Course guide
804331 - FOT-A - Photography

Unit in charge: Image Processing and Multimedia Technology Centre
Teaching unit: 804 - CITM - Image Processing and Multimedia Technology Centre.
Degree: BACHELOR'S DEGREE IN DESIGN, ANIMATION AND DIGITAL ART (Syllabus 2017). (Compulsory subject).
Academic year: 2022 ECTS Credits: 6.0 Languages: Catalan

LECTURER
Coordinating lecturer: Martínez Navarro, Beatriz
Others: Plans Farrero, Mireia

DEGREE COMPETENCES TO WHICH THE SUBJECT CONTRIBUTES

Specific:
CEAAD 2. Schematically and visually represent complex concepts, ideas and/or data based on personal skills and external references, in order to convey attractiveness, originality and creativity.
CEAAD 3. Master the wide range of professional tools in the sector for developing all kinds of digital content.
CEAAD 4. Have a command of the basics of lighting, photography and digital treatment to design and carry out artistic, audiovisual and animation products.

TEACHING METHODOLOGY

Theoretical sessions and practical sessions are planned.
The theoretical class sessions are divided, in general, into four activity strips:
1. Resolution of doubts regarding the exercises proposed in the previous session.
2. Review of the exercises resolved
3. Explanation of new content
4. Explanation of the next exercise and complementary materials

These activity bands are modulated according to the complexity of the exercises and the corresponding contents.

LEARNING OBJECTIVES OF THE SUBJECT

- Know the historical and social context in which photography is currently framed.
- Know the role of photography in the field of digital art.
- Acquire capacity for analysis and reflection before a photographic project.
- Solve problems of camera and lighting settings to adapt to the different situations of a photographic or audiovisual production.
- Know how to choose instruments for capturing images and lighting with the design and features appropriate to a specific order.
- Understand and know how to apply the process of capturing and post-producing images in the realization of photographic productions under study, in an interactive location, interior and exterior, for both print and electronic media.
- Know how to plan the most appropriate workflow in the different phases of the structure of a photographic or audiovisual production.
### STUDY LOAD

<table>
<thead>
<tr>
<th>Type</th>
<th>Hours</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hours medium group</td>
<td>22.0</td>
<td>14.67</td>
</tr>
<tr>
<td>Hours large group</td>
<td>24.0</td>
<td>16.00</td>
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<tr>
<td>Guided activities</td>
<td>14.0</td>
<td>9.33</td>
</tr>
<tr>
<td>Self study</td>
<td>90.0</td>
<td>60.00</td>
</tr>
</tbody>
</table>

**Total learning time:** 150 h

### CONTENTS

**BLOCK 1. PHOTOGRAPHY AND ART**

**Description:**
Block of topics related to the most conceptual aspects of photography

**Topic 1.1 - Introduction to photographic visual creation**

**Description:**
- The nature of photography: uses and contexts of the photographic image
- Photographic resources created from the gaze: point of view, framing, composition, gaze and perception.
- Photo resources created from the camera: time, focus, depth of field, light reading and texture.
- Photo assets created from editing: multiple exposures, HDR, effects, creation from realism to fantasy.
- Presentation of authors: Penelope Umbrico, Atger, Weegee, Chema Salvans, Juergen Lechner, Anna Atkins, William Henry Fox Talbot, Sally Mann, Elliott Erwitt, Sebastião Salgado, Antoine Passerat, Mishka Henner, Masao Yamamoto, Daido Moriyama, Ouka Leele, Cristina de Middel, Susana Blasco, John Stezaker.

**Related activities:**
Exercise P01

**Full-or-part-time:** 15h
- Theory classes: 6h
- Self study: 9h

**Topic 1.2 - Introduction to photographic thinking**

**Description:**
- Criteria for unfolding the meanings of an image: contextualization of an image, formal analysis, interpretive analysis and critical analysis.

**Related activities:**
Exercise 01

**Full-or-part-time:** 10h
- Theory classes: 4h
- Self study: 6h
### Topic 1.3 - Documentary practice: the public sight on the world around us

**Description:**
- Photojournalism and contemporary documentary artistic practices.
- Drifts and photographic narratives.
- Street photography.
- Analysis of the work of authors such as Sebastiao Salgado, Susan Meiselas, Cristina García Rodero, Isabel Muñoz, Sandra Balcells, Manu Bravo, Laia Abril, Ricardo Cases, Allan Sekula, William Klein, Robert Frank, Nobuyoshi Araki, Martin Parr, Alec Soth, Larry Sultan, Anton Kusters, Laura Pannack, Mireia Sallarès.
- Notes on publications in networks, photo books and fanzines.

**Related activities:**
Práctica P02

**Full-or-part-time:** 15h
- Theory classes: 6h
- Self study: 9h

### Topic 1.4 - Documental practice: our close environment

**Description:**
- Autorretratos.
- Reflexión sobre la cotidianidad.
- Práctica diarística.
- Correspondencias.
- Realidad y ficción
- Análisis de la obra de autores: Nan Goldin, Vivian Maier, Alberto García Alix, Omar iMam, Cristina Nuñez, Juan Valbuena, Roger Guasus, Gilbert Garcin, Gilbert & Gorge, Joan Fontcuberta, Jon Uriarte, Sam Taylor-Wood, Phil Toledano, Mariela Sancari.
- Apuntes sobre formatos expositivos.

**Related activities:**
Exercise P02

**Full-or-part-time:** 15h
- Theory classes: 9h
- Self study: 6h

### Topic 1.5 - Strategies for creating photographic projects

**Description:**
- Ideation and creation.
- Development phases of a project: pre-production, production and post-production.
- Work team and feasibility.
- Diffusion and circulation of projects.

**Related activities:**
Final Project

**Full-or-part-time:** 5h
- Theory classes: 2h
- Self study: 3h
### Topic 1.6 - Photography social participation

**Description:**
- Participatory and collaborative photography.
- Individual creation processes and shared creation projects
- The image as a tool of communication and personal and social transformation
- Analyzes of the work of authors such as JR, Ruido Photo, Severine Séjourne, Tanit Plana, La Rara Troupe, Photographic Social Vision, Photo Voice, Julián barón, Antoni Abad

**Related activities:**
Final Project

**Full-or-part-time:** 5h
- Theory classes: 2h
- Self study: 3h

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### BLOCK 2. PHOTOGRAPHIC TECHNIQUE

**Description:**
Contents about equipment and image structure

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### Topic 2.1 - Introduction to photographic technique

**Description:**
- Concept of image structure
- Photographic image formation
- Technique and communication

**Full-or-part-time:** 6h
- Theory classes: 2h
- Self study: 4h

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### Topic 2.2 - Representation of the movement

**Description:**
- Motion in still image
- Light Painting
- Time-lapse

**Related activities:**
Exercise P04

**Full-or-part-time:** 10h
- Theory classes: 4h
- Self study: 6h
Topic 2.3 - Point of view and shapes transcription

Description:
- Point of view
- Perspective
- Relationship between objects

Related activities:
Exercise P03

Full-or-part-time: 15h
Theory classes: 6h
Self study : 9h

Topic 2.4 - Image capture equipments

Description:
- Types of cameras
- The digital sensor
- Types of objectives
- RAW processing

Full-or-part-time: 15h
Theory classes: 6h
Self study : 9h

Topic 2.5 - Introduction to Image Quality

Description:
- Image Quality Concept
- Image quality attributes
- Assessment of the quality of an image
- Capture equipment and image quality
- Processing tools for optimization

Full-or-part-time: 5h
Theory classes: 2h
Self study : 3h

Topic 2.6 - Depth of Field

Description:
- Depth of field concept
- Depth of field control
- Selective depth of field
- Use of depth of field according to the type of image
- Photomacrography

Related activities:
Exercise P03

Full-or-part-time: 10h
Theory classes: 4h
Self study : 6h
**Topic 2.7 - The photomontage**

**Description:**
- Photomontage preproduction
- Photomontage production
- Postproduction in photomontage

**Related activities:**
Final Project

**Full-or-part-time:** 20h
- Theory classes: 8h
- Self study: 12h

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**ACTIVITIES**

**Exercise P01**

**Description:**
It is necessary to present between 5 and 7 free-themed photos that combine different expressive resources worked on in class, plus the visual analysis of an image. The photos must not be related to each other at a thematic level. Images will be captured with a mobile phone, although no filters may be used.

**Specific objectives:**
Apply the concepts worked on in topics 1.1 and 1.2

**Full-or-part-time:** 5h
- Guided activities: 1h
- Self study: 4h

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**Exercise P02**

**Description:**
How do you see your surroundings through your eyes? Carry out a personal project about yourself, your family or your closest environment. The images can be more public or more intimate.

The final piece will be a double publication in the format of an intimate newspaper or magazine article, plus a proposal of the same project in an exhibition format.

The project will consist of a series of a minimum of 8-10 photographs. Pay special attention to the use of color, light, framing and composition. During the process of doing the exercise, write every day.

Before you start shooting, write a note of intent (1 page) about what you're looking for and what you think the project will look like. You can include references.

Finally, prepare a short text to accompany the final project.

**Full-or-part-time:** 10h
- Guided activities: 2h
- Self study: 8h
Exercise P03

Description:
Make a new version of each of the images in practice P01, improving them or proposing new alternatives at a technical level, according to the concepts worked on in class. Write a text reflecting on the implications of these changes on a narrative level.

Full-or-part-time: 5h
Guided activities: 1h
Self study: 4h

Exercise P04

Description:
It will consist of the realization of an image of portrait, object or scene, in which it will be illuminated using the technique of Light Painting.

Full-or-part-time: 5h
Guided activities: 1h
Self study: 4h

Projecte Final

Description:
A social awareness project that interests the student will be carried out (images can be used from archival material or from your own). The importance of the project lies in the degree of analysis and personal reflection that you manage to convey through the images. The topic must be about a problem that is important for each author to investigate, providing a set of images that invite personal and social reflection. A total of 5 images will be requested that can be created with any of the techniques developed throughout the course and will include at least one image created with the photographic photomontage technique or combining with 3D elements. The 5 images must be presented in publication or exhibition format.

Full-or-part-time: 10h
Guided activities: 2h
Self study: 8h

GRADING SYSTEM

The final mark of the subject will be calculated from the following exams and exercises, applying their corresponding weightings:

- 4 practical exercises - 50% (P01-10%, P02-15%, P03-15%, P04-10%)
- 1 Partial Exam - 15%
- 1 Final Project - 25%
- Participation and learning attitude - 10%

Students who do not pass the subject through continuous assessment may sit the reassessment exam, as long as they do not have a NP qualification. In this exam, the grades corresponding to the partial exam and practical P03 (25% of the subject) will be reassessed.
EXAMINATION RULES.

The practice exercises are explained and started during class time and are completed outside the planned class schedule, following the instructions indicated in the corresponding "Practice Sheet" document and the instructions given in class. The practical exercises will be delivered using the classroom delivery space of the subject in the Virtual Campus, following the indications and deadlines described in the corresponding practice document. Practices delivered after the deadline will not be accepted and the correct management of the documentation provided is an aspect related to the competences being, therefore, subject to evaluation.

The evaluation of the practices does not only involve the resolution of the proposed exercises, but also the defense that is made of the results when the teacher so requires. Any incident that does not allow the practice to be resolved within the indicated period will be notified to the corresponding teacher. If the cause is considered justified, a new date and delivery method will be proposed to the student.

BIBLIOGRAPHY

Basic:
- Mercado, Gustavo. The filmmaker’s eye.

Complementary: