

Course Syllabus for Degree in Desing

Name of the subject	Photography 1
Year	1st
Mention	Common
Teaching staff name	Luca Pagliari – Anna Bosch Miralpeix
Number of credits ECTS	6
Language of instruction	English

Description of the subject / Objectives

Focusing on photography as visual communication, this course will help students become familiar with the basic methods of digital photography (capture, processing and presentation of images), and understand the expressive possibilities it offers.

Its aim is to provide students with the basic technical and conceptual skills to produce photographic images appropriate to their intentions and objectives.

Beyond the skills necessary to proficiently use a camera in manual mode and the acquisition of the aesthetic and formal knowledge necessary to coherently transmit concepts and ideas through photographs, the course covers theoretical and critical notions related to the nature of the photographic image, the history of the photographic medium, and its transcendent social implications.

Prerequisites established in the Study Plan

This subject has no prerequisites established in the Study Plan.

Necessary prior knowledge

Only for Erasmus/Freemoving students 2º semester: previous knowledge of photography fundamentals (digital cameras operation, exposure triangle mastering, and control of the aesthetic paradigms related to f/T/ISO).

Competences and learning outcomes

Competencies

CB1 - Students have demonstrated that they possess knowledge in an area of study that is based on the foundation of general secondary education and is usually at a level that, while supported by advanced textbooks, also includes some aspects that involve knowledge from the cutting edge of their field of study.

CB2 - Students are able to apply their knowledge to their work or vocation in a professional manner and have the skills that are usually demonstrated through the elaboration and defense of arguments and the resolution of problems within their area of study.

CB3 - Students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include reflection on relevant social, scientific or ethical issues.

CB4 - Students are able to communicate information, ideas, problems and solutions to both specialized and non-specialized audiences.

Learning outcomes

1. Students will be able to use a SLR camera in manual mode; they will know how to correctly configure, according to their intentions, aperture, exposure times and ISO sensitivity.
2. They will obtain the fundamental knowledge about the use of light in photography.
3. They will understand the basic rules of composition and will apply them appropriately.

4. They will acquire the skills to communicate with a professional photographer by sharing their technical language and understanding their artistic vision.
5. At the end of the course, students will have a basic culture of the history of photography.

Syllabus/ Contents

1 – Course Introduction. Course Guide, Rules, Organization // Discussion on Photography

Module 1: Fundamentals of Photography (Luca Pagliari)

- 2 – The Nature of Photography and the formation of the photographic Image. Photograms and Camera Obscuras. The "Index/Footprint"
- 3 – Importance and impact of the photographic image on society // Open discussion
- 4 – Camera Operation. Basic technical concepts: Exposure; F-Numbers; Shutter Speeds; ISO Sensitivity // Tips and applications for advanced use of mobile device cameras
- 5 – PRACTICAL CLASS. Focus, Sharpness, Depth of field, Motion capture
- 6 – PRACTICAL CLASS. Introduction to the photographic studio
- 7 – Review of the first assignment

Module 2: Characteristics of Light and Photometry / Uses and Applications of Photography (Luca Pagliari)

- 8 – PRACTICAL CLASS. Light characteristics: intensity, color temperature, contrast. Natural and artificial light. Exposure reading; histogram; ETTR technique
- 9 – Introduction to classic photography genres from a contemporary perspective. Visual references (portrait, landscape, still life).
- 10 – PRACTICAL CLASS. Portrait
- 11 – PRACTICAL CLASS. Landscape
- 12 – PRACTICAL CLASS. Still life
- 13 – Review of the second assignment
- 14 – Content to be defined based on the specific needs of the groups

Module 3 (Transversal/Hybrid): History(ies) of Photography and Photographic Aesthetics (Anna Bosch)

- 15 – Introduction to the visual language of photography: elements of photographic composition
- 16 – Elements of the History(ies) and sociology of photography: technology, art, and politics
- 17 – Examples of reading and interpreting photographic images between history and contemporaneity
- 18 – PRACTICAL CLASS. Revisitations, interpretations, and updates // The "Avant-garde"
- 19 – Review of the third assignment

Module 4: Interdisciplinary project: Theory and Workshop on Form / Photography I (Luca Pagliari)

- 20 – Visual narrative, staging, and lighting
- 21 – PRACTICAL CLASS. Session 1
- 22 – PRACTICAL CLASS. Session 2
- 23 – Demonstration of developing and retouching digital negatives with Adobe Camera Raw
- 24 – Review of the fourth assignment

Module 5: The personal photography project and Photography as artistic expression (Luca Pagliari)

- 25 – Introduction to the personal project. Examples of authors. Series and sequences // Brainstorming of topics
- 26 – Mentoring. Presentation and feedback session on personal projects. References
- 27 – Mentoring. Mandatory review session on project progress. Feedback and recommendations
- 28 – Examples of dissemination of photography projects (exhibition, photobook, multimedia, etc.)
- 29 – Presentation and evaluation of the final project

Teaching methodology

Theoretical classes are understood as theoretical-practical lectures, where common knowledge will be generated for all students. The teacher is always present in the classroom.

The hours dedicated to 'tutorships' are understood as classes (practical or theoretical-practical) where the skills are studied in depth, that is, where knowledge is experimented and given practical meaning. The practices and exercises will be organized or assigned by the responsible teacher according to the relevant criteria to achieve the course objectives.

Guided group work is understood as assisted work carried out in the classroom or workshop, where concepts are assimilated and skills are developed through experimentation. These are group works, the characteristics of which will be decided by the teachers; the groups should be made up of a maximum of 5 people. The teachers will only assist the students if they require it. The same teacher may assist different groups at the same time, even if they are not all present in the same classroom; in any case, the students will know where to find the teachers, who will always be close by. The work can be theoretical, practical or in workshops. Ideally, the work must be linked to an applied project, useful for the business or institutional world. The possibility of linking the work of different subjects is contemplated and valued so that they are transversal and more functional for the students. The work can be common to all specialties or differentiated according to the itinerary or mention of the student: visual communication (graphic or audiovisual), fashion, product and interior design and multidisciplinary integration.

'Group work' is understood as work linked to the common or specialized knowledge that the student is studying, carried out outside of class hours, preferably at the university in workshops, laboratories or open classrooms. They are activities created in group work, which may be materialized in individual work according to the teacher's criteria. The characteristics of the work will be determined by the teacher in charge of the subject, although the topics may be proposed by the students or chosen from a list of suggestions from the teachers. The calendars will indicate the hours and classrooms available to carry out these tasks. There will always be a teacher available, who will have a timetable and classroom assigned, so that the students know where and when they can find him or her so that he or she can help them. The possibility of linking the work of different subjects is contemplated and valued so that they are transversal and more functional for the students.

Individual work is understood as any autonomous activity carried out by the students to achieve the objectives of the subject and the positive resolution of the assessable activities, including the personalized tutorships requested.

Evaluation- Training activities

What is evaluated?

The following are assessed: the acquisition of the technical skills necessary to proficiently use a camera in manual mode; the acquisition of the aesthetic and formal skills necessary to coherently transmit concepts and ideas through images; and the acquisition of theoretical knowledge related to the nature of the photographic image, the characteristics of light, the functioning of the photographic camera, the calculation of the correct exposure, the photographic composition, and the history of photography.

The assignments and tests through which the assessment will be carried out are specified in the following section.

Ordinary and Extraordinary Calls

Evaluation in ordinary call (continuous evaluation)

The course is annual; therefore, the final grade will be obtained at the end of the course.

Continuous evaluation will be carried out through a series of assignments and supplementary criteria; the final grade will be the arithmetic average of the grades obtained in each assignment and criterion, calculated according to the weights assigned to each element.

Exceptionally, exchange students (FREEMOVING and ERASMUS) who attend only one semester of the course will receive a grade that results from the weighted arithmetic average of the assignments and criteria of the semester in which they attend class.

Below, the evaluable elements and the weights assigned to each of them are indicated (**continuous evaluation activities and percentage weights**).

- Task 1 – FOCUS, DEPTH OF FIELD AND MOTION CAPTURE EXERCISES
Weight: 20% (1st semester)
- Task 2 – PORTRAIT, LANDSCAPE AND STILL LIFE PHOTOGRAPHY EXERCISES
Weight: 20% (1st semester)
- Task 3 – PHOTOGRAPHIC COMPOSITION EXERCISES
Weight: 10% (2nd semester)
- Task 4 – EXERCISE ON PHOTOGRAPHIC SERIES AND SEQUENCES
Weight: 10% (2nd semester)
- Task 5 – PERSONAL / FINAL PROJECT
Weight: 20% (2nd semester)

The general evaluation regulations of the school indicate that in order to pass the subject, all the evaluable elements must be submitted, and that each of these must obtain a minimum grade of 4 to be calculated for the average grade.

If only one of the elements is not presented, its grade will be a NP (not presented) and the final grade of the ordinary call will also be a NP.

If any of the evaluable elements does not reach a grade of 4, the final grade for the subject will be evaluated as NA.

In both cases (NP or NA), the subject cannot be passed in the ordinary session and the student must recur to the extraordinary session in accordance with the following point.

ATTENTION, IMPORTANT!

- On the occasion of the tutoring class nº 27, students will be compulsorily required to present progress on their personal/final subject projects, as this activity will be part of the grading process.
- The tasks will be delivered EXCLUSIVELY through the Classlife platform, following EXACTLY the instructions specified in the description of each task, and ALWAYS RESPECTING THE DATE AND TIME LIMIT indicated in the delivery folder.
- IN NO CASE AND UNDER NO CIRCUMSTANCES WILL TASKS SUBMITTED THROUGH OTHER MEANS (MAIL MESSAGES, ETC.), OR SUBMITTED AFTER THE DEADLINE BE ACCEPTED AND EVALUATED.

THERE ARE NO EXCEPTIONS TO THESE RULES.

Evaluation in Extraordinary Call

Students who do not pass the course in the regular session, at the end of the class period may plead for the extraordinary recovery session, the dates of which are indicated in the academic calendar.

In the extraordinary call, the teacher can decide the form of evaluation in a personalized way for each student, based on the circumstances that have prevented them from passing the subject in the ordinary examination period.

However, two main cases are identified:

- Case A) Students who have attended class more or less regularly, for whom the instructor can attest to an acceptable level of engagement with the course material and who have submitted a portion of the required assignment. In this case, the student will need to complete the missing assignments or improve them to pass the course. In the case of written exams, if these have been failed, the student will need to retake them. The instructor may decide to change the content of the assignments in order to avoid plagiarism or add an extra one to ensure that the student demonstrates a minimum level of knowledge of the course material.

- Case B) Students who have not attended class or whose attendance has been irregular and who have practically not submitted any assignments during the course and therefore the teacher cannot attest to a minimum follow-up and knowledge of the contents: In this case, in addition to completing the required submission during the course (with modifications to avoid plagiarism or not) and possibly having to do some extraordinary task, the student will have to compulsorily take a level test (written or oral exam, workshop practical test, etc.) to pass the subject.

Assessment activities in the Extraordinary Call and percentage weightings:

Case A)

- The weights of the deliveries and the written test of theoretical knowledge are identical to those of the ordinary call.

HOWEVER, THE MAXIMUM MARK OBTAINABLE IN THE TASKS OR THE TEST CARRIED OUT IN THE SECOND CALL IS AN 8.

Case B)

- Delivery of all the tasks required during the course
Weight: 40%

- Level test (written or oral exam and practical test)
Weight: 60%

THE MAXIMUM MARK OBTAINABLE IN THE TASKS AND THE LEVEL TEST CARRIED OUT IN THE SECOND CALL IS AN 8.

In specific cases in which a personalized recovery modality is established, the teacher will detail in writing to the affected person the form of evaluation in the extraordinary call.

However, as a general rule, it is the students' responsibility to find out by their own means the requirements to be met in this session.

Class attendance and general regulations

Attendance to class is compulsory. Failure to comply with this rule may result in the loss of the right to continuous evaluation (ordinary call) of the subject.

In this subject, the general regulations indicated in the ESDi academic guides apply.

In particular, with regard to class attendance, please note the following:

- The minimum attendance percentage to maintain the right to continuous assessment is 80%. This means that students can have a maximum of 20% unjustified absences.

- Absences can be justified by official documents (medical certificates, administrative notifications, etc.), provided that they are physically presented (on paper), duly authenticated by the organizations that issue them (stamps, QR, etc.), and that they are delivered no later than the week following the absence.

- This does not exempt students from having to follow the subject and properly comply with the continuous evaluation; That is, all the tasks required by the teacher must be handed in and the planned tests must be taken.

- As in the case of exceeding 20% of unjustified absences, when the total count of absences adding justified and unjustified reaches 30%, the student may also lose the right to continuous assessment.

- The teacher will consult with the tutor or with academic coordination before taking and communicating the decision to deny the continuous evaluation to a student.

Punctuality at the beginning of classes is essential to guarantee a fluid development of academic activities, and to grant respect towards the teacher and classmates.

Once 10 minutes have passed since the start of class, the student won't be allowed to enter the classroom unless they can justify the delay with a valid document, and will be counted as absent. Renfe Cercanías delay certificates are not considered valid documents to justify being late. Due to the frequent delays of Renfe, it is necessary to plan trips in advance to allow enough time to arrive to class on time.

Attendance to a class is complete if the student attends it from beginning to end. Students who leave the class before it ends without informing and justifying it to the teacher will be counted as absent.

The fact of informing the teacher of the need to leave the class before the end of the lesson does not necessarily imply that this does not count as an absence: this is at the discretion of the teacher depending on the reason for the student's absence.

The use of technological devices (computers, tablets, mobile devices, etc.) may be restricted or even prohibited by the teacher if there is suspicion of misuse of these, for example, if they are used in the classroom to communicate via messaging, access social networks, or perform tasks unrelated to the subject being taught. This rule may be applied individually or collectively.

Upon arriving to class, students must occupy the rows closest to the teacher's position, to ensure that the class is held in the best acoustic and interaction conditions.

It is strictly forbidden to occupy the remotest rows.

The teacher, if they deem it appropriate, may require students to change places in the classroom.

During the course of the class, students must minimize annoying and/or unnecessary attitudes and noises, such as talking to classmates, provided that an activity is not being carried out in which this is explicitly permitted.

Failure to comply with any of these instructions may result in the expulsion of the student from the class in which it occurs, with the consequent recording of an unjustified absence.

Sources of information

Basic bibliography:

MELLADO, J.M. (2014) Fotografia de alta calidad. Barcelona: Anaya multimedia.

NEWHALL, B. (1983) Historia de la Fotografía. Barcelona: Gustavo Gili.

Complementary bibliography:

BARTHES, R. (1990) La cámara lúcida. Barcelona: Paidós.

LANGFORD, M. (2011) Fotografia básica. Barcelona: Omega.

MOMEÑE, E. (2009) La visión fotográfica. Curso de fotografía para jóvenes fotógrafos. Madrid: Eduardo Momeñe.

SONTAG, S. (1981) Sobre la fotografía. Barcelona: Edhasa.

RODRIGUEZ, H. (2005) Imagen digital. Conceptos básicos. Barcelona: Marcombo.

Important Note: The content of this course syllabus may be modified during the academic term if the professor deems it necessary, in accordance with the development of the course and the needs of the group. Any proposed changes will be communicated by the professor in class prior to the publication of the updated syllabus.