

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Museums and Art I	ARHA 303	5	Theory 3	Practice	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)	
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Language of Instruction	English
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Course Instructor(s)	Dr. Tülin Kaya	E-mail: tulin.kaya@arucad.edu.tr Office: TI OFF20
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Course Objectives	In this course, students will develop a critical understanding of contemporary curatorial theories and museum practices within their historical and cultural contexts. They will examine and compare different models of curatorial methodologies across non-profit and public institutions, museums, private galleries, online platforms, commercial exhibition spaces, and auction houses. Students will analyse theoretical, contextual, and discursive approaches to curating the visual, with particular attention to exhibition theory, cultural representation, interpretation, and communication within museum and art institutions. The course emphasizes conceptual and analytical frameworks rather than practical exhibition production.
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	Course Learning Outcomes (Students will be able to...)	Bloom Level	Teaching Methods	Evaluation Methods	
Course Learning Outcomes	Define and explain the theoretical components involved in museum and exhibition practices, including curatorial concepts, institutional frameworks, and exhibition discourse.	Remember/ Understand	classroom discussion	Written Exams	
	Explain and analyse the relationship between museums, art, and cultural representation within historical and contemporary contexts.	Understand	Lecture, discussion	Written exams	
	Demonstrate a critical understanding of curatorial theories and models across international museum, gallery, and exhibition contexts.	Apply / Analyze	analysis, discussion	Written exams, presentations	
	Analyse and evaluate theoretical approaches to contemporary art and design exhibitions from curatorial, institutional, and cultural perspectives	Evaluate	Lecture, discussion	Presentation	
	Critically assess the practices, policies, and institutional roles of organizations, individuals, and foundations involved in contemporary art and museum exhibitions.	Analyze	discussion	Written exams, presentations	
Course Content	<p>This course provides a theoretical introduction to museum studies, focusing on the historical development of museums and their evolving roles within cultural and social contexts. The course examines key theoretical debates concerning the functions and purposes of museums, including issues of collection management, conservation ethics, exhibition design, and spatial meaning. Students will explore theories of interpretation, visual communication, and curatorial discourse, as well as conceptual approaches to museums as institutions of cultural representation and knowledge production. The course emphasizes analytical and critical perspectives on museums rather than practical or project-based applications.</p>				

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Introduction to Museums and Art	T	Eilean Hooper-Greenhill, <i>Museums and the Interpretation of Visual Culture</i> , Routledge (2010) Katharina Beisiegel (trans. R. Stockman and R. S. McInnes), <i>New Museums: Intentions, Expectations, Challenges</i> , Basel (2017). Manoles Andronikos, <i>The Greek Museums</i> , London (1975)
2	Foundations of Museum Studies	T	Sharon Macdonald, <i>A Companion to Museum Studies</i> , Blackwell (2006) Katharina Beisiegel (trans. R. Stockman and R. S. McInnes), <i>New Museums: Intentions, Expectations, Challenges</i> , Basel (2017).
3	Historical Development of Museums	T	John E. Simmons, <i>Museums A History</i> , London (2016) Suzanne M. Stauffer, <i>Libraries, Archives, and Museums: An Introduction to Cultural Heritage Institutions through the Ages</i> , Lanham (2021) Tony Bennett, <i>The Birth of the Museum History, Theory, Politics</i> , Routledge (1995)
4	Archaeological Museums in Context	T	Alice Stevenson, <i>The Oxford Handbook of Museum Archaeology</i> , Oxford University Press (2022)
5	Museums, Society, and Cultural Representation	T	Ivan Karp, Corinne A. Kratz, Lynn Szwaja, and Tomás Ybarra-Frausto (Eds.), <i>Museum Frictions: Public Cultures, Global Transformations</i> , Duke University Press (2006)

			Suzanne M. Stauffer, <i>Libraries, Archives, and Museums: An Introduction to Cultural Heritage Institutions through the Ages</i> , Lanham (2021)
6	Theoretical Approaches to Collection Management	T	Sharon Macdonald, <i>A Companion to Museum Studies</i> , Blackwell (2006)
7	Conservation and Ethics	T	Salvador Muñoz Viñas, <i>On the Ethics of Cultural Heritage Conservation</i> , London (2020). Marie Malaro, <i>Museum Governance: Mission, Ethics, Policy</i> , Washington (2014)
8	Midterm Week	T	Review Session
9	Theories of Exhibition Design and Spatial Meaning		Philip Hughes, <i>Exhibition Design</i> , London (2015).
10	Interpretation, Meaning, and Visual Communication in Museums	T	Paul M. Lester, <i>Visual Communication: Images with Messages</i> , Texas, (2014)
11	Museum Visit: Kyrenia Castle Open-Air Museum (11.05.2026)	T	Museum Visit
12	Curatorial Theory and Methodological Frameworks	T	Adrian George, <i>The Curator's Handbook: Museums, Commercial Galleries, Independent Spaces</i> , New York (2015)
13	Theoretical Perspectives on Museum Exhibition Planning, Design, and Cultural Heritage	T	Elizabeth Bogle, <i>Museum Exhibition: Planning and Design</i> , Maryland (2013) Laurajane Smith, <i>Uses of Heritage</i> , London (2006)
14	Museum Visit Rodin Gallery (01.06.2026)	T	Museum Visit
15	Student Presentations	T	Presentation Topic: Different Types of Museums (For example, art, archaeology,

			history, science, natural history, children's museums)
16	Final Review	T	
17	Final Exam	T	

Required Course Material(s) / Reading(s)/ Text Book(s)	<p>Katharina Beisiegel (trans. R. Stockman and R. S. McInnes), <i>New Museums: Intentions, Expectations, Challenges</i>, Basel (2017). NA6690.M85713 2017</p> <p>Manoles Andronikos, <i>The Greek Museums</i>, London (1975) N2410.A51 1975</p> <p>Suzanne M. Stauffer, <i>Libraries, Archives, and Museums: An Introduction to Cultural Heritage Institutions through the Ages</i>, Lanham (2021). Z721.L585 2021</p> <p>Steven Miller, <i>The Anatomy of a Museum: An Insider's Text</i>, Hoboken (2018). AM5.M627 2018</p> <p>Salvador Muñoz Viñas, <i>On the Ethics of Cultural Heritage Conservation</i>, London (2020). AM141.M86 2020</p> <p>Philip Hughes, <i>Exhibition Design</i>, London (2015). T396.H84 2015</p> <p>Paul M. Lester, <i>Visual Communication: Images with Messages</i>, Texas, (2014). P93.5. L.47 2014</p> <p>Adrian George, <i>The Curator's Handbook: Museums, Commercial Galleries, Independent Spaces</i>, New York (2015). REF N4395.G46 2015</p>
Recommended Course Material(s)/ Reading(s) /Other	<p>Eilean Hooper-Greenhill, <i>Museums and the Interpretation of Visual Culture</i>, Routledge (2010)</p> <p>Sharon Macdonald, <i>A Companion to Museum Studies</i>, Blackwell (2006)</p> <p>John E. Simmons, <i>Museums A History</i>, London (2016)</p> <p>Tony Bennett, <i>The Birth of the Museum History, Theory, Politics</i>, Routledge (1995)</p> <p>Alice Stevenson, <i>The Oxford Handbook of Museum Archaeology</i>, Oxford University Press (2022)</p> <p>Ivan Karp, Corinne A. Kratz, Lynn Szwaja, and Tomás Ybarra-Frausto (Eds.), <i>Museum Frictions: Public Cultures, Global Transformations</i>, Duke University Press (2006)</p> <p>Marie Malaro, <i>Museum Governance: Mission, Ethics, Policy</i>, Washington (2014)</p> <p>Schittich, Christian, <i>Exhibitions and displays: museum design concepts, brand presentation, trade show design</i>, Birkhäuser, 2009.</p> <p>Herman Kossmann and Mark De Jong, <i>Engaging spaces: exhibition design explored</i>. Frame Publishers, 2004.</p>

	<p>Elizabeth Bogle, <i>Museum Exhibition: Planning and Design</i>, Maryland (2013)</p> <p>Garrison R. <i>Public Art Designing the World's Best</i>. The Images Publishing Group 2002.</p>
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ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	30
Quiz		
Assignment		
Project		
Field Study		
Presentation / Seminar	1	30
Studio Practice		
Other (class participation)		
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	40
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
No	ARCHAEOLOGY PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5-highest)				
		1	2	3	4	5
PLO 1	Explains the theoretical foundations, historical development, and methodological approaches of archaeology within social and human sciences.					

PLO 2	Recognizes archaeological periods, material cultures, architectural traditions, and artistic production within Anatolian and global contexts.					
PLO 3	Interprets art historical knowledge, iconography, and visual culture as complementary frameworks for archaeological analysis.					
PLO 4	Analyzes cultural heritage concepts, museum studies, and conservation principles within archaeological practice.					
PLO 5	Applies archaeological research methods including excavation, documentation, classification, and interpretation of material evidence.					
PLO 6	Uses digital tools such as GIS, 3D scanning, and visual documentation technologies in archaeological fieldwork and research.					
PLO 7	Develops academic research through interdisciplinary approaches integrating archaeology, art history, and cultural geography.					
PLO 8	Communicates archaeological findings through written reports, visual presentations, exhibitions, and curatorial practices, engaging effectively with diverse audiences and cultural institutions in global and multicultural contexts.					
PLO 9	Evaluates archaeological data critically and develops innovative interpretations and solutions to complex archaeological problems by considering historical, social, cultural, and environmental contexts.					
PLO 10	Collaborates effectively within interdisciplinary research teams during fieldwork, museum studies, and heritage projects.					
PLO 11	Demonstrates ethical responsibility in cultural heritage preservation, archaeological documentation, and professional practice.					
PLO 12	Manages independent research projects and continuously develops academic competencies through self-directed and lifelong learning strategies.					







ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	13		3	39
Preliminary Preparation and self- study	13		1.5	19.5
Mid-Term	1		10.5	10.5
Quiz				











Assignment				
Project				
Field Study				
Presentation / Seminar	1		30	30
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		19.5	19.5
Other				
TOTAL WORKLOAD				118.5
TOTAL WORKLOAD / 25				4.74
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	
	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	x
	SDG 10: Reduced Inequalities	
	SDG 11: Sustainable Cities and Communities	x
	SDG 12: Responsible Consumption and Production	
	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/ Project/ Dissertation Assessment Details as below, and comply with the Education and Examination Regulation set forth by the University.

The paper assignment will be evaluated according to the main argument, structural organization, reference use, and content (development of idea supported with evidence and details). The percentage weight will be equally distributed amongst these sections.

The presentation assignment will be evaluated according to the presence, time management, slide organization and structure. The percentage weight will be equally distributed amongst these sections. Mandatory attendance rate:

The attendance requirement for all our courses is 70% regardless of health reports. Reports will only be valid in case of not being able to attend the exams. 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. Therefore, students who miss 30% or more of the class will automatically fail the class.

PREPARED BY Dr. Tülin Kaya

UPDATED 26.03.2026

APPROVED	Approved by the Departmental Board on 26.02.2026
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