



AYDIN ADNAN MENDERES UNIVERSITY COURSE INFORMATION FORM

Course Title		Iconography							
Course Code		REH331		Course Level		First Cycle (Bachelor's Degree)			
ECTS Credit	3	Workload	74 (Hours)	Theory	2	Practice	0	Laboratory	0
Objectives of the Course		In particular, it is aimed at introducing stories and symbols by using sources, identities and events about the Classical Greek and Roman Mythologies. Definition of Iconographic analysis method proposed by Panofsky; evaluation of basic sources with Byzantine and European paintings samples; Iconographical analysis of issues in the Torah and Bible which European painting art based on; Life stories of Prophets Adam, Abraham and Moses in the Torah; The life stories of Mary, John the Baptist and Prophet Jesus in the Bible with the examination of painting examples; Eastern and Islamic mythology. Unique examples of Turkish-Islamic Iconography will be mentioned. When those subjects are discussed, similarities with other world myths will be emphasized.							
Course Content		Within the context of the course, iconographic analysis suggested by E.Panofsky will be defined; the basic sources will be evaluated in the light of Byzantine and European painting samples. The subjects in the Torah and the Bible which European Painting Art based on, will be mentioned by using iconographic analysis.							
Work Placement		N/A							
Planned Learning Activities and Teaching Methods				Explanation (Presentation), Discussion, Individual Study					
Name of Lecturer(s)		Prof. Gül ERBAY ASLITÜRK							

Assessment Methods and Criteria

Method	Quantity	Percentage (%)
Midterm Examination	1	40
Final Examination	1	70

Recommended or Required Reading

1	Uşkun Tükel, Resmin Dili: İkonografiden Göstergebilime, İst 2005.
2	Bedrettin Cömert, Mitoloji ve İkonografi, Ank. 2010.
3	Emel Esin, Orta Asya'dan Osmanlıya İkonografik Motifler, İst 2004.
4	Mellink, Machteld J. - Edith Porada - Tahsin Ozguç, Aspects of Art and Iconography: Anatolia and Its Neighbors. Sutudies in Honor of Nimet Ozguc, Ank 1993.
5	Bernard O'cane, The Iconography of Islamic Art: Studies in Honour of Robert Hillenbrand, 2008.
6	Philip Sherrard, Constantinople : Iconography of A Sacred City, London 1956.
7	Şinasi Başeğmez, İcons, İst 1989.
8	Ewa Balicka – Witakowska, İkonalar: Makaleler, İSt 2005.
9	Nilay Yılmaz, Ayasofya Müzesi'ndeki İkonalar Kataloğu. Vol 1-2, Ank 1993.
10	Tayfun Akkaya, Ortodoks İkonaları Genel bir bakış, İst 2000.
11	Barut, Ferda (2012). "Teoloji, Liturji ve İkonografi İlişkisi Bağlamında Bizans Manastırları", Arkeoloji ve Sanat, S:141, S.111-120.
12	Bilici, Z. Kenan, (1993). "Cizre Ulu Camisi Kapı Tokmaklarının İkonografik ve Kronolojik Değeri Üzerine Bir Etüt", Sanat Tarihinde İkonografik Araştırmalar (Güner İnal'a Armağan), 1993, s. 73-86
13	Çağlıtütüncil, Ersel, (2013). " Türk Süsleme Sanatında Nar: "Form, Köken Ve İkonografik Anlamı", TÜBAR-XXXIII, 61-92.
14	Çakmakolu Kuru, Alev (2017). "Anıtkabir'deki Renkli Taş Süslemeler -İkonografik Bir Yaklaşım", STD, XXVI, s: 69 – 93.
15	Çaycı, Ahmet (2002). Anadolu Selçuklu Sanatında Gezegen ve Burç Tasvirleri, Ankara: Kültür Bakanlığı Yayınları.
16	Çaycı, Ahmet (2006). "Asya'dan Anadolu'ya Uzanan Serüven: Çark-ı Felek ve Ejder Birlikteliğinin Nadir Bir Konya Örneği", Sanatta Anadolu Asya İlişkileri, Prof. Dr. Beyhan Karamağaralı'ya Armağan, Hacettepe Üniversitesi Yayınları, 129-136.
17	Çaycı, Ahmet (2016). "Zaman ve Sanat Bağlamında Çarkıfelek Motifi", Uluslararası İslâm Medeniyetinde Zaman Sempozyumu Bildirileri C.II, İstanbul, 299-306
18	Doğan Şaman, Nermin (2001). "Oklu Çakır/Oklu Çark/Gök Çığrısı: Selçuklu Süslemesinde Bir Motif", I. Uluslararası Selçuklu Medeniyetleri Kongresi Bildirileri Kitabı I, Konya: Selçuk Üniversitesi Selçuklu Araştırmaları Merkezi Yayınları, 243-249.
19	Ferguson, G. (1954). Signs and Symbols in Christian Art, Oxford University Press.
20	Mercangöz, Zeynep (1993). 'Ortaçağ Hristiyan Tasvirlerinde Meryem'in Mavi Giysisi Üzerine', Sanat Tarihinde İkonografik Araştırmalar, Güner İnal'a Armağan, Ankara, 325-338.
21	Tezcan Kaya, Gülsen (2016). "Türk İslam Tasvir Sanatında Şeytan Suretlerinin İkonografik Çözümlemesi", XX. Uluslararası Ortaçağ ve Türk Dönemi Kazıları Ve Sanat Tarihi Araştırmaları Sempozyumu Bildirileri (02-05 Kasım 2016), s: 369-387.



22 Tükel Uşun, Arsal, Serap Y., (2014), Sözdən İmgeye Batı Sanatında İkonografi.

Week	Weekly Detailed Course Contents	
1	Theoretical	Iconography and Semiotics: What is iconography?
2	Theoretical	Iconographic Analysis, Old Testament Iconography
3	Theoretical	Iconographic Analysis, crescent- star
4	Theoretical	Iconography of christian saints and examples in works of art
5	Theoretical	Iconography of christian saints and examples in works of art
6	Theoretical	Signs and symbols in Christian art
8	Theoretical	Carpaccio as An Iconographic Painter
9	Intermediate Exam	Mid-Term Exam
10	Theoretical	Theology, Liturgy and Iconography Relation
11	Theoretical	Cizre Great Mosque Door Knockers and Iconography
12	Theoretical	Çarkifelek Motif and Dragon in Seljuk
13	Theoretical	Pomegranate in Turkish Decoration Art
14	Theoretical	The iconography of East and Islam, Face
15	Theoretical	The iconography of Anıtkabir
16	Final Exam	Final Exam

Workload Calculation

Activity	Quantity	Preparation	Duration	Total Workload
Lecture - Theory	14	2	2	56
Midterm Examination	1	8	1	9
Final Examination	1	8	1	9
Total Workload (Hours)				74
[Total Workload (Hours) / 25*] = ECTS				3

*25 hour workload is accepted as 1 ECTS

Learning Outcomes

1	Understands the iconography and analysis methods.
2	Recognizes Iconographic elements in Greek mythology.
3	Recognizes iconographic elements in Torah.
4	Recognizes the Iconographic elements in the Bible.
5	Recognizes iconographic elements moved from Central Asia to Anatolia.
6	Recognizes the iconographic elements of Eastern and Islamic culture.

Programme Outcomes (Tourism Guiding)

1	To have scientific and professional ethical values
2	To gain the ability of analytical and critical thinking
3	To have an awareness of requirement of gaining lifelong new knowledge and skills
4	To know the basic concepts about tourism sector
5	To comprehend relationship between tourism and natural, cultural and social environment
6	To have enough foreign language knowledge to follow trends and studies in his/her field and to be able to communicate
7	to be able to use the second foreign language at medium level.
8	to have the ability of doing team work.
9	To gain the ability to use information technologies in his/her field at a good level.
10	To gain administrative knowledge and ability in his/her field.
11	To be competent on the subject of human relations and behaviours which are required in tourism industry
12	To be able to track the trends in his/her field.
13	To have knowledge and ability on the subjects required for his/her profession.
14	To have comprehensive knowledge required for his/ her profession about other tourism services
15	To have enough knowledge about culture and customs of his/her own country.
16	To have enough knowledge about different cultures and customs.



Contribution of Learning Outcomes to Programme Outcomes 1:Very Low, 2:Low, 3:Medium, 4:High, 5:Very High

	L1	L2	L3	L4	L5	L6
P1	4	4	4	4	4	4
P2	4	4	4	4	4	4
P3	4	4	4	4	4	4
P4	1	1	1	1	1	1
P5	5	5	5	5	5	5
P6	4	4	4	4	4	4
P7	1	1	1	1	1	1
P8	1	1	1	1	1	1
P9	1	1	1	1	1	1
P10	1	1	1	1	1	1
P11	1	1	1	1	1	1
P12	2	2	2	2	2	2
P13	5	5	5	5	5	5
P14	1	1	1	1	1	1
P15	5	5	5	5	5	5
P16	5	5	5	5	5	5

