acting Methods I	2+1	7,5	TiY 604	Acting Methods II	2+1	7,5
TiY 605	New Directions in Theatre I	1+2	7,5	TiY 606	New Directions in Theatre II	1+2	7,5
TiY 613	History of Acting	3+0	7,5	TiY 614	Playfulness in Cinema	3+0	3,5
30,0				26,0			
III. SEMESTER				IV. SEMESTER			
TiY 890	Thesis	0+1	30,0	TiY 890	Thesis	0+1	30,0
30,0				30,0			
V. SEMESTER				VI. SEMESTER			
TiY 890	Thesis	0+1	30,0	TiY 890	Thesis	0+1	30,0
30,0				30,0			
VII. SEMESTER				VIII. SEMESTER			
TiY 890	Thesis	0+1	30,0	TiY 890	Thesis	0+1	30,0
30,0				30,0			

INSTITUTE SPECIALIZATION 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 SINGING AND DIRECTING

PROGRAM

I. SEMESTER				II. SEMESTER			
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 623	Phoniatory I	2+0	2,0	OPR 624	Phoniatory II	2+0	2,0
	<i>Elective Courses</i>	-	6,0		<i>Elective Courses</i>	-	6,0
30,0				30,0			

III. SEMESTER			IV. SEMESTER		
OPR 890	Thesis and Art Work	0+1 30,0	OPR 890	Thesis and Art Work	0+1 30,0
		30,0			30,0
V. SEMESTER			VI. SEMESTER		
OPR 890	Thesis and Art Work	0+1 30,0	OPR 890	Thesis and Art Work	0+1 30,0
		30,0			30,0
VII. SEMESTER			VIII. SEMESTER		
OPR 890	Thesis and Art Work	0+1 30,0	OPR 890	Thesis and Art Work	0+1 30,0
		30,0			30,0
INSTITUTE SPECIALIZATION FIELD COURSE			OPR 612	Italian Diction	1+1 2,0
USS 901	Research in Area of Specialization	5+0 7,5	OPR 613	Lied and Oratorio Repertoire	1+1 3,0
USS 902	Research in Area of Specialization	5+0 7,5	OPR 614	Artistic Projects	1+1 2,0
ELECTIVE COURSES			OPR 615	World Opera Literature	2+0 2,0
ARY 522	Research Methods	2+0 2,0	OPR 617	German Diction	1+1 2,0
GSE 510	Ethics of Science and Research Techniques	2+0 7,5	OPR 619	Accompaniment III	1+1 4,0
OPR 609	Dramaturgy I	2+0 2,0	OPR 620	Accompaniment IV	1+1 4,0
OPR 610	Dramaturgy II	2+0 2,0	OPR 621	Accompaniment V	1+1 4,0
OPR 611	Studies Related to Period Rendition	2+0 3,0	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.

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</i>	- 12,5	SER 546	Contemporary Art and Interpretation II	2+0 3,0
		30,0		<i>Elective Courses</i>	- 7,5
					30,0
III. SEMESTER			IV. SEMESTER		
BAS 790	Thesis	0+1 30,0	BAS 790	Thesis	0+1 30,0
		30,0			30,0

INSTITUTE SPECIALIZATION 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**

BAS 601	Printmaking I	4+2	8,0
BAS 604	Text of Criticism	2+0	4,0
BAS 605	Experimental Print Practices I	2+2	6,0
	<i>Elective Courses</i>	-	12,0
			<u>30,0</u>

II. SEMESTER

BAS 602	Printmaking II	4+2	8,0
BAS 603	Problems in Contemporary Art	2+0	4,0
BAS 606	Experimental Print Practices II	2+2	6,0
	<i>Elective Courses</i>	-	12,0
			<u>30,0</u>

III. SEMESTER

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

IV. SEMESTER

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

V. SEMESTER

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

VI. SEMESTER

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

VII. SEMESTER

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

VIII. SEMESTER

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

INSTITUTE SPECIALIZATION FIELD COURSE

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

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
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

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.

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</i>	-	13,5	HYK 505	Seminar	3+0	7,5
			30,0		<i>Elective Courses</i>	-	7,5
							30,0
III. SEMESTER				IV. SEMESTER			
HYK 790	Thesis	0+1	30,0	HYK 790	Thesis	0+1	30,0
			30,0				30,0
INSTITUTE SPECIALIZATION FIELD COURSE				İÇT 501	Art Theory I	2+0	5,0
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
ELECTIVE COURSES				SER 546	Contemporary Art and Interpretation II	2+0	3,0
GSE 510	Ethics of Science and Research Techniques	2+0	7,5				

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</i>	-	7,5		<i>Elective Courses</i>	-	7,5
			30,0				30,0
III. SEMESTER				IV. SEMESTER			
HYK 890	Thesis	0+1	30,0	HYK 890	Thesis	0+1	30,0
			30,0				30,0
V. SEMESTER				VI. SEMESTER			
HYK 890	Thesis	0+1	30,0	HYK 890	Thesis	0+1	30,0
			30,0				30,0
VII. SEMESTER				VIII. SEMESTER			
HYK 890	Thesis	0+1	30,0	HYK 890	Thesis	0+1	30,0
			30,0				30,0

INSTITUTE SPECIALIZATION FIELD COURSE

UHK 901	Research in Area of Specialization	5+0	7,5
UHK 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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HYK 607	Relationship of Environment And Form I	3+0	7,5
HYK 608	Relationship of Environment And Form II	3+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****I. SEMESTER**

CAM 501	Antique Glass Art	2+0	4,0
İÇT 501	Art Theory I	2+0	5,0
İÇT 503	Design Theory I	2+0	5,0
SER 545	Contemporary Art and Interpretation I	2+0	4,0
	<i>Elective Courses</i>	-	12,0
			<u>30,0</u>

II. SEMESTER

CAM 502	Seminar	3+0	7,5
CAM 503	Glass Art History from Middle Age Upon Today	2+0	3,0
İÇT 502	Art Theory II	2+0	4,5
İÇT 504	Design Theory II	2+0	4,5
SER 546	Contemporary Art and Interpretation II	2+0	3,0
	<i>Elective Courses</i>	-	7,5
			<u>30,0</u>

III. SEMESTER

CAM 790	Thesis	0+1	30,0
			<u>30,0</u>

IV. SEMESTER

CAM 790	Thesis	0+1	30,0
			<u>30,0</u>

INSTITUTE SPECIALIZATION FIELD COURSE

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

ELECTIVE COURSES

CAM 505	Applications of Artistic Glasses I	6+0	7,5
CAM 506	Applications of Artistic Glasses II	6+0	7,5
CAM 507	Applications of Functional Glasses I	6+0	7,5
CAM 508	Applications of Functional Glasses II	6+0	7,5

CAM 509	Technological Glasses I	6+0	7,5
CAM 510	Technological Glasses II	6+0	7,5
CAM 517	Techniques of Coatings on Glass Surfaces I	6+0	7,5
CAM 518	Techniques of Coatings on Glass Surfaces II	6+0	7,5
CAM 519	Project Management	3+0	5,0
GSE 510	Ethics of Science and Research Techniques	2+0	7,5

COURSE CONTENTS

ANİ 507 Seminar **3+0 6,0**

Intertextuality and the Cartoon Animation; Disney and Anime Films.

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 Relism in Animated Film:

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 6,0

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 6,0

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 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 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 Desing 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 Desing 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 527 Film Culture I 3+0 6,0

Film as an Art; Relationship between Film and Other Arts: Film and painting, Film and literature, Film and music, Film and photography, Film and theatre; Film as Culture and Art: Creativity, technology and economy; Form of the Film: Realism and formalism, Narration as a formalist system, Film style; Cinematography: Types of shooting and angle, Camera movements; Mise-en-scene: Visual composition, Framing, Lighting, Staging, Setting, Costume and make up, Metaphor, Motif, Art direction, Editing, Sound in film.

ANİ 528 Film Culture II 3+0 6,0

Concept of Genre; History of Hollywood, Studios and the Star System; Film Genres: Western, Musical, Science fiction, Gangster and crime, Horror and thriller, Documentary film, Experimental film, Animation film; Film Criticism and Types of Critical Analyses: Historical criticism, Psychological criticism, Ideological criticism, Political criticism; Film History: The silent era, Classical Hollywood era, German expressionism, French surrealism, Soviet montage, Classical Hollywood cinema after the use of sound, Italian neorealism, French new wave.

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, determininig software tools for Storyboard and animatic, Soryboard 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 519 Project Management 3+0 5,0

Projects and Programs: Project definition and objectives, Project management and scope, Features of projects, Benefits of project management, Resistance to project management, Project life cycle; Project Management Process: Finding the project idea, Feasibility of the project, Identification/design of the project and approval, Planning of the project, Implementation and control of the project, Termination of the project; Computer Support in Project Management; Sample Projects; Some Techniques Used in Project Management.

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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, Hacktivism, Code art, Digital poetry, Robotic art; New Media Theorists, New media Artist, Curators.

GRA 530 Digital Presentation Design and Techniques 1+2 6,0

Basic Concepts: Information hierarchy, Visual hierarchy, Interface design, Presentation, Fine arts, Graphic design, New media, Web, Communication design, Visual perception, Attitudes; Theory: Jury, Verbal presentation, Poster, Exhibition presentation, Behavioral science, Body language, Speech, Expression, Creating meaningful whole, Establishing a causal link, Persuasion; Practice: Presentation design for motion graphics, Videos and still images, Preparing a presentation to fit for the purpose, Preparing an effective presentation, Design technique and skills.

GRA 531 Design Studio I 2+3 12,0

Proposing and Finalizing a Project in the Field of Graphic Design: Investigation of graphic design, Visual communication, Design theories, Graphic design education, Graphic production techniques, Spreading and expanding production fields and media of graphic design, Sociocultural effects of design, Practice and research: Producing a publication relating to the determined subject of the research, Proposal of an application project concerning to the matter.

GRA 532 Design Studio II 2+3 12,0

Proposing a Project in the Field of Graphic Design: Graphic design, Visual communication, Design theories and concepts, Graphic design education, The spreading and expanding production fields and media of graphic design, Questioning the social role of a graphic designer and sociocultural effects of visual communication, Practice and research: Producing a publication relating to the, proposal of an application project on the determined subject of the research subject, Research essay and preparing a presentation: Proposal of a project and/or publication that suggests a solution related to the subject of the research.

GRA 533 Infographics I 1+2 6,0

Visualization of Information in Graphic Design: Identification of infographics, Role and extent of infographics in graphic design, Examining and interpreting infographic designs, Examining the usage areas of infographics, Investigation of purpose and significance of infographics, Investigation of the social role of infographics, Types of infographics, Practice and research: Fundamentals of infographics, Common mediums, Association of type and image, Hierarchy of information, Grid and typography, Production methods, Design projects.

GRA 534 Infographics II 1+2 6,0

Transferring Information into Visual Language: Organization of complicated information groups, Identification of information hierarchy, Transmission of identified hierarchy to visual language, Examining various transformation types, defining the suitable visual language, Realizing discussions and searching through design examples, Practice and research: Confirming basic design principles at infographic design, Searching on variedness of practicing areas and executions, Searching and practicing on the possibilities of association of type and image, Hierarchy of information, Grid and typography, Production methods, Design projects.

GRA 601 Experimental Graphic Project I 3+0 6,0

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 6,0

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 605 Experimental Typography I 3+0 6,0

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 6,0

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 6,0

History of Book; Handwritten Books; Writing Styles used in Handwritten Books: Gothic, Textura, Fraktur; 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 6,0

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 6,0

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 6,0

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 6,0

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 6,0

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 615 Design Research I 2+3 12,0

Proposal of a Design Project Within the scope of scientific research methods: Graphic design, Visual communication, Design theory and concepts, Graphic design education, Graphic production techniques, The spreading and expanding production fields and media of graphic design, Research: Analyzing the identified subject, Gathering information and ideas about the subject, Research essay and preparing a presentation: Proposal of a project that suggests a solution related to the subject of the research.

GRA 616 Design Research II 2+3 10,5

Proposal of a Design Project Within the frame of scientific research methods: Graphic design, Visual communication, Design theories, Questioning the social role of the graphic designer and sociocultural effects of visual communication, Civil designer, Designer as author, Activist designer, Sustainability and ecological role of graphic design, Research: Analyzing the identified subject, Gathering information and ideas about the subject, Research essay and preparing a presentation: Proposal of a project that suggests a solution related to the subject of the research.

GRA 618 Visual Storytelling 1+2 6,0

Visual Editing and Sequential Expression: Identification of story, Role and extent of visual storytelling in graphic design, Examining and interpreting works based on storytelling, Examining the usage areas of visual stories, Types and methods of visual storytelling, Practice and research: Fundamentals of editing, Common mediums, Association of type and image, Hierarchy of information, Editing the story with time, Grid and typography, Production methods, Design projects.

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 Practices; 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 Summary), 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.

ICT 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.

ICT 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.

ICT 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.

ICT 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.

ICT 527 Computer Aided Manufacturing and Practice 3+0 6,0

Brief History of Computer Aided Design and Computer Aided Manufacturing; Methods in Computer Aided Manufacturing: Additive, Subtractive, Forming; Computer Aided Manufacturing Tools: Domains of use, Laser cutters, Water jets, Mechanical drillers and cutters; Rapid Prototyping: FDM machines, SLS machines; Design Approaches to Computer Aided Manufacturing: Sectioning, Tessellation, Folding, Forming, Contouring; Design Software for Computer Aided Manufacturing; Materials for Computer Aided Manufacturing.

ICT 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.

ICT 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.

ICT 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.

ICT 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.

ICT 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 Techniques and Repertoire I 2+1 6,0

Technical Development: Advanced studies; Advanced Concert Studies; Polyphonic Development: Prelude-fugues, Partitas, English suites, Concertos; Classical Period: Sonatas, Concertos; Romantic Period: Sonatas, Balads, Rhapsodies, Scherzos, Fantasies, Poles, Albums, Concertos; Right Hand Techniques: Advanced bow techniques, Advanced right hand etudes, Caprices; Baroque Period: Solo suites, Partitas, Sonatas, Sonatas with piano accompaniment, Suits, Concertos, Concert pieces with piano accompaniment; Classical Period: Sonatas, Concertos, Concert pieces with piano accompaniment; Romantic Period: Sonatas, Concertos, Concert pieces with piano accompaniment; Contemporary Period: Impressionist and 20th century concert pieces, Suites, Albums, Sonatas, Concertos, Solo concert parts, Solo sonatas.

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 518 Seminar 3+0 3,5

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: 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 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, Nationausl 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 545 Chamber Music Repertoire I 1+1 5,0

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; Interpretation and Performance of Baroque, Classic romantic and modern period Pieces at the Advanced Level; Ensuring that the Students Practice the Pieces In their Repertoire at the Maximum Level by the end of the course.

MÜZ 546 Chamber Music Repertoire II 1+1 5,0

The Rest of the Pieces that are not Covered in Chamber Music Repertoire I: 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; Interpretation and Performance of Baroque, Classic romantic and modern period Pieces at the Advanced Level; Ensuring that the Students Practice the Pieces In their Repertoire at the Maximum Level by the end of the course.

MÜZ 547 Orchestra Repertory I 1+0 5,0

Practicing Orchestral Works: Practicing orchestral parts, Practicing orchestral solos, Practicing the most frequently asked pieces at orchestra auditions; Understanding

Orchestral Works: Listening to the symphonic pieces to understand the works, Having knowledge about the composer, Having knowledge about the baroque and classical periods, Performance practice of baroque and classical periods; Works: Albinoni, Vivaldi, Telemann, Bach, Handel, Rameau, Scarlatti, Stamitz, Haydn, Mozart, Beethoven, Other composers of the same periods.

MŪZ 548 Orchestra Repertory II 1+0 5,0

Practicing Orchestral Works: Practicing orchestral parts, Practicing orchestral solos, Practicing the most frequently asked pieces at orchestra auditions; Understanding Orchestral Works: Listening to the symphonic pieces to understand the works, Having knowledge about the composer, Having knowledge about the romantic and 20th century periods, Performance practice of romantic and 20th century periods; Works: Berlioz, Mendelssohn, Schumann, Dvořák, Grieg, Korsakov, Sibelius, Strauss, Debussy, Rachmaninov, Shostakovich, Stravinsky, Prokofiev, Other composers of the same periods.

MŪZ 549 The Musical Language of Stravinsky and Bartók I 2+0 5,0

Rhythmical Language of Stravinsky: Asymmetrical divisions, Bar and accent, Polyrhythmic elements, Meter, Ostinato; Harmonic Structure: Polytonality, Modality, Contextual harmony; Stratification: Interlocking, Synthesis; Abstraction: Meaning and expression; Folklore: Melodic integrity, Primitivism, Abrupt juxtapositions, Music for the ballet, Music for the opera, Chamber music; Orchestration: Register, Doubling, Climax, Dynamic, Pulse; Neo-Classicism: Data gathering and analysis, Form and context, Proto-serialism and its elements.

MŪZ 550 The Musical Language of Stravinsky and Bartók II 2+0 5,0

The Symmetry in Bartók: Axis of symmetry, Serial symmetry, Post-tonal theory; String Quartet: Context and functionality, Chromaticism and national serialism; Whole Tone Scale, Octatonic scale, Pitch content, Segmentation and affinity; Rhythmic Structure: Rhythmic variation, Syncopation, Alternately rhythmic elements; Folklore: Melodic integrity, Folk melodies from the Balkans and Romania, Music for the opera, Piano concertos; Neo-Classicism: Data gathering and analysis, Authenticity, Harvard lectures.

MŪZ 551 World Music I 2+0 5,0

Basics: What is music about, How music is written?; Music in Continent Africa: Rhythm in African music, Melody in African music, African music instruments, African music notation, African composers, Classical music approaches of African composers; Music in Asia: Rhythm in Asian music, Melody in Asian music, Asian music instruments, Asian music notation, Asian composers, Classical music approaches of Asian composers.

MŪZ 552 World Music II 2+0 5,0

European Music: Rhythm in European music, Melody in European music, European music instruments, European

music notation, European composers, Classical music approaches of European composers; Music in America: Rhythm in American music, Melody in American music, American music instruments, American music notation, American composers, Classical music approaches of American composers; Interactions Among World Musics; Hybrid Musics.

MŪZ 553 History of the Piano Interpreter I 2+0 5,0

Historical Trajectory: Piano and predecessors; Europe in the Second Half of the 18th Century, New aesthetic principles; Early Romantic Piano: London school, Muzio Clementi and His Students, Viennese school, Johan Nepomuk Hummel; Art of the Virtuosity: 30s and 40s of the 19th Century, Piano teachers, Carl Czerny, Sigismund Thalberg, Ignaz Mosheles; Evolution of Solo Piano Recitals: Clara Schumann, Franz Liszt, Tradition of memorization; Franz Liszt Students: Han Von Bülow, Carl Tausig, Emile Sauer, Arthur Friedheim, Eugene d'Albert; Rare Piano Recordings; Development of Piano Schools: French school, German school, Russian school; Romantic Pianism: Golden age of genius pianists.

MŪZ 554 History of the Piano Interpreter II 2+0 5,0

Piano in Concert Halls: Demand for mass production, Victorian piano, Piano exhibitions and medals, European patents, Steinway and the new technology; Modern Performance: Tradition of the master classes; Tradition of Piano Competitions: International Chopin piano competition, Van Cliburn international piano competition, International Tchaikovsky competition, Other competitions; Winners: Records, Currently career; First Labels of Piano Records: Records before 1945, Records after the Second World War; Second Half of the 20th Century: Global dissemination; Asia: The new piano continent, Digital age of mass production, Schools, Pianists; Digital Concert Halls: Records in the digital age, The YouTube generation.

MŪZ 555 20th Century Guitar Music I 2+0 5,0

An Analysis on the Guitar Repertory Before the Twentieth Century: Solo guitar works of different schools, Chamber music works, Guitar concertos, Pedagogical studies; An Evaluation on the Solo Guitar, Chamber music, Concerto and pedagogical works composed by the non-guitarist composers influenced by Andres Segovia: Heitor Villa Lobos, Joaquin Rodrigo, Manuel Ponce, Manuel Torroba, Mario Castelnuovo Tedesco; Composers Not Influenced by Segovia: Frank Martin, Alberto Ginestera, Astor Piazzolla, Benjamin Britten, Toru Takemitsu, Igor Stravinski, Arnold Shoenberg, Malcolm Arnold.

MŪZ 556 20th Century Guitar Music II 2+0 5,0

Second Generation Guitarist Composers Appear After 1950; Leo Brouwer: Brouwer's Biography, General aspects of his music, Afro-Cuban musical heritage, His periods on composing, Different fields which Brouwer composed for; Roland Dyens: Dyens' biography, General aspects of his music, His solo works, Chamber music works, Concertos, Arrangements; Nikita Koshkin: Koshkin's biography, General aspects of his music, Definition of social realism and its reflection on Koshkin's music, His periods on composing,

Different fields which Koshkin composed for; Other Guitarist Composers in this Generation: Dusan Bogdanovic, Stephen Goss, Carlo Domeniconi, Abel Carlevaro.

MÜZ 557 Applied Instrument Education I 0+1 5,0
Teaching Instruments in Musical Education; Different Phases of Teaching Musical Instruments in Musical Education; Teaching of Methods Applied in the Teaching Musical Instruments; Instrument Education and Pedagogy; Instrument Education and its Technical Development; The Work of Repertoire in the Teaching of Musical Instruments and its Educational Phases; Instrument Education and Psychological Development; The Methods Applied According to Student Development in Instrument Education.

MÜZ 558 Applied Instrument Education II 0+1 5,0
Teaching Musical Instruments in Musical Education; The Different Phases of Teaching Musical Instruments in Musical Education Content which was not Covered in the Applied Instrument Education I course; Practice Based Education; Content Based on Practice; The Instrument Education and Pedagogy Content which was not Covered in the Applied Instrument Education I course; Teaching Musical Instruments and its Technical Development; The Work of Repertoire in the Teaching of Musical Instruments and its Educational Phases; Instrument Education and Psychological Development; The Methods Applied According to Student Development in Instrument Education.

MÜZ 605 Instrument Techniques and Repertoire I 2+1 6,0
Technical Development: Advanced Studies; Advanced Concert Studies; Polyphonic Development: Prelude-fugues, Partitas, English suites, Concertos; Classical Period: Sonatas, Concertos; Romantic Period: Sonatas, Balads, Rhapsodies, Scherzos, Fantasies, Poles, Albums, Concertos; Right Hand Techniques: Advanced bow techniques, Advanced right hand etudes, Caprices; Baroque Period: Solo Suites, Partitas, Sonatas, Sonatas with piano accompaniment, Suites, Concertos, Concert pieces with piano accompaniment; Classical Period: Sonatas, Concertos, Concert pieces with piano accompaniment; Romantic Period: Sonatas, Concertos, Concert pieces with piano accompaniment; Contemporary Period: Impressionist and 20th century concert pieces, Suites, Albums, Sonatas, Concertos, Solo concert parts, Solo sonatas.

MÜZ 606 Instrument Techniques and Repertoire II 2+1 6,0
Technical Development: Advanced Studies; Advanced Concert Studies; Polyphonic Development: Prelude-fugues, Partitas, English suites, Concertos; Classical Period: Sonatas, Concertos; Romantic Period: Sonatas, Balads, Rhapsodies, Scherzos, Fantasies, Poles, Albums, Concertos; Right Hand Techniques: Advanced bow techniques, Advanced right hand etudes, Caprices; Baroque Period: Solo Suites, Partitas, Sonatas, Sonatas with piano accompaniment, Suites, Concertos, Concert pieces with piano accompaniment; Classical Period: Sonatas, Concertos, Concert pieces with piano accompaniment; Romantic Period: Sonatas,

Concertos, Concert pieces with piano accompaniment; Contemporary Period: Impressionist and 20th century concert pieces, Suites, Albums, Sonatas, Concertos, Solo concert parts, Solo sonatas.

MÜZ 613 Art Criticism I 2+0 5,0
Introduction to the Criticism in Art Branches; World of Arts and Criticism; Plastic 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 According to the Theories; Examples of Texts Examples in Different Art Branches; Art Criticism in Turkey; Valuation of the Texts of Art Critics.

MÜZ 614 Art Criticism II 2+0 5,0
Introduction to the Criticism in Art Branches; World of Arts and Criticism; Plastic 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 According to the Theories; Examples of Texts Examples in Different Art Branches; Art Criticism in Turkey; Valuation of the Texts of Art Critics.

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 Analyses: 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, National 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 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 repertoire, 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 repertoire, 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 639 Advanced Chamber Music**Repertoire I****1+1 5,0**

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 from the Baroque, Classic romantic and modern periods Interpreted and Performed at the Advanced Level; Ensuring that the Students Practice the Pieces In their Repertoire at the Maximum Level by the end of the course.

MÜZ 640 Advanced Chamber Music**Repertoire II****1+1 5,0**

The Pieces that were not Covered in the Advanced Chamber Music Repertoire I course: 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 from the Baroque, Classic romantic and modern periods Interpreted and Performed at the Advanced Level; Ensuring that the Students Practice the Pieces In their Repertoire at the Maximum Level by the end of the course.

MÜZ 641 Advanced Orchestra Repertory I**1+0 5,0**

Practicing Orchestral Works: Practicing orchestral parts, Practicing orchestral solos, Practicing the most frequently asked pieces at orchestra auditions; Understanding Orchestral Works: Listening to the symphonic pieces to understand the works, Having knowledge about the composer, Having knowledge about the baroque and classical periods, Performance practice of baroque and classical periods; Works: Albinoni, Vivaldi, Telemann,

Bach, Handel, Rameau, Scarlatti, Stamitz, Haydn, Mozart, Beethoven, Other composers of the same periods.

MÜZ 642 Advanced Orchestra Repertory II**1+0 5,0**

Practicing Orchestral Works: Practicing orchestral parts, Practicing orchestral solos, Practicing the most frequently asked pieces at orchestra auditions; Understanding Orchestral Works: Listening to the symphonic pieces to understand the works, Having knowledge about the composer, Having knowledge about the romantic and 20th century periods, Performance practice of romantic and 20th century periods; Works: Berlioz, Mendelssohn, Schumann, Dvořák, Grieg, Korsakov, Sibelius, Strauss, Debussy, Rachmaninov, Shostakovich, Stravinsky, Prokofiev, Other composers of the same periods.

MÜZ 643 Advanced History of the Piano**Interpreters I****2+0 5,0**

The Art of Recitals Programming: Repertoire choices, From antiquity to 21st century, Original and arranged works, Classical repertoire, Emergence of pop concerts; Art of the Piano Player: Elements of the piano study, Pianistic interpretation; Review of Practicing Methods: Dynamics, Rhythm, Voices, Fingering, Mental reading, Concentration, Pedaling, Technique, Articulation; Style in Pianistic Practice: Careful listening, Study planning, Transcending the text, Rhetoric.

MÜZ 644 Advanced History of the Piano**Interpreters II****2+0 5,0**

Pianists of the Last 150 Years: Ignacy Jan Paderewski, Leopold Godowsky, Leopold Godowsky, Ignaz Friedman, Ignaz Friedman, Wilhelm Backhaus, Arthur Rubinstein, Andre Previn, Walter Gieseking, Clara Haskil, Wilhelm Kempf, Maria Yudina, Vladimir Horowitz, Claudio Arrau, Clifford Curzon, Shura Cherkassy, Jorge Bolet, Sviatoslav Richter, Emil Gilels, Dinu Lipati, Arturu Benedetti Michelangeli, Alicia de Larrocha, Tatiana Nikolayeva, Julius Katchen, Byron Janis, Alexis Weissenberg, Friedrich Gulda, Glenn Gould, Van Cliburn, Stephen Kovacevich, Mauricio Pollini, Radu Lupu, Murray Perahia, Zoltan Kocsis.

MÜZ 645 Guitar Concertos I**2+0 5,0**

Historical Development of the Guitar Concertos: Composers, Orchestration, Forms, Features of the guitar used in concertos; Concertos Composed in the Classical Period: Mauro Giuliani and op.30, op.36 and op.70 guitar concertos, Fernando Carulli and op.140 guitar and flute and guitar concertos; Development of the Guitar Concertos in the 20th Century: Effects of physical changes on the guitar, Reflections of different types of national music on the guitar music; Overall Analysis of the pre-1950 guitar concertos by Form, Orchestration and Harmony features: Heitor Villa Lobos guitar concerto, Manuel Ponce concierto del sur, Joaquin Rodrigo concierto para un gentilhombre, Concerto aranjuez, Concerto andoluz and concierto para un fantasia, Mario Castelnuovo 1st and 2nd solo guitar concertos and two-guitar concerto.

MŪZ 646 Guitar Concertos II 2+0 5,0

General Features of the Composed Guitar Concertos after 1950: The differences between these concertos and pre-1950 concertos, the Size of the orchestra, Use of the guitar with different instrument groups, Improvements on orchestration - form and harmony; Analysis of the Guitar Concertos based on form and harmony: General characteristics of Leo Brouwer's 14 different guitar concertos and the how these concertos have been effected by the changes in the musical language of the composer, Jazz music influence on Roland Dyens' works, Concerto metis and concertomaggio, Dusan Bogdanovich's 6-guitar concertos and the reflection of balkan ethnic music in these works, post-romantic music features and quotation use in Stephen Goss's 3 different concertos.

MŪZ 647 European Music After 1950 I 2+0 5,0

Serialism: Total serialism, 12-tone material, Musique concrète, Group composition, Point music, An expansion of the time scale; Moment Form: Formula, Expansions, Multi-layer process; Organized Delirium: Organizations, Multidimensional serialism, Cell structure, Density and inversion, New polyphony, Motivicism, Poetry and music, Formants; Constellation: Melodic constellation, Register constellation, Dynamic constellation; Pitch Structure of Instrumental Timbre: Fixed register, Cluster effects, Interval as an unification element and inversion, Multiplication.

MŪZ 648 European Music After 1950 II 2+0 5,0

The Formative Years of Lutos?awski: Sonata for piano, Symphonic variations; Functional Music and Formalism: Sound language and harmony; Chance and Polyphony: Mastery of a mature language, Emergence of the late style, Concertos and chains, Catching up with arrears; Mode De Valeurs Et D'Intensit s: Harmony, Asian music, Exoticism, Gamelan music, Percussions, Transcription of bird songs, Theology, Mysticism.

MŪZ 649 Advanced Applied Instrument Education I 0+1 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 the Instrument Education.

MŪZ 650 Advanced Applied Instrument Education II 0+1 5,0

Teaching the Instrument in Musical Education; The Different Phases of the Teaching of the Instrument in Musical Education which were not Covered in the Advanced Applied Instrument Education I course; Applied Instrument Education I; Practice Based Education; Content is more Based on Applied Studies; Teaching of Methods Applied in Instrument Education; The Instrument Education and

Pedagogy Content which were not Covered in the Advanced Applied Instrument Education I course; The Work of Repertoire in the Teaching of the Instrument and its Educational Phases; Instrument Education and Psychological Development; Methods to be Applied According to the Developmental Stage of the Student in Instrument Education.

MŪZ 790 Thesis 0+1 30,0**MŪZ 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 Discipline 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 Structures 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 4,0
Study of the Development of Contemporary Opera; Analysis of World and Political Events on Contemporary 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 519 Introduction to Phoniatriy I 2+0 2,0
Sound Physics: Physical properties of voice, Sound formants, Singer formants; Anatomy and Physiology of Human Voice: Anatomical structures that contribute to vocal sound production, Anatomy of larynx, Physiological systems that influence vocal sound production, Autonomous neural system; Diagnosis and Treatment of Voice Disorders: Organic voice disorders, Functional voice disorders; Factors Affecting Voice: Hormonal conditions, Alcohol, Smoking, Environmental factors, Unconscious drug consumption; Pharmacology for Singing Instructors: Effects of Drugs on Voice, Rational drug use.

OPE 520 Introduction to Phoniatriy II 2+0 2,0
Sound Physics: Physical properties of voice, Sound formants, Singer formants; Anatomy and Physiology of Human Voice: Anatomical structures that contribute to vocal sound production, Anatomy of larynx, Physiological systems that influence vocal sound production, Autonomous neural system; Diagnosis and Treatment of Voice Disorders: Organic voice disorders, Functional voice disorders; Factors Affecting Voice: Hormonal conditions, Alcohol, Smoking, Environmental factors, Unconscious drug consumption; Pharmacology for Singing Instructors: Effects of Drugs on Voice, Rational drug use, Voice exercises and voice therapy for the treatment of voice disorders such as nodules and polyps.

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 623 Phoniatriy I 2+0 2,0

Introduction to Anatomy: Terminology, Frequently used terms; Anatomy of the Larynx: Muscles of the larynx, Laryngeal cartilages, Potential gaps of larynx, Laryngeal joints, Functions of larynx; Respiration: Respiratory physiology; Anatomy of the Chest Cage and Respiratory Muscles: Defining and examining respiratory movements, Chest cage and cavity, Pectoral muscles, Abdominal muscles, Respiratory support (Diaphragm support); Speech and Song Respiratory Disorders: Respiratory examination, Respiratory pathology, Speech and song respiration, Disorders in speech respiration, Disorders in song respiration.

OPR 624 Phoniatriy II 2+0 2,0

Causes of Voice Disorders: Hormonal voice disorders, Functional voice disorders, Organic voice disorders, Laryngeal asymmetry, Sound disorders caused by larynx nerve palsy; Functional Voice Disorders: Hyperfunctional dysphonia, Hypofunctional dysphonia, Occupational dysphonia, Psychogenic dysphonia; Functional Voice Therapy Methods: Basic principles of Fernau-Horn voice therapy, Fernau-Horn breathing exercises, Wangler's pedagogical voice therapy, Respiratory exercises, Resonance exercises, Tone making exercises, Voice exercises, Egenolf's breathing and voice therapy; Pharmacology for Professional Voice Users: Effects of drugs on voice, Rational drug consumption; Singing Exercises.

OPR 890 Thesis and Art Work 0+1 30,0**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 515 Concept and Image in Art I 2+0 5,0

Relation Between Concept Image and Conceptual Object and Form, Relation between conceptual object and formation, Conceptual themes, Image, Representation, Symbol and symbolization, Conceptual new object generation, Conceptual abstract thought, Conceptual editing and image, Showing and shown themes, Memory and thought in conceptual art, New realities in art cases and processes, Conceptual perception and social indicators, Conceptual thinking practices.

RSM 516 Concept and Image in Art II 2+0 4,5

Relation Between Concept and Image in Art, Conceptual fiction and thought, Conceptual art and counter aesthetics, Concept art and language of material, Art of thought against sense, Conceptual practices and language relationship, New reality case, Object-free art objects, Conceptual art and place, Conceptual art technology, Digital concept and image, Social cultural concepts in art and geographical effects, Indications and simulation in conceptual art, Conceptual thought practices in contemporary art and image.

RSM 517 Art in Public Space 5+0 8,5

Definition of Public Space, Relation between contemporary and concept, Relation between society and historical culture, Individual and society, Relation between art and society, Urban culture images, Criticism of art and society, Physical

and abstract characteristics of art, Street art, New type of public art, Dialogue art in the age of communication, Transformation of the audience in to participatory artist, Social memory in art and public space, Multicultural identity codes in public space, Visual codes in public space and the concept of empathy, Art studies in public space.

RSM 518 Multidisciplinary Art 5+0 7,5
Disciplinary Relations of the Art Field and Interaction, Definition of multidisciplinary field and its relation to art, Multidisciplinary art relations in the course of history, Relationship between technology and art, Science and art, relations of various professions to art in the social sphere, Material art and multidisciplinary art creation methods, Interdisciplinary cooperation and its contribution to the social sphere, Multidisciplinary studies, Multidisciplinary research, Multidisciplinary art studies in the world.

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 variated 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 615 Avantgarde Art 2+0 2,0
Avant-Garde Art: Scope, Pioneering, Autonomy in art, Manifest; Historical Avantgarde, Primitivism, Impressionism and post impressionism expressionism, Fauvism, The bridge and the blue rider, Futurism, Cubism and constructionism, Dada movement and surrealism; New Avantgardes: Art movements in the post-1960 period: Neo-Dada and pop art, Minimalism and conceptual art, New image art, Noe expressionism, New abstraction art, Individual and civil initiatives in art; Art Movements in the post-1980 period: Appropriation, Ugliness.

RSM 617 Sign and Simulation in Art I 3+0 8,0
Sign (Semiotics) and its Definition in Art: Qualitative sign, Particular sign, Conceptual sign, Iconic sign; Visual Sign, Definition of simulation, Concept of simulation in the historical process, Art piece and simulation, Simulacra, Metamorphosis, Sign and simulation in the fourth dimension, Symbolic forming, Abstract thought, Illusion and simulation in minimal signs, Sign and simulation effect in museums, Current exhibitions and biennials.

RSM 618 Sign and Simulation in Art II 3+0 10,0

New World Order, Realities, Signs and simulation, Pop culture, Pop image (simulacra), Sign and simulation, Pop culture, Pop image signs and simulations, Bare world perception, Sign and simulation in minimal image, Conceptual signs, Postmodernist sign and simulation, Signs and simulations in contemporary mass media, in contemporary art artist, Art work, Signs and simulation in the context of exhibitions.

RSM 619 Artwork Analyses I I 2+0 6,0

Definition of Artwork/Art Object, Artist and art; Methods of Artwork Evaluation and Reading; Historical, Cultural, Geographic- and belief-based approaches, Criticism; Characteristics and Types of Criticism, Critique, Interpretation, Differences between criticism and interpretation, Criticism methods; Criticism Towards the World; Historical Criticism, Sociological criticism, Marxist criticism, Criticism towards the artist; Psychological Criticism, Criticism towards the audience; Relative Criticism, Impressionist criticism, Criticism towards art; Analysis of Formative Criticism, Structural criticism, Creating analysis and criticism texts based on works from different periods of art history.

RSM 620 Artwork Analyses II 2+0 6,0

Art and Theory, Art philosophy, Art psychology, Art sociology, Theology and art, Art history, Views seeking the essence of art, Aesthetics, The art of pre-enlightenment, The theory of reflection, Plato and Aristotle, Outline of art after enlightenment, The theory of reflection, Immanuel Kant realism, Russian realism, Social realism, Critical realism George Lukacs and Karl Max Marxist aesthetics, Narrative theory Bergson and Croce aesthetics, Expression of emotion, Narrative as creation, Freud, Narration as transference, Kierkegaard, Sartre, Nietzsche, Reception aesthetics, Heidegger, Emotional theory of influence, Hedonists, Kyrene school, Epicureanism, Aesthetic life style, Richarts theory, Pleasure, Joy, Enjoyment, Catharsis, Formalist theory, Institutional theory, Functionalist theory.

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 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 Sejuk 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 potype 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 547 Design Methods on Wheel Thrown I 3+0 5,0

Basic Information About Design on Wheel Thrown: Studying designs and designers working on wheel thrown, Presenting the results with photographs and slides in a report, Designing artistic or functional ceramics following the study/research, Shaping the forms designed on wheel thrown, Technical and artistic evaluation of the glazed and fired ceramic forms.

SER 548 Design Methods on Wheel Thrown II 3+0 5,0

Determining the Research Subjects to See Various Designs and to Acquire the Different Types of Knowledge, Presenting and discussing a report containing photographs and slides, Determining the forms by drawing the design on wheel thrown, Examining and evaluating the designed forms after shaping them on the wheel thrown and firing them.

SER 549 Decoration Design Methods I 3+0 5,0

Giving General Information on the Ceramic Decoration Designs and Methods and Doing Research on Them, Learning about the ceramic decorations and the techniques used in the past civilizations, Working on the form decoration relations by interpreting the decoration designs, Conducting evaluation by presenting a report with photographs and slides that demonstrate the research and application results.

SER 550 Decoration Design Methods II 3+0 5,0

Examining the Industrial and Artistic Decoration Designers to Study the Decoration Designs Applied Today and to See Various Designs, Determining research subjects relating to the subject, Applying designs by making artistic or industrial decoration designs based on the research subjects,

Conducting evaluation by presenting a report containing the photographs and slides of the research and application.

SER 551 Artistic Ceramic Glazes I 3+0 5,0

Egyptian Paste: The effects of different proportions of raw materials used in clay prescriptions, Transparent glazes: Determination of the proportions of the smelters and other components that can give transparent appearance effects, Matt glazes: Raw materials and ratios used as matting agents in glaze body, Coloured glazes: The effects of coloring oxides in the glaze, Flow glazes: Raw materials used in the world and different firing temperatures, Crackle glazes: Raw materials and ratios that are used to form a distinct crack network on the surface, Chrome red glazes: Effect of chromium oxide color variation, Gathered and leather cracked glazes: Obtaining images in the form of islets on the ceramic surfaces.

SER 552 Artistic Ceramic Glazes II 3+0 5,0

Herbal Originated Ash Glazes: Identification of materials used in making ash glazes, Temmoku glazes: Temmokunun's history, Preparation of prescriptions by using local examples, Aventurin glazes: Different materials used, Firing regime at different temperatures, Crystalline glazes: To get the appearance of crystal bunches on ceramic surfaces, Raku glazes: Obtaining different visual effects, Chinese reds glazes: The history of the glazes, The proportion of copper used and the prescriptions, Different red tones, Luster glazes: Raw materials and firing methods used in the composition of the glaze, Celadon glazes: Historical development of the glazes, Used raw materials, Ratios and firing methods.

SER 553 Interdisciplinary Approaches on Ceramic Art I 2+1 4,0

Introducing Interdisciplinary Concept: Definition, History, Application techniques, Properties: Artistic design; Design, Designing form with different materials: Determining aim and scope of research, Hand-drawn sketches; Applying Preliminary Sketches, Choosing design; Aim of Design: Artistic and stylistic research, Unique designs; Using Different Materials: Ceramic, Wood, Metal, Textile, Stone, Voice: Concluding: The development of the specified forms with different materials, Report preparation, Presentation, Review.

SER 554 Interdisciplinary Approaches on Ceramic Art II 2+1 4,0

Watching a Cinematographic Arts Movie, Artistic design; Design, Designing form with different materials: Determining aim and scope of research, Hand-drawn sketches; Applying Preliminary Sketches, Choosing design; Aim of Design: Artistic and form research, Unique designs; Using Different Materials: Ceramic, Wood, Metal, Textile, Stone, Voice, Concluding: The development of the specified forms with different materials, Report preparation, Presentation, Review.

SER 555 Computer Aided Ceramic Design and Applications I 2+1 4,0

Computer-Aided Design Concept: Design principles used in CAD/CAM technologies, Examples; Introduction to CAD/CAM CNC and 3D Printer: Applications in the ceramic sector; Design Methods Used for CAD/CAM Technologies: Drafting and section perception, Solid modelling commands and surface mesh approaches, Production by 3D ceramic printer; Research and Writing Reports on Applications in the Ceramics Sector: Visualization, Presentation, Review.

SER 556 Computer Aided Ceramic Design and Applications II 2+1 4,0

Computer-Aided Industrial Ceramic Design by Using 3D Design Methods: Advancing a project, Calculation of ergonomic, Aesthetics and functionality of the computer-aided designs: Application: Sketches, Interfaces, Sections, Dimensions, Detailed visuals, Symbols; Making Connections Between 2D And 3D, Evaluation of production experiences in the enterprises, Modelling, Visualization and presentation, Questioning and development of creative methods.

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, Afterwords 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 engobes 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, Wedgwood; French Workshop Ceramist; Ceramic Artists In Europe: Bernard Leach Erotell, Natzlere, Coper, Fontana, Matisse, Notkin, Bayle; America; Engobed-Polished Ceramics; The American Art: Voulkos, 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 617 Artistic Ceramic Design Project I 6+0 6,0

The Examination of the Conceptual 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 621 Ceramic Decoration Desing and Applications I 6+0 6,0

Ceramic Decor Techniques: Underglaze decorations, Overglaze decorations, Inglaze decorations, Ceramic decoration paints and application techniques: Underglaze paints and application techniques, Inglaze paints and application techniques, Overglaze paints and application techniques, Investigation of decor manufacturing methods in ceramic industry; Analysis of problems in decor design, Problem analysis, Solution proposals with original designs, World ceramic decors research; Decor Patterns Applied According to Countries, Decor methods, Color analysis, Development of unique decor techniques, Production of original designs, Application process, Evaluation of applications.

SER 622 Ceramic Decoration Design and Applications II 6+0 6,0

Industrial and Artistic Decoration Design and Applications of the Project Preparation: Problem detection in design and decorations applied in ceramic sector, Analysis, Inkjet applications, Identifying the specific decor design issues, Design process, Implementation process, Evaluation of applications with the ceramics industry, Suggesting the production of original designs on the basis of sector, Collaboration of the university sector, Research of artistic decorations; Determination of the Subject, Research and analysis, Determination of the manifesto, Design process, Experimental application process, Project implementation process, Firing, Termination of the project.

SER 623 Theoretical Project Research I 4+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 624 Theoretical Project Research II 4+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 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 Anri 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 3,5

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

UHK 902 Research in Area of Specialization 5+0 7,5

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