

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Gender and Society in Art	PLAS 251		Theory 3	Practice 0	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
		X				
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate / Doctoral (Second / Third Cycle)	
			X			
Language of Instruction	English					

Course Instructor(s)	Assoc. Prof. Dr. Elham Etemadi		E-mail : elham.etemadi@arucad.edu.tr Office : TI-OFF16	
Course Objectives	The course aims to introduce students to the key theories, debates, and practices that explore the relationship between gender and art within historical, social, and cultural frameworks. Through feminist theory, intersectionality, and critical analysis of visual and media examples, students will examine how gender has shaped artistic production, representation, and reception across time. The course also encourages students to engage with diverse artistic practices, evaluate gendered perspectives in art and society, and develop their own critical voice through research and creative reflection.			
Course Learning Outcomes	Students will able to:	Teaching Methods	Evaluation Methods	
	Define key terminologies, theories, and historical frameworks in gender and art studies.	Lectures, instructor-led presentations, and assigned readings introducing foundational concepts.	Class participation, short written reflections, and class discussions assessing students' understanding of terminology	
Explain the application of gender theories to different artistic movements, practices, and cultural contexts.	Case study discussions, guided analysis of artworks and readings	Midterm, final exam, assignments, and in-class discussions assessing students' ability to		

			connect theory with artistic practice.
Demonstrate how gender perspectives are expressed in visual representation through selected artworks, including works by other artists or by students themselves.	Visual analysis, comparative critique sessions, and student presentations of selected artworks.	Midterm, Final, Assignments, in-class discussion and visual presentation evaluating interpretive and analytical skills.	
Analyze theoretical and artistic approaches related to gender, intersectionality, and representation in art.	Group discussions, peer critiques, and analytical reading of feminist and masculinity studies.	Midterm, Final, Assignments and in-class discussion discussions focusing on critical analysis.	
Synthesize theoretical knowledge in order to produce original interpretations of gendered visual culture.	Individual research projects, synthesis of readings, and reflective writing exercises.	Assignments assessing originality, conceptual depth, and the integration of theoretical knowledge.	
	Evaluate gendered perspectives in art and media through well-reasoned critical arguments.	Comparative analysis, debate sessions, and peer evaluation of ideas in classroom discussions.	Midterm, final exam, assignments, and in-class discussions assessing evaluative reasoning and argument development.
Course Content	This course examines the dynamic relationship between gender and art across historical and contemporary contexts. By combining theoretical study and critical analysis, students will learn to interpret gendered narratives within art, reflect on their own artistic practices, and engage with ongoing social debates around equality and representation.		

COURSE OUTLINE/SCHEDULE

Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Introduction to the course and its terminologies	T	- Instructor's Note
2	Sex and Gender: Feminist Movements and its History	T	- Instructor's Note - Butler, J. (2006) - Robinson, H. (2015)

3	Sex and Gender: Body and Identity	T	- Instructor's Note - Butler, J. (2006) - Butler, J. (2011)
4	Doing Gender	T	- Instructor's Note - Butler, J. (2006)
5	Assignment 1: According to the subjects discussed in previous weeks we are going to argue how these subjects are represented in your work	T	-
6	Intersectionality	T	- Instructor's Note - Robinson, H. (2015)
7	The Male Glance and Gaze (1)	T	- Instructor's Note - Butler, J. (2011) - Robinson, H. (2015)
8	The Male Glance and Gaze (2) MIDTREM	T	- Instructor's Note
9	Assignment 2: According to the subjects discussed in previous weeks we are going to argue how these subjects are represented in your short movie (10 minuets)	T	-
10	Gendered Cultural Studies (Part 1)	T	- Instructor's Note - Butler, J. (2006) - Butler, J. (2011)
11	Gendered Cultural Studies (Part 2)	T	-
12	Game and Gender/ Langugae and Gender		- Instructor's Note - Butler, J. (2011)
13	Understanding Men Studies	T	- Instructor's Note - Robinson, H. (2015)
14	Assignment 3: According to the subjects discussed in previous weeks we are going to argue how these subjects are represented by different artists	T	-
15	FINAL	T	-

Required Course Material(s) / Reading(s)/ Text Book(s)	<ul style="list-style-type: none"> - Butler, J. (2006) <i>Gender Trouble</i>, Routledge [REF HQ1154.B88 2006] - Butler, J. (2011) <i>Bodies That Matter</i>, Routledge [REF HQ1190.B88 2011] - Robinson, H. (2015) <i>Feminism-art-theory: an anthology 1968-2014</i>, Wiley Blackwell [N72.F45 F442 2015]
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<p>Recommended Course Material(s)/ Reading(s) /Other</p>	<ul style="list-style-type: none"> - Braithwaite, A. (2016) "It's About Ethics in Games Journalism? Gamergaters and Geek Masculinity." <i>Social Media + Society</i> 2:4, 1-10. - Butler, J. (1986) "Sex and Gender in Simone de Beauvoir's Second Sex." <i>Yale French Studies</i> 72, 35-49 - Connell, R. W. (2001) "Understanding Men: Gender Society and the New International Research on Masculinities." <i>Social Thought & Research</i> 24:1/2, 13-31. - Liska, V. (2001) "From Feminist Literary Criticism to Gendered Cultural Studies: A Critical Touchstone," in <i>Literature and Society: The Function of Literary Sociology in Comparative Literature</i>, edited by B. Keunen and B. Eeckhout, Brussels: Peter Lang, 93-113. - Loofbourow, L. (2018) "The Male Glance." <i>Virginia Quarterly Review</i> 94:1, 36-47. - Robinson, Z. (2018) "Intersectionality and Gender Theory," in <i>Handbooks of Sociology and Social Research</i>, edited by B. Risman, C. M. Froyum, and W. J. Scarborough, Switzerland: Springer, 69-80. - Schmenk, Barbara. "Language Learning: A Feminine Domain? The Role of Stereotyping in Constructing Gendered Learner Identities." <i>TESOL Quarterly</i> 38:3 (2004), 514-524. - West, C. and D. H. Zimmerman. (1987) "Doing Gender." <i>Gender and Society</i> 1:2, 125-151. - Cheong, P. H. (2007) "Gender and Perceived Internet Efficacy: Examining Secondary Digital Divide Issue in Singapore." <i>Women's Studies in Communication</i> 30:2, 205-228. - Foucault, M. (1978) <i>The History of Sexuality</i>, New York: Random House. - De Beauvoir, S. (2011) <i>Second Sex</i>. Translated by C. Borde and S. Malvoany-Chevallier, New York: Vintage. - Snow, E. (1989) "Theorizing the Male Gaze: Some Problems." <i>Representations</i> 25, 30-41.
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ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term (Submission)	1	30
Quiz	-	-
Assignment	3	30
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Other (class participation)	-	-

Contribution of Final Examination/Final Project/ Dissertation to the Final Grade (Submission)	1	40
TOTAL	-	100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5-highest)				
		1	2	3	4	5
1	Explains the fundamental knowledge of art history, art theory, and the historical development of art, and interprets artworks within cultural, social, and theoretical contexts.					
2	Applies the basic elements and principles of art and design, considering color theory and color relationships in two- and three-dimensional visual compositions.					
3	Represents objects, figures, and space through drawing in accordance with the principles of proportion, perspective, and light–shadow.					
4	Uses different materials, techniques and studio methods in accordance with occupational health and safety rules and sustainable production approaches, and produces original artistic works.					
5	Analyzes works of art through a critical perspective within aesthetic, cultural, social and ethical contexts and evaluates them in relation to contemporary art discussions.					
6	Conducts research in artistic production processes and integrates conceptual thinking into creative practice.					
7	Develops both independent and collaborative art projects and gains the ability to plan, implement, and evaluate artistic production processes.					
8	Communicates artistic works effectively using written, oral, and visual presentation methods.					
9	Uses digital tools, contemporary technologies, and new media opportunities in artistic production processes.					

10	Develops interdisciplinary approaches in art production and establishes relationships with different artistic fields.				
11	Prepares a portfolio as part of professional development, gains awareness of the professional functioning of the art world and copyright issues, and follows current developments in the field.				
12	Designs, produces, and presents an independent graduation project, demonstrating artistic practice in a comprehensive manner.				















ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14		3	42
Preliminary Preparation and self- study	14		4.5	63
Mid-Term	1		2	2
Quiz				
Assignment	3		3	9
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		2	2
Other				
TOTAL WORKLOAD				118
TOTAL WORKLOAD / 25				4.7
ECTS				5



ETHICAL RULES WITH REGARD TO THE COURSE

Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives.

Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

	SDG 1: No Poverty	
	SDG 2: Zero Hunger	
	SDG 3: Good Health and Well-Being	
	SDG 4: Quality Education	X
	SDG 5: Gender Equality	X
	SDG 6: Clean Water and Sanitation	
	SDG 7: Affordable and Clean Energy	
	SDG 8: Decent Work and Economic Growth	
	SDG 9: Industry, Innovation and Infrastructure	
	SDG 10: Reduced Inequalities	X
	SDG 11: Sustainable Cities and Communities	
	SDG 12: Responsible Consumption and Production	X
	SDG 13: Climate Action	
	SDG 14: Life Below Water	
	SDG 15: Life on Land	

	SDG 16:Peace, Justice and Strong Institutions	X
	SDG 17:Partnership for the Goals	X

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Final Grades will be determined according to the Course Learning Activities and Final Examination Assessment Details, as indicated below and comply with the Education and Examination Regulation set forth by the University.

Mandatory attendance rate

* According to the updated Senate decision as of the 2023-2024 academic year, mandatory attendance for all of our courses is 70%, regardless of medical reports. Reports will only be valid if exams cannot be attended. Students who cannot take the exam due to health reasons must submit a report to the faculty secretary within three working days following the exam.

PREPARED BY	Assoc. Prof. Dr. Elham Etemadi
UPDATED	10.04.2026
APPROVED	Approved by the Departmental Board on 28.04.2026