

Global Learning Semesters

Course Syllabus

Course: DES 260 Photography I

Department: Design

Host Institution: Intercollege, Nicosia, Cyprus



| Course Summary | | |
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| Course Code | Course Title | Recommended Credit Hours |
| DES 260 | Photography I | 3 |
| Subject | Contact Hours | Prerequisites |
| Photography | 42-45 | None |
| Department | Level of Course | Language of Instruction |
| Design | Lower Division | English |

Course Description

The course will introduce basic aspects of photography and provide opportunities to develop fundamental skills and knowledge in the construction and production of photographic images. These include camera use, photographic visualization and the relationship of the photographic image and other references and practices. The course is designed to provide critical understanding of working methods in photographic practice and opportunities to develop creative ability and control of the photographic apparatus.

Prerequisites (if applicable)

None

Instructor Information

Nicholas Constantinou holds an M.A. in Art, Design and Visual Culture from London Metropolitan University and a B.A. with Honours in Photography and Digital Media from University of Wolverhampton. He is a practitioner of photography as a contemporary visual art, with advanced knowledge and practical experience on the medium. He is a manager in Phototechnical LTD distributors of Hensel Studiotechnik in Cyprus. He also works as a freelance photographer on Commercial and Advertising projects.

Learning Outcomes

- gain competence and understanding of the 35mm manual SLR camera technology.
- gain knowledge and understanding of the use of studio and ambient lighting.
- begin to develop the basis for aesthetic and critical faculties, which can position and use technology, creatively and appropriately.
- lay the foundations to develop appropriate problem solving and editing skills necessary to develop a creative practice.

Course Outline

Class1

Introductory overview of the course in relationship to photographic ideas and practices. Familiarization with 35mm manual cameras and theoretical basis of shutter and aperture relationship.

Class 2

Practical workshop, exploring the effects of the depth-of-field. Students work in groups within the studio. Each student is expected to create three photographs, which they clearly illustrate the objectives of the workshop.

Class 3

Students complete the depth-of-field workshop.

Class 4

Students are given a demonstration on basic studio lighting by using tungsten lights. This is followed by a hands-on workshop under the supervision of the photography tutor.

Class 5

Students complete the lighting workshop.

Class 6

The work of students is reviewed within an informal tutorial. Students consider the deliberate use of depth-of-field and lighting as a means of effective meaning. This is followed by a presentation relating to the project and further discussion with the tutor. Students are given a research assignment, based on visual images, which is to be undertaken in their own free time.

Class 7

Analytical description of Portfolio1 project and Written Essay on Visual Symbolism on photography.

Class 8

Students bring the visual material to the classroom. During this session students engage in a textual exercise where meaning is derived through detailed observation and association of the image. Students continue to work on this exercise in their own time.

Class 9

Students commence on their particular projects using the studio and knowledge and skills acquired during the course.

Class 10

Students use this session to edit, print and discuss their work in progress with their tutor.

Class 11

Students finalize their Portfolio 1 project refining their ideas and images. Students are supervised throughout this period. Critical and practical feedback and assistance is given.

Class 12

Analytical description of Portfolio2 project. Students use this session to edit, print and discuss their work in progress with their tutor.

Class 13

All selected photographs should be printed by this stage and ready for final presentation and submission, along with all required research work and the final paper.

Class 14

Students submit on a CD their photographs of Portfolio 2 project for assessment.

Tasks and Assignments

Students are expected to produce and submit at a date specified by the photography tutor, the following work:

1. Three photographs that are taken during the “depth of field” workshop that clearly illustrate the effects of different aperture settings.
2. Three photographs that adequately demonstrate different lighting possibilities within the studio as demonstrated by the tutor.
3. Students are expected to undertake basic research in relationship to their final project. The material of this research is both visual and textual and relates to concerns raised during the course through the seminar/presentation by the tutor and the subsequent workshop in observation and association.
4. As an essential part of this course, students are required to write a paper, minimum 750 words, which explore the idea of visual symbolism and its use within photography.
5. As part of their final photographic projects students are expected to produce and submit a set of photographs that creatively and intelligently demonstrate issues discussed in class. More analytical details on the major photographic projects “Portfolio 1” and “Portfolio 2” will be given to students in due course.

Evaluation and Grading

Workshop photographs:

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| Depth-of-field & Studio Lighting workshops | 30% |
| Visual Symbolism Research Project | 15% |
| Written Essay | 10% |
| Photo Portfolio 1 | 15% |
| Photo Portfolio 2 | 20% |
| Work Presentation | 5% |
| Attendance | 5% |

Readings and Resources

Recommended Reading

The Photograph, Graham Clarke, Oxford History of Art (Oxford Press, 1997)

The Photograph as Contemporary Art, Charlotte Cotton (Thames & Hudson, London, 2004)

The Photography Book, (Phaidon Press Limited, 1997)

Ways of Seeing, John Berger (BBC Publications, London, 1972)

The Body, William A. Ewing (Thames & Hudson, 1994)

Other Academic Policies

Class attendance is compulsory. If unable to attend a class, students must inform the course lecturer in advance. A maximum of 20% excused absences is tolerated; however beyond this percentage, students will be withdrawn from the course. Moreover, any work missed due to absence must be completed on return to class.

Materials and Supplies

Students need to have their own camera. An SLR camera is preferred, but an average digital camera is sufficient for the purposes of this course.