

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECT S
Thematic Readings	ARTS 380		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 objective of this course is to develop students' ability to read, interpret, and discuss artworks through selected theoretical and methodological approaches. Students will be introduced to key methods used in art historical and cultural analysis, including iconology, semiotics, Marxist approaches, feminist and gender-based readings, and postcolonial perspectives such as Orientalism and Occidentalism. Through guided readings, visual analysis, class discussion, and presentation work, students will learn to formulate research questions, connect artworks to social and cultural contexts, and communicate interpretations in clear academic language.		
Course Learning Outcomes	Students will able to:	Teaching Methods	Evaluation Methods
	Define key terms and concepts related to thematic and methodological readings of art, including visual analysis, context, interpretation, iconology, semiotics, ideology, gender, and representation.	Direct instruction; textbook-based theoretical lectures; guided class discussion	Midterm exam; Final exam

	Explain how different methodologies frame the interpretation of artworks in relation to cultural, historical, social, and ideological contexts.	Instructor-led lectures; guided discussion of readings; concept-mapping in class	Midterm exam; Final exam
	Compare selected approaches to reading artworks by identifying their central questions, analytical focus, and limitations.	Comparative visual analysis; case-study discussions; guided review of examples	Presentation; Midterm exam; Final exam
	Apply selected methodologies to analyze artworks by linking visual form, content, medium, and context.	Guided visual analysis; structured interpretation exercises; supervised preparation for presentation	Presentation; Final exam
	Examine how artworks represent and negotiate themes such as class, gender, identity, power, cultural difference, and otherness.	Thematic seminars; guided debate; reading-based discussion	Presentation; Midterm exam; Final exam
	Evaluate interpretations of artworks by constructing evidence-based arguments and communicating them clearly in written and oral academic formats.	Instructor-guided critique sessions; peer feedback on presentation drafts; argument-building workshops	Written exam; Final exam
Course Content	This course introduces students to thematic and methodological approaches used in the reading and interpretation of artworks. It combines theoretical readings with guided visual analysis in order to help students understand how artworks can be examined through questions of form, meaning, social context, ideology, gender, representation, and cultural difference. The course emphasizes the development of academic reading, argumentation, and presentation skills. By engaging with selected methodologies such as iconology, semiotics, Marxism, feminism and gender studies, and postcolonial approaches, students learn to formulate research questions, use sources ethically, and develop coherent interpretations supported by visual and textual evidence.		

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation	Required Reading, Preliminary preparation

		(theory/practice)	
1	Introduction, Syllabus, do's and don'ts	T	Instructor's Note
2	How to read an artwork: visual description, context, and research questions	T	- Instructor's Note Neuman, L. W. (2014). Manny, D. (2016).
3	Building an academic reading: research aims, sources, and ethical use of information	T	- Instructor's Note Neuman, L. W. (2014). Manny, D. (2016).
4	Form, content, and context: from visual analysis to interpretation	T	- Instructor's Note Neuman, L. W. (2014). Manny, D. (2016).
5	Iconology and iconography: meaning in visual images	T	- Instructor's Note Panofsky, E. (1972)
6	Semiotics: signs, symbols, and visual communication	T	- Instructor's Note Hamel, Steven C. (2011)
7	Marxist approaches: art, class, ideology, and social context	T	Instructor's Note Wood, E. M. (2017)
8	Revisiting our insights Mid-Term Exam	T	- Instructor's Note
9	Feminism and Gender Studies: representation, identity, and the body	T	- Instructor's Note Adams, L. S. (2010) Butler, J. (2010)
10	Orientalism and Occidentalism: otherness, power, and visual culture	T	- Instructor's Note Said, E. (1978).
11	Anthropology of Images and cultural contexts	T	- Instructor's Note - Alloway, L. (2006).
12	Art, media, and contemporary visual culture	T	- Instructor's Note Dondero M. G. (2020). - Fuchs, Ch. (2023)
13	Students' Presentations	T	-
14	Students' Presentations	T	-
15	Now let me know what do you think about Thematic Readings.	T	Instructor's Note
16	FINAL EXAM	-	-

Required Course Material(s) / Reading(s)/ Text Book(s)	<ul style="list-style-type: none"> • Neuman, L. W. (2014). <i>Basic of Social Research Qualitative and Quantitative Approaches</i> [HM 571 .N48] • Manny, D. (2016). <i>Visual, Narrative and Creative Research Methods: Application, reflection and ethics</i> [HM 500 .M36 2016] • Panofsky, E. (1972). <i>Renaissance and Renascenes in Western Art</i> [REF N6370.P28 1972] • Hamel, S. C. (2011). <i>Semiotocs: Theory and Applications</i> [p99 .H364 2010] • Alloway, L. (2006). <i>Imagining The Present: Context, content, and the role of the Critic</i> [N6494.M64.A45 2006 c.1] • Dondero M. G. (2020). <i>The Language of Image: The forms and The Forces</i> [N72.S46.D66 2020] • Said, E. (1978). <i>Orientalism</i> [DS12 .S24 1979]. • Wood, E. M. (2017). <i>The Origin of Capitalism: A Longer View</i> [HB501 .W915 2017] • Fuchs, Ch. (2023). <i>Digital Democracy and the Digital Public Sphere: Media, Communication and Society</i> [HX523 .F78 2023]
Recommended Course Material(s)/ Reading(s) /Other	<ul style="list-style-type: none"> • Adams, L. S. (2010). <i>The Methodologies of Art: An Intraduction</i> (2nd ed.). Boulder: Westview Press. • Dunleavy, P. (2003). <i>Authoring a PhD; How to plan, draft, write and finish a doctoral thesis or dissertation</i>. New York: Palgrave Macmillan. • Martin, J. R. (1952). Marxism and the History of Art. <i>College Art Journal</i>, 11(1), 3-9. • Butler, J. (2010). <i>Gender Trouble</i> (3rd ed.). New York: Routledge. • Panofsky, E. (1955). <i>Meaning in The Visual Arts</i>. New York: Doubleday and Company, Inc. • Said, E. W. (1979) <i>Orientalism</i>. New York: Vintage. • Jas, E., K., Lorenz (2012). The Genesis of Iconology. <i>Critical Inquiry</i>, 38(3), 483-512.

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz	-	-
Assignment	-	-
Project	-	-
Field Study	-	-

Presentation / Seminar	-	-
Studio Practice	-	-
Other	-	-
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade (Sketches, historical & conceptual background, exhibition)	1	60
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)	15		3	45
Preliminary Preparation and self- study	15		4	75
Mid-Term	1		3	3
Quiz	-		-	-
Assignment	-		-	-
Project	-		-	-
Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice	-		-	-
Final Examination/ Final Project/ Dissertation	1		3	3
Other	-		-	-
TOTAL WORKLOAD				126
















TOTAL WORKLOAD / 25				5
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	X
	SDG 10: Reduced Inequalities	
	SDG 11: Sustainable Cities and Communities	
	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	

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:

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	Assoc. Prof. Dr. Elham Etemadi
UPDATED	15.05.2026
APPROVED	Approved by the Departmental Board on 28.04.2026