



University of Nicosia, Cyprus

<b>Course Code</b> COMM 470	<b>Course Title</b> Photography as a Document	<b>ECTS Credits</b> 6
<b>Department</b> Communications	<b>Semester</b> Spring/Fall	<b>Prerequisites</b> Senior Standing
<b>Type of Course</b> Elective	<b>Field</b> Communications	<b>Language of Instruction</b> Greek
<b>Level of Course</b> 1 <sup>st</sup> Cycle	<b>Year of Study</b> 4 <sup>th</sup>	<b>Lecturer</b> Mr. Nicos Philippou
<b>Mode of Delivery</b> Face-to-face	<b>Work Placement</b> N/A	<b>Co-requisites</b> None
<b>Recommended Optional Programme Components:</b> N/A		

**Objectives of the Course:**

- The course aims at providing an in- depth theoretical insight into issues related to the use of photography as a document.
- The course explores the essence of photography and examines those intrinsic characteristics as well as external factors (i.e. its use within particular institutions), which bestowed the medium a privileged status over other systems of representation.
- The course examines critically the use of photography as historical evidence, in photojournalism, ethnography, documentary projects, official documents and archives.
- The students take on the study of key readings in the relevant topic areas and undertake their own documentary project, which is informed by the theoretical perspectives discussed in class.

**Learning Outcomes:**

1. Acquire knowledge of theories on the nature of photography and particularly its use as a document and be able to engage in relevant discussions.
2. Acquire knowledge of key moments in the history of photographic documentary practices.
3. Understand the extent to which the widely held notion that photography is closer to reality than other systems of representation is the product of intrinsic as well as external characteristics; i.e. its use as a document by state institutions like the police, courts of law etc.
4. Be familiar with issues rising from the use of photography in photojournalism, as ethnographic material and as historical evidence.

5. Be familiar with traditions and dominant ‘schools’ in representing Cyprus, its landscape, its people and its culture.
6. Be informed on new approaches in representing Cyprus.
7. Be informed on current trends in documentary photography.
8. Be able to engage in research on a social or cultural topic and plan and execute a documentary photography project, which is conceptually, aesthetically and thematically coherent and relevant.

**Course Contents:**

- o History of photographic documentary practices
- o Early responses to photography
- o The nature of Photography/ subjectivity- objectivity
- o Photographic records and the state
- o Photography as historical evidence/ Case studies
- o The FSA project
- o Representing the other/ Photography and ethnography
- o Representing Cyprus
- o Current trends and issues

**Teaching Methods:**

Formal lecturing, Discussions, Cases, Visual presentations.

**Assessment Methods:**

Project, Final Examination.

**Required Textbooks:**

Authors	Title	Publisher	Year	ISBN
Wells, L. (ed.)	The photography Reader	Rutledge	Latest edition	
Trachtenberg, A. (ed)	Classic Essays on Photography	Leete’s Island Books	Latest edition	

**Recommended Textbooks/Reading:**

Authors	Title	Publisher	Year	ISBN
Barthes, R.	Camera Lucida	Vintage		
Sontag, S.	On Photography	Penguin		
Pinney, C.	Camera Indica	Reaction Books		
Tagg, J.	The Burden of Representation	Palgrave Macmillan		
Edwards, E. (ed)	Anthropology and Photography 1860-	Yale University		

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