COURSE SYLLABUS						
Course Title	**Course Code**	**Semester**	**Course Hour/Week**		**Credit**	**ECTS**
Contemporary Issues in Photography	PHVD 102	2	**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. Elnaz Nasehi	E-mail : elnaz.nasehi@arucad.edu.tr Office : DA-OFF03
Course Objectives	This course aims to address the relationship between photography and contemporary culture. Also the role and interplay of photography in different decipline such as art and popular culture will be discussed.	
Course Learning Outcomes	Upon the completion of this course, students will: • Develop understanding about the relation of photography and contemporary culture; • Develop critical perspective on the relationship between photography and reality; • Describe the profound changes that photography has brought to culture and to the histories of other art forms • Recognize and critically appraise important photographic images • Understand how ideas are developed and expressed through various photographic approaches;	

	• Understand how photography engage in global communities and contemporary social and cultural issues.
Course Content	Starting from the modern age, this course covers the way photography engages in and changes our understanding of the world around us including contemporary issues such as war, globalization, etc. Therefore, social and aesthetic modern history of photography will be covered through various issues from aesthetic form to technological advancemments and socio-cultural contexts. New approaches to photography will be discussed and important photographers and their groundbreaking works will be introduced and explored.

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), Seizing the Light: A Social & Aesthetic History of Photography, London & New York: A Focal Press Book, Routledge.
3	Modernism's Innovations II	Theory	Hirsch, Robert (2017), Seizing the Light: A Social & Aesthetic History of Photography, London & New York: A Focal Press Book, Routledge. *Photography and Its Critics a cultural history, 1839*
4	The New Culture of Light	Theory	*Photography and Its Critics a cultural history, 1839*
5	Photography and the Social Sciences	Theory	*Photography and Its Critics a cultural history, 1839*

6	Catching Time	Theory	Rosenblum, N. & Stoll, D. (2019). A world history of photography. New York: Abbeville Press Publishers *Photography and Its Critics a cultural history, 1839*
7	Art and the Age of Mass Media		Rosenblum, N. & Stoll, D. (2019). A world history of photography. New York: Abbeville Press Publishers *Photography and Its Critics a cultural history, 1839*
8	MIDTERM WEEK		
9	The Politics of Representation	Theory	Rosenblum, N. & Stoll, D. (2019). A world history of photography. New York: Abbeville Press Publishers
10	Documentary Expression	Theory	Rosenblum, N. & Stoll, D. (2019). A world history of photography. New York: Abbeville Press Publishers *Photography and Its Critics a cultural history, 1839*
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	*Photography and Its Critics a cultural history, 1839* 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	*Photography and Its Critics a cultural history, 1839*
14	Postmodernist Photography II		Lister, M (2013), The Photographic Image in Digital Culture, London & New York: Routledge.
15	Into the 21st Century	Theory	*Photography and Its Critics a cultural history, 1839*
16	Review		

17	FINAL		

Required Course Material(s) / Reading(s)/ Text Book(s)	• *Mary Warner Marien* (1997). *Photography and Its Critics a cultural history, 1839-1900.* Cambridge, U.K: New York, NY, USA; Cambridge University Press. Call Number: REF TR187 .M37 1997 • Hirsch, Robert (2017), Seizing the Light : a social & aesthetic history of photography, London & New York: A Focal Press Book, Routledge.•Wells, L., Call Number: TR15.H557 2017. • Wells, L. (2015). Photography: a critical introduction. London New York: Routledge, Taylor & Francis Group. Call Number: TR145 .P48 2021 • Lister, M (2013), The Photographic Image in Digital Culture, London & New York: Routledge. Call Number: TR183 .P48 2013 • Rosenblum, N. & Stoll, D. (2019). A world history of photography. New York: Abbeville Press Publishers. Call Number: TR15 .R67 2007
Recommended Course Material(s)/ Reading(s) /Other	• Andy Grundberg (2021), *How photography became contemporary art : inside an artistic revolution from pop to the digital age*. New Haven : Yale University Press. Call Number: TR642 .G78 2021.

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						
No	**PROGRAMME LEARNING OUTCOMES**	Level of Contribution (1-lowest/ 5-highest)				
		1	2	3	4	5
1	Ensure technical proficiency that is aligned with aesthetic and theoretical understanding and fluency in the visual vocabulary of photography and video.					

2	Develop an understanding of the distinct qualities of the discipline and its major assumptions, debates and theoretical models.				■	
3	Able to utilize a variety of technology to achieve specific outcomes within photographic and videographic image-making.		■			
4	Have an understanding of different genres of photography and video, styles of different eras.					■
5	Plan and execute the creation of photographic and videographic imagery following an iterative process of research, ideation, visualization, analysis, production and evaluation.				■	
6	Build leaders, partners and innovators in the medium of photography and video.		■			
7	Develop visual communication concepts appropriate for specific purposes and audiences.			■		
8	Combine excellent technical skills with strong conceptual ideation.	■				
9	Apply critical thinking and flexibility in problem solving.		■			
10	Encourage original and individual style through a curriculum based in inquiry, exercise and process.			■		
11	Work as a professional, maintaining high standards of practice, make ethical judgements and decisions follow legal requirements, and adapt to a rapidly changing work environment.		■			
12	Exhibit effective leadership skills when working in multidisciplinary teams.	■				

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		1	15
Mid-Term	1		25	25
Final Examination/ Final Project/ Dissertation	1		35	35
TOTAL WORKLOAD				120

TOTAL WORKLOAD / 25				4.8
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.

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 by the Education and Examination Regulation set forth by the University.	
PREPARED BY	Assoc. Prof. Dr. Elnaz Nasehi
UPDATED	23/02/2025
APPROVED	Approved by the departmental board on 26.02.2025