


COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Contemporary Issues in Photography	PHVD102	1	Theory 3	Practice 0	3	5
Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
	X	-	X	X	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		X		-	

Language of Instruction	English
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Course Instructor(s)	Sen. Ins. Halil Madi	E-mail : halil.madi@arucad.edu.tr Office : ES-OFF02
Course Objectives	This course examines critical debates, technological transformations, ethical concerns, and cultural shifts shaping contemporary photography. Students will explore how photography operates within digital culture, artificial intelligence, social media, identity politics, environmental discourse, and post-truth society. Emphasis is placed on visual literacy, critical analysis, and contextual understanding rather than technical production.	
Course Learning Outcomes	Course Learning Outcomes	Teaching Methods
	CLO1: to explain key concepts, debates, and terminology of contemporary photography and visual culture	Lectures, guided reading, in-class discussions
		Evaluation Methods
		Written exam (midterm & final)

	CLO2: to analyze photographic works within social, cultural, and technological contexts	Visual analysis sessions, case studies, group discussions	Written analysis assignment
	CLO3: to interpret major theoretical frameworks and critical approaches in photography and media studies	Lecture, visual screenings, theoretical discussions	Oral presentations
	to evaluate ethical, political, and representational issues in contemporary image-making	Instructor-led discussions, debate sessions	Written exam + written analysis assignment
	CLO5: to assess the impact of digital technologies, artificial intelligence, and social media on photography and visual trust	Seminar discussions, case-based analysis	Presentation + participation
	to apply critical thinking and visual literacy skills in analyzing contemporary photographic practices	Critique sessions, guided analysis workshops	Written analysis + class participation
Course Content	<p>This course explores contemporary photography through critical, theoretical, and cultural perspectives. It examines how photography operates within rapidly changing social, political, and technological environments. Key topics include modernism and postmodernism, representation and identity, documentary practices, globalization, and the role of photography in mass media.</p>		

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Introduction: Syllabus and course requirements.	Theory	
2	Modernism's Innovations I	Theory	Hirsch, Robert (2017), <i>Seizing the Light: A Social & Aesthetic History of Photography</i> , London & New York: A Focal Press Book, Routledge.
3	Modernism's Innovations II	Theory	Hirsch, Robert (2017), <i>Seizing the Light: A Social & Aesthetic History of Photography</i> , London & New York: A Focal Press Book, Routledge. <i>Photography and Its Critics a cultural history, 1839</i>
4	The New Culture of Light	Theory	<i>Photography and Its Critics a cultural history, 1839</i>
5	Photography and the Social Sciences	Theory	<i>Photography and Its Critics a cultural history, 1839</i>
6	Catching Time	Theory	Rosenblum, N. & Stoll, D. (2019). <i>A world history of photography</i> . New York: Abbeville Press Publishers <i>Photography and Its Critics a cultural history, 1839</i>
7	Art and the Age of Mass Media, Part 1		Rosenblum, N. & Stoll, D. (2019). <i>A world history of photography</i> . New York: Abbeville Press Publishers <i>Photography and Its Critics a cultural history, 1839</i>
8	Art and the Age of Mass Media, Part 2 MIDTERM WEEK		Rosenblum, N. & Stoll, D. (2019). <i>A world history of photography</i> . New York: Abbeville Press Publishers <i>Photography and Its Critics a cultural history, 1839</i>
9	The Politics of Representation	Theory	Rosenblum, N. & Stoll, D. (2019). <i>A world history of photography</i> . New York: Abbeville Press Publishers

10	Documentary Expression	Theory	Rosenblum, N. & Stoll, D. (2019). A world history of photography. New York: Abbeville Press Publishers <i>Photography and Its Critics a cultural history, 1839</i>
11	Globalism, Technology and Social Change I	Theory	Wells, L. (2015). Photography: a critical introduction. London New York: Routledge, Taylor & Francis Group.
12	Globalism, Technology and Social Change II	Theory	<i>Photography and Its Critics a cultural history, 1839</i> Hirsch, Robert (2017), Seizing the Light: A Social & Aesthetic History of Photography, London & New York: A Focal Press Book, Routledge
13	Postmodernist Photography I	Theory	<i>Photography and Its Critics a cultural history, 1839</i>
14	Postmodernist Photography II		Lister, M (2013), The Photographic Image in Digital Culture, London & New York: Routledge.
15	Into the 21 st Century	Theory	<i>Photography and Its Critics a cultural history, 1839</i>
16	FINAL		

Required Course Material(s) / Reading(s)/ Text Book(s)	<p>32GB SD Card is required.</p> <ul style="list-style-type: none"> Hirsch R., . (2017). Seizing the Light. New York: Routledge, Taylor & Francis Group. TR15 .H557 2017 Marien W. M., . (1997). Photography and Its Critics. Cambridge, U.K: Cambridge University Press. REF TR187 .M37 1997 Rosenblum N., Stoll D., . (2019). A world history of photography. New York: Abbeville Press. TR15 .R67 2007 edited by Liz Wells, Wells L., . (2021). Photography. New York: Routledge. TR145 .P48 2015 Lister, . (2013). The Photographic Image in Digital Culture. New York: Routledge. TR183 .P48 2013
Recommended Course Material(s)/ Reading(s) /Other	<ul style="list-style-type: none"> <i>Icons of style : a century of fashion photography/</i> Paul Martineau ; with contributions by Susanna Brown, Anne McCauley, Michal Raz-Russo, Ivan Shaw. Rizzoli, 2018. Call Number: TR679 .J266 2018. Mert Alas & Marcus Piggott / editorial coordination, Simone Philippi ; German translation, Julia Heller ; French translation, Philippe Mothe. Köln : Taschen, [2018]. Call Number: TR679 .A422 2018 Creative flash photography : great lighting with small flashes, 40 flash

	<p>workshops / Tilo Gockel. Santa Barbara, CA : Rocky Nook, 2014, Call Number: TR606 .G63 2014.</p> <ul style="list-style-type: none"> • Fashion photography : the story in 180 pictures / Eugenie Shinkle. New York, NY : Aperture Foundation, 2017, Call Number: TR 679 .S556 2017 • Female view : women fashion photographers from modernity to the digital age / editor, Antje-Britt Mählmann ; consultant, Nadine Barth; foreword, Monika Frank. Hatje Cantz, [2022]. Call Number: TR679 .F46 2022 • Peter Lindbergh On Fashion Photography. 2020 Hatje Cantz, [2022], Call Number: TR681. L563 • Unfashionable : 30 years of fashion photography / Rankin. Rizzoli, 2018. Call Number: TR679 .R366 2018
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ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5- highest)				
		1	2	3	4	5
PLO1	Explains the aesthetic, theoretical, and historical foundations of photography and video within artistic and cultural contexts.					■
PLO 2	Interprets major debates, theoretical models, and conceptual frameworks related to photography, video, and visual culture.				■	
PLO 3	Recognizes different genres, styles, and historical periods of photography and video production.					■
PLO 4	Describes research methods, visual analysis approaches, and critical inquiry processes used in art and photography.		■			
PLO 5	Applies technical and creative methods in photographic and videographic image-making using contemporary digital technologies.		■			

PLO 6	Plans and produces photographic and video projects through research, ideation, visualization, production, and evaluation processes.	■				
PLO 7	Develops visual communication strategies appropriate to different audiences, purposes, and global media environments.	■				
PLO 8	Combines technical proficiency with conceptual thinking to produce innovative and original visual works.	■				
PLO 9	Evaluates visual productions critically and addresses complex creative challenges through flexible problem-solving and innovative decision-making processes.			■		
PLO 10	Collaborates effectively within multidisciplinary teams and contributes to creative production environments.	■				
PLO 11	Demonstrates professional responsibility by applying ethical principles, legal awareness, and industry standards in artistic practice.	■				
PLO 12	Manages independent projects, exhibits leadership skills, and continuously develops professional competencies through lifelong learning while adapting to evolving technological and professional environments.	■				

















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		3	45
Mid-Term	1		10	10
Final Examination/ Final Project/ Dissertation	1		15	15
TOTAL WORKLOAD				115
TOTAL WORKLOAD / 25				4.6
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	X
	SDG 9: Industry, Innovation and Infrastructure	
	SDG 10: Reduced Inequalities	X
	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:

Course grades are based on class participation and discussion, assignments, critiques, quantity and quality of energy and imagination invested in each assignment, execution of photographic theory in practice, and final critique. Students are expected to attend all classes; absences will affect course grade.

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	Sen. Ins. Halil Madi
UPDATED	02.04.2026
APPROVED	Approved by the departmental board on 09.04.2026