DEGREE IN: **AUDIOVISUAL COMMUNICATION**

1. GENERAL DETAILS OF THE SUBJECT

Name: **THEORY AND TECHNIQUE OF PHOTOGRAPHY**

Level: FOURTH Semester: SECOND

Type: Elective
Weekly class hours: 4 Credits (ECTS): 6
Year of Study Program: 2010

Lecturer: José Manuel Rodríguez Calvo
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2. DESCRIPTION

This unit combines a theoretical and practical approach to photography, till its origins 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 and one major project that the tutor will supervise and co-edit during the course.

3. SITUATION

Previous knowledge and skills:

Not necessary. 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:

Tutorial support to study each case individually and agree on a specific evaluation method for each case.

4. OBJECTIVES AND COMPETENCIES

OBJECTIVES:
Acquisition of the fundamental theoretical and practical knowledge about photographic technique.

Analysis of the effects of light and illumination as a vehicle for expression and communication in photography.

Expressive, aesthetic and communicative possibilities of the photographic language.

Technical skills and practical skills necessary for the manipulation of images photographic environments in digital environments.

COMPETENCES:
Specific competences:

E02.Ability to use technological tools in the different phases of the audiovisual process so that students can express themselves through images with the essential technical quality.

E06. Ability to critically perceive the new visual and auditory landscape offered by the universe communicative that surrounds us, considering the iconic messages as the fruit of a society the socio-political and cultural conditions of a given period determined.
E46. Capacity and ability to distinguish and develop the technical and artistic modes of production in various media and genres.
E52. Capacity to apply processes and techniques involved in the organization and management of technical resources in any of the existing sound and visual supports.
E70. Mastery of photography from its background and origins, first steps, developments technical, consolidation as a means and theoretical currents, up to the current dimensions linked to digitalization and technological change

Generic competences:
G01. Ability to adapt to changes in technology, business or audiovisual work organisation..
G04. Decision-making: ability to make the right choice in situations of uncertainty, responsibility.
G06. Order and method: ability to organize and temporalize tasks, performing them in an orderly manner, logically adopting the priority decisions in the different audiovisual production processes.
G07.Solidarity conscience: solidarity respect for the different people and peoples of the planet, as well as knowledge of major cultural trends in relation to individual values and and respect for human rights.
G08. Promoting of the entrepreneurial spirit.
G09. Promoting equality guarantees.

5. COURSE CONTENTS OR THEMATICS SECTIONS

1. Photographic technique. Formation of the optical image. The digital image.
2. Lighting. Lighting techniques and styles. The photographic studio.
3. Photographic composition techniques. Formal elements.
4. Photography and visual language. The photographic expression of space and time.
5. Photographic genres.
6. Post-production. Photographic editing and retouching.
7. New creation techniques in digital environments.

6. LIST OF TOPICS

1. AN INTRODUCTION TO VISUAL CULTURE.
2. TECHNICAL FOUNDATIONS IN PHOTOGRAPHY.
3. THE PHOTOESSAY, THEME AND SUBJECT.
4. COMPOSITION IN PHOTOGRAPHY
5. THE CREATIVE USE OF LIGHT.
6. THE PHOTOESSAY: SHAPING THE IDEA
7. STREET PHOTOGRAPHY
8. PHOTOJOURNALISM

9. ADVERTISING PHOTOGRAPHY AND GENDER
10. POST-PRODUCTION: PHOTOGRAPHIC EDITING AND RETOUCHING
11. NEW CREATION TECHNIQUES IN DIGITAL ENVIRONMENTS
12. CODA: CONTEMPORARY SPANISH PHOTOGRAPHY.

7. METHODOLOGY AND TEACHING TECHNIQUES

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.

Theoretical lessons in the classroom will be combined with practical exercises, mainly in groups, which may be inside or outside the building.

8. ASSESSMENT CRITERIA

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.

Option A: Attendance > 75%
The student's mark will depend upon:
Exercises, exams and Practices: 65 %
Photo Essay project: 35% (mandatory)

Option B: Attendance < 75%
The student that chooses this assessment option will notify it to the professor before the end of October.
Final exam (50 %) + research / creative project (50%) (mandatory)

If, due to a justified cause, the student does not have the possibility of being evaluated by this system, he/she may take an oral exam on the content seen or practiced in class, which will represent 100% of the final grade.

NOTE: The use of electronic devices is limited to the exercise of the activities proposed in class, being forbidden the rest of the time. Students who are warned up to two times for the inappropriate use of electronic devices will be assessed using method B, and the marks for the practical exercises they may have submitted will be cancelled.

For the second and third call, the student can choose between submitting the undelivered assignments and final project or a written test (50% of final grade) and the final project (50% of final grade).

9. REFERENCES

Lecture in class: Susan Sontag (1973) On photography

- *__Barthes, Roland__ (2007). *Camera lucida: reflections on photography*. Barcelona: Paidós.
- __Bate, David__ (2009). Photography. The key concepts. New York. Berg.
- __*Berger, John__ (1972). Ways of Seeing. London. BBC 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 proffesional´s approach. San Diego. Elsevier Inc.
- **López Mondéjar, Publio** (1999): Historia de la fotografía en España. Lunwerg. Madrid.
- **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
- **Souguez, 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
- www.exitmedia.net Spanish Editorial on Photography
- 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
- www.7punto7.net - 7 Punto 7 Magazine. Madrid

Tecnique:

- http://ntic.educacion.es/w3/eos/MaterialesEducativos/mem2006/fotografia/index.html
- http://camerasim.com/camera-simulator/
- http://dofsimulator.net/en/
- http://foto.difo.uah.es/curso/index.html
- 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 THROUGH A LENS Annie Leibovitz
- WAR PHOTOGRAPHER James Natchwey
- BLOW UP Michelangelo Antonioni
- HOCKNEY (David) - On Photography
- SUMO - Helmut Newton
- THE GENIUS OF PHOTOGRAPHY - BBC