

## CVC104 - PHOTOGRAPHY II

Course Title	<b>PHOTOGRAPHY II</b>				
Course Code	<b>CVC 104</b>				
Course Type	Required				
Level	Bachelor				
Year / Semester	1st Year / 2nd Semester				
Teacher's Name	Christiana Constantinou / Nicolas Lambouris				
ECTS	5	Lectures / week		Laboratories / week	2
Course Purpose	<p>This course will consider photography and its practices in the context of art, design and visual communication. Continuing from the technical and artistic skills acquired in Photography I, Photography II will guide the students through advanced levels of technical concepts and artistic challenges that will expand their photographic practices. The course focuses on advanced photographic and lighting techniques, as well as the critical survey of artists' - photographers work. Students will be familiarized with seminal photographic projects and artists who expanded the photographic language. In addition, the course offers theoretical content on the photographic art. Students will develop the skills, technical confidence and artistic capabilities in formulating and producing a photographic body of work in the form of a final portfolio.</p>				
Learning Outcomes	<p>Upon completion of the course students should be able to:</p> <ul style="list-style-type: none"> <li>• Demonstrate advanced knowledge on an array of photographic techniques, methods and equipment according to specific photographic projects</li> <li>• Exhibit and apply an advanced understanding of camera and photographic functions</li> <li>• Utilize advanced studio lighting techniques in producing photographic work</li> <li>• Exhibit an understanding of the relationship of visual photographic imagery and conceptual meaning</li> </ul>				

	<ul style="list-style-type: none"> <li>• Develop critical and analytical skills in relation to the photographic image, its artistic contexts and its commercial applications</li> <li>• Review and apply the elements and principles of design to photography.</li> <li>• Develop a personal artistic voice manifested within a body of work</li> <li>• Develop competence in organization and management a photographic shooting independently, collaboratively and/ or as a member of a team.</li> <li>• Acquire skills to explore concepts and ideas through photography</li> <li>• Gain ability to apply elemental research and methodology strategies for both visual and concept development.</li> </ul>		
Prerequisites	CVC103	Corequisites	None
Course Content	<p><b>1. Advanced Photographic Techniques</b></p> <p>The course offers advanced photographic workshops on photographic techniques, lighting techniques and set-ups (both in studio and outdoors). In addition, through short projects, students are encouraged to experiment with alternative photographic practices and production methods</p> <p><b>2. Photography as Artistic Medium: Photography in Art, Design and Visual Communication</b></p> <p>The course emphasizes the study and critical examination of photography as a complex artistic medium with applications and manifestations in the areas of fine art, commercial photography (advertising, fashion, film etc.) and photojournalism, whilst also focusing on the role of contemporary vernacular and amateur photography produced and consumed on digital and social media platforms. Through visual presentations and discussions students will further engage with issues and questions on the ontology of the medium</p> <p><b>3. Artists Work &amp; Photographic Themes</b></p> <p>The course will focus on the work, concepts, and themes of important artists who use the photographic medium. Critical and theoretical studies will frame lectures and discussions on the photographic art and the photographic practices. Students will engage in visual, conceptual and contextual analysis of artists' works/projects which will also instigate conceptual research for their own projects</p>		

	<p><b>4. The Photographic Project: Concept, Experimentation, Creation</b></p> <p>Students will be guided through the creative processes and steps in researching and formulating an artistic photographic concept. Issues such as meaning, communication, artistic discussions and questioning will be part for the students' research process into arriving at a conceptual artistic proposal for a major final project.</p>
<p>Teaching Methodology</p>	<p>The theoretical and technical course content is delivered through:</p> <p>Photographic workshops: studio-based workshops and demonstrations on camera functions, equipment and techniques.</p> <p>Visual Presentations: visual presentations on photographic techniques and processes. Visual presentations of photographic work are also utilized to discuss technical issues, artistic visions and imaging standards which encourages critical discourse and discussion.</p> <p>Theory Lectures: Specialized theory lectures and presentations on the History of Photography, the medium of photography and artists' work.</p> <p>Project Briefings and Project Critiques: extended project/assignment briefings, using visual examples of work, descriptions and discussions on the subject matter assist students in comprehending the context, content and technical requirements of the assignment. The student assignments work presentation is done in a formal group/class critique, in which group discussion and evaluation is encouraged as another form of learning.</p> <p>Tutorials: Individual and/or group tutoring and guidance, supplementary of the scheduled classes and studio-hours.</p> <p>E-learning Presentations: Students have access to electronically based learning and teaching where lectures are made available to them online as</p>

	well as additional references to documentaries, videos and links of interest related to photography.
Bibliography (References)	<p>Reference Bibliography:</p> <ol style="list-style-type: none"> <li>1. Ang, T. <i>Photography: The Definitive Visual History</i>. DK, 2014. ISBN: 9781465422880</li> <li>2. Antonini, M., Minniti, S., Gómez, F., Lungarella, G., Bendandi, L. (Eds.). <i>Experimental Photography: A Handbook of Techniques</i>. Thames &amp; Hudson, 2015. ISBN: 9780500544372</li> <li>3. Barrett, T. <i>Criticizing Photographs 5th Edition</i>. McGraw-Hill Education, 2011. ISBN: 9780073526539</li> <li>4. Bate, D. <i>Art Photography</i>. Tate Publishing, 2016. ISBN: 9781849762243</li> <li>5. Bilissi, E., Langford, M. <i>Langford's Advanced Photography: The Guide for Aspiring Photographers (8th Edition)</i>. Focal Press, 2011. ISBN: 9780240521916</li> <li>6. Company, D. <i>Photography and Cinema (Exposures)</i>. Reaktion Books, 2008. ISBN: 9781861893512</li> <li>7. Company, D., Elcott, N., Respini, E., Slifkin, R., Bajac, Q., Gallun, L., Marcoci, R., Meister, S., H. (Eds.). <i>Photography at MoMA: 1960 to Now</i>. The Museum of Modern Art, 2015. ISBN: 9780870709692</li> <li>8. Cotton, C. <i>The Photograph as Contemporary Art (world of Art)</i>. Thames &amp; Hudson, 2014. ISBN: 9780500204184</li> <li>9. Fancher, N., <i>Studio Anywhere: A Photographer's Guide to Shooting in Unconventional Locations</i>. Peachpit Press, 2015. ISBN: 9780134084176</li> <li>10. Frank, R, Kerouac, J. (intro.). <i>The Americans</i>. Steidl. 2008. ISBN: 9783865215840</li> <li>11. Fulford J., Halpern G., Slack M. <i>The Photographer's Playbook: 307 Assignments and Ideas</i>. Aperture Foundation, 2014. ISBN: 9781597112475</li> <li>12. Heiferman, M., Holborn, M., Fletcher, S. (Eds.), Goldin, N. <i>Nan Goldin: The Ballad of Sexual Dependency</i>. Aperture Foundation, 2014. ISBN: 9781597112086</li> <li>13. Kirstein L., Evans, W., Meister, S. <i>Walker Evans: American Photographs: Seventy-Fifth Anniversary Edition</i>. The Museum of Modern Art, 2012. ISBN: 9780870708350</li> </ol>

	<p>14. Klanten, R., Sinofzik, A., Ehmann, S. (Eds.). <i>The Still Life: In Product Presentation and Editorial Design</i>. Getsalten, 2015. ISBN: 9783899555813</p> <p>15. Shore, S., Schmidt-Wulffen, S., Tillman, L. <i>Stephen Shore: Uncommon Places: The Complete Works</i>. Aperture Foundation, 2015. ISBN: 9781597113038</p> <p>16. Szarkowski, J., Eggleston, W. <i>William Eggleston's Guide</i>. The Museum of Modern Art, 2002. ISBN: 9780870703782</p> <p>17. Taschen (Eds.). <i>David LaChapelle. Good News. Part II (Multilingual Edition)</i>. Taschen, 2017. ISBN: 9783836570466</p>
Assessment	<p>Overall, the course is evaluated as follows:</p> <ul style="list-style-type: none"> <li>• <b>Final Assessment 34%</b> <ul style="list-style-type: none"> <li>- Design Intelligence 40%,</li> <li>- Research and Methodology 20%,</li> <li>- Experimentation and Analysis 20%,</li> <li>- Time management and Presentation 20%</li> </ul> </li> <li>• <b>Course work 66%</b> <ul style="list-style-type: none"> <li>Interim Critique 33%</li> <li>Final Critique 33%</li> </ul> </li> </ul> <p><i>Specific requirements for given projects and the assessment criteria are written down on project briefs that are handed out to students.</i></p> <p>The standards of quality in students work are based on:</p> <ul style="list-style-type: none"> <li>▪ Evidence of thought, care and effort demonstrated in the work;</li> <li>▪ An understanding of the elements of arts and the principles of photography;</li> <li>▪ Proper use of materials and equipment.</li> <li>▪ Finished work necessary to meet requirements;</li> <li>▪ Research and experimentation in a sketchbook;</li> <li>▪ Attention during lectures, directions and demonstrations;</li> <li>▪ Participation in class critiques;</li> </ul>

	<ul style="list-style-type: none"><li>▪ Presentation skills</li></ul> <p>Participation is very important due to the nature of the course. The 'in class' procedure is vital in order to complete the project requirements through the exercise process and the personal tutorials that take place.</p> <p>At the final assessments, students must provide evidence of oral communication and presentation, explaining their experimentation, methodology and research.</p>
Language	English