

DEGREE: **DEGREE IN AUDIOVISUAL COMMUNICATION**

1. GENERAL DETAILS OF THE SUBJECT

Name: **THEORY, TECHNIQUES OF PHOTOGRAPHY**

Level: Fourth

Term: Spring

Type: ☐ Basic

☐ Compulsory

☒ Elective subject

Credits (LRU / ECTS): 6

Theoretical credits: 3

Practical credits: 3

Year: 2016

Lecturer: Pablo Martínez Cousinou / José Manuel Rodríguez Calvo

E-mail: pablo.martinez@eusa.es / jose.rodriguez@eusa.es

2. DESCRIPTION

This unit combines a theoretical and practical approach to contemporary photography.

Using slide presentations and group discussion, we will outline an itinerary throughout the main movements in the history of the medium and its evolution until today.

There will be weekly practical exercises that the tutor will supervise and co-edit during the course.

As the course is oriented to exchange students, there will be a last chapter on contemporary Spanish photography.

3. SITUATION

PREVIOUS KNOWLEDGE AND SKILLS:

The course will start from the beginning of photography foundations.

RECOMMENDATIONS:

To have a camera that allows manual mode shooting. To have a laptop and any image editing software. (Recommended free software are: GIMP (like Photoshop) and DARKTABLE (like Adobe Lightroom))

ADAPTATION FOR STUDENTS WITH SPECIAL NEEDS (FOREIGN STUDENTS, STUDENTS WITH SOME KIND OF DISABILITY)

4. SKILLS

SPECIFIC SKILLS

Knowledge of the History of Photography until nowadays.

A critical approach to photographic messages.

Ability to create photoprojects in different photo genres.

TRANSVERSAL GENERIC SKILLS

Ability to communicate through images and words.

Ability to be critic and self-critic.

Teamwork ability.

5. OBJECTIVES

OBJECTIVES

- Familiarise students with the possibilities of photography as a way of communication, its rethoric and creative possibilities.
- Provide an analytic approach to contemporary images with special attention to contemporary photography.

SPECIFIC OBJECTIVES

- Provide a solid understanding of the camera and how to use shutter and lens to creative effect.
- Develop the student skills in order to create own advertising photography proposals.
- Explore the portrait through the use of depth, distance, composition and light
- Discover the inspiration of visual research in the creative practice of photography
- Develop the student skills in image analysis, with special attention to advertising photography.
- Develop the student knowledge of photography's History.
- Improve social and workgroup skills.

6. METHODOLOGY AND TEACHING TECHNIQUES

METHODOLOGY

The classes are based in a participative method which fosters a proactive role among students, through activities such as debates and group analysis on a number of subjects such as history of photography, aesthetic, main photographers, etc...

TEACHING TECHNIQUES

- ☐ Master class and discussion ☐ Tutorial session ☐ Practical lessons
☐ Visits and trips ☐ Reading test X Others: _____

Visits to exhibitions, art centers, galleries, institutions and cultural heritage places:

Photo walks: Technical basis.

- Camera Obscura: Torre de los perdigones (Seville).
- Guadalquivir River and its surroundings.
- Triana's Market.
- CAAC Andalusian Centre for Contemporary Art (Seville).
- Fototeca Municipal de Sevilla.
- Pottery Museum in Triana.

7. LIST OF TOPICS

- 1.- AN INTRODUCTION TO VISUAL CULTURE, PHOTOGRAPHY AND SOCIETY.
- 2.- FOUNDATIONS IN PHOTOGRAPHY.
- 3.- DEPICTING THE REALM OF THE REAL.
- 4.- THE PORTRAIT AND THE SELF.
- 5.- NARRATIVE PHOTOGRAPHY.
- 6.- CONTEMPORARY SPANISH PHOTOGRAPHY.

1.- AN INTRODUCTION TO VISUAL CULTURE.

- Information, communication and knowledge.
- Visual Culture and Visual Studies.
- A kind of classification: photo-doc; photo-art, photo-ad,
- Revisiting the invention of photography. History of Photography I, from 1839 to the XX Century.
- Telling stories through photography.

2a .- TECHNICAL FOUNDATIONS

- The eye and the camera
- The "camera obscura" and the fixed image.
- Understanding light
- Small, medium and large format cameras.
- Different types of lenses and its meaning
- The exposition triangle: ISO, shutter speed and aperture.
- Composition.

2 b.- TECHNICAL FOUNDATIONS II: DIGITAL PROCESS

- Analogical and digital photography: differences and similarities.
- Images files (Raw, Tiff, Jpg, etc)
- Picture optimization and retouching. Workflow. Raw archives.
- Size of images.
- Digital Black and White.

3a.- DEPICTING THE REALM OF THE REAL I: DOCUMENTARY PHOTOGRAPHY

- The document as witness. Photography as evidence.
- Quick historical overview: Humanism, Neorealism, etc.
- Documentary nowadays.

3b.- DEPICTING THE REALM OF THE REAL II: PHOTOJOURNALISM

- History through photography.
- Contemporary Photojournalism.

4.- THE PORTRAIT AND THE SELF.

- Editorial, fashion and mode photography.
- From the early 20th century to the 1960s.
 - Photography and Art Avant-garde.

5.- NARRATIVE PHOTOGRAPHY: CONTEMPORARY PRACTICES

- From the 1960's to the present day.
- Conceptual proposals: Photo & time, Photo & text, Photo & fiction
- The editing process.
- Final photo project.

6.- CONTEMPORARY SPANISH PHOTOGRAPHY

- From the revolts against Francoism to mass culture after the political Transition.
- Democracy and Postmodernism in Spain.
- Present scene.

Practice: Student presentations.

8. REFERENCES

Lecture in class: Susan Sontag (1973) On photography

- ***Barthes, Roland** (2007). *Camera lucida: reflections on photography*. Barcelona: Paidós.
- ***Berger, John** Ways of Seeing. London. British Broadcasting Corporation and Penguin Books.
- **Bright, Susan** (2005) *Art Photography Now*. New York. Aperture.
- **Capa, Robert** (2009) *Slightly out of focus*. Madrid. La Fábrica.
- **Campany, David** (2006). *Art and Photography*. London. Phaidon Press Limited.
- **Cartier-Bresson, Henri** (2001) *The decisive moment*. New York. Aperture
- **Dondis, D.A.** (2002) *A Premier of Visual Literacy*. Barcelona. Gustavo Gili
- **Easterby, John** (2010): *150 Photographic Projects for Art Students*. London. Quarto Inc.
- **Evening, Martin** (2014): *Adobe Photoshop CC for Photographers: A professional image editor's guide to the creative use of Photoshop for the Macintosh and PC*. Oxon. Focal Press.
- **Jacobs, Jr., Lou** (2010) *Professional Commercial Photography*. Buffalo- Amherst Media.
- **Kobré, Kennteh** (2004) *Photojournalism: the professional's approach*. San Diego. Elsevier Inc.
- **López Mondéjar, Publio**: *Historia de la fotografía en España*. Lunwerg. Madrid, 1999.
- **Meiselas, Susan** (2009): *In History*. International Center of Photography. STEIDL. Göttingen

- ***Mirzoeff, Nicholas** (2015): How to see the world. Penguin Random House UK.
- **Newhall, B.** (1988 (1937)). The History of Photography : from 1839 to the present. Little, Brown. Boston.
- **Sontag, S.** (2003). Regarding the pain of others. Farrar, Straus and Giroux, New York.
- ***Sontag, S.** (1973) On Photography. Picador USA. New York
- **Souquez, Marie -Loup** (2007). Historia general de la fotografía. Madrid, Ediciones Cátedra.
- **Sturken, Marita; Cartwright, Lisa** (2005): practices of looking: an introduction to visual culture. New York. Oxford University Press.

On-line magazines and institutions:

- www.americansuburbx.com
- www.aperture.org
- www.bjp-online.com - British Journal Of Photography - London
- www.camera-austria.at Camera Austria Magazine
- www.deepsleep.org.uk - Edited by a London photographers collective
- www.exitmedia.net Spanish Editorial on Phtography
- www.fulltable.com - Bank of resources on visual narratives
- www.icp.org - International Center of Photography N.Y.
- www.lensculture.com On-line Magazine
- www.ojodepez.org - Documentary photography. Barcelona
- www.photovision.es -Revista Photovision - Sevilla
- www.seesawmagazine.com
- www.1000wordsmag.com - On contemporary photography

Tecnique:

- <http://ntic.educacion.es/w3/eos/MaterialesEducativos/mem2006/fotografia/index.html>
- <http://camerasim.com/camera-simulator/>
- <http://dofsimulator.net/en/>

Image analysis:

- http://www.analisisfotografia.uji.es/root2/intr_ingl.html

Other:

- Centro Virtual Instituto Cervantes
- <http://cvc.cervantes.es/artes/fotografia/default.htm>

Films:

- CONTACTS Idea by William Klein
- LIFE THROGH A LENS Annie Leibovitz
- WAR PHOTOGRAPHER James Natchwey
- BLOW UP Michelangelo Antonioni
- HOCKNEY (David) - On Photography
- SUMO - Helmut Newton
- THE GENIUS OF PHOTOGRAPHY - BBC

9. ASSESSMENT CRITERIA

OPTION A

Attendance (> 75%)	
Attitude + weekly assignments	
+ midterm + final research presentation	

We will follow a continuous assessment based in different practical and theoretical work during the course. The student will be evaluated through the different practices assigned in class. There will be a midterm assessment on the theoretical contents seen up until that point. It will be based on a written exam.
The student's mark will depend upon:
Participation during seminars 5%
Practical work 70 %
Midterm 30%

OPTION B

Attendance (< 75%)

Final exam (50 %) + research / creative project (50%)

The student that choose this assessment option will notify it to the professor before the end of March.

10. TEACHING ACTIVITIES

ECTS	
Lessons (6 * 10)	60
Students' work (6 * 15)	90
TOTAL (6 * 25)	150

	Theoretical sessions		Practical sessions		Nº	Activity		Exams		Units
	Lessons	Students' work	Lessons	Students' work		Length	Students' work	Exams	Students' work	
Week 1ª	2		2				2			
Week 2ª	1		1			2	2			
Week 3ª			2	1		2	2			
Week 4ª	1	1	1	1		2	2			
Week 5ª	2	1	2	1			2			
Week 6ª	1	1	1	1		2	2			
Week 7ª			4	4			10			
Week 8ª		1	2			2	5	2	8	
Week 9ª	2			1		2	4			
Week 10ª	2	1	2	1			4			
Week 11ª	2	1		2		2	4			
Week 12ª	1	1	1	2		2	2			
Week 13ª	2		2				2			
Week 14ª			2			2	10			
Week 15ª			2	3			5			
Week 16ª										
Week 17ª										
Week 18ª										
Week 19ª										
Week 20ª										
	(A)	(B)	(C)	(D)		(E)	(F)	(G)	(H)	TOTAL
Horas Totales	16	7	24	17		18	58	2	8	150

Activities	
Nº	Description

1	Photography practices out of Campus EUSA
2	Image analysis
3	Exhibition visits
4	
5	
6	
7	
8	

Organization	
Theoretical and practical lessons (A)+(C)	40
Activities developed in the class (E)	18
Exams and test (G)	2
Attendance	60
Study (theory and practice) (B)+(D)	24
Preparation of the activities (F)	58
Study for exams (H)	8
Students' work	90
TOTAL (STUDENTS' WORK)	150

