## BASIC DETAILS:

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|---|---|---|---|
| **Subject:** | FOTOGRAFÍA PUBLICITARIA | | |
| **Id.:** | 31890 | | |
| **Programme:** | GRADUADO EN PUBLICIDAD Y RELACIONES PÚBLICAS. PLAN 2014 (BOE 15/10/2014) | | |
| **Module:** | TECNOLOGÍA, DISEÑO Y CULTURA VISUAL | | |
| **Subject type:** | OBLIGATORIA | | |
| **Year:** | 3 | **Teaching period:** | Primer Cuatrimestre |
| **Credits:** | 6 | **Total hours:** | 150 |
| **Classroom activities:** | 66 | **Individual study:** | 84 |
| **Main teaching language:** | Inglés | **Secondary teaching language:** | Castellano |
| **Lecturer:** | IRALA HORTAL, PILAR (T) | **Email:** | pirala@usj.es |

## PRESENTATION:

This course focuses on learning how to create professional images by using both commercial and editorial photography, mainly within the genres of portrait/ fashion, product and food photography in which image and text combines in a unique piece. To achieve this goal the student will become skilled at conceptual, creative, technical and visual tools. By the end of the course, if the student is responsible for his own learning, he/ she will be able to create, analyze and work in the commercial and editorial photography profession. During the course students will learn two different areas: theoretical/ technical, and creative.

**WARNING: This course is for Advertising degreee students ONLY. The student is advised that if he/ she doesn't have his/ her own camera, and he/ she need to use the faculty cameras he/ she must plan in advance with enough time (never the same day of the class) the request of the loan. If the student is not responsible about this issue he/ she could be ask to change his/ her course enrollement.**

## PROFESSIONAL COMPETENCES ACQUIRED IN THE SUBJECT:

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| **General programme competences** | G02 | Problem solving. |
| | G04 | Use of Information Technologies. |
| | G06 | Interpersonal skills. |
| | G09 | Ability to apply knowledge. |
| | G10 | Ability to generate new ideas (creativity). |
| | G11 | Ability to undertake research. |
| **Specific programme competences** | E09 | Capacity and ability to create and develop graphic features, images, symbols and texts with which to express ideas and messages graphically with good judgement, both manually and through software tools available for this purpose. |
| | E10 | Capacity for the creation and handling of audiovisual resources to construct advertising copy and/ or corporate communications. |
| | E12 | Capacity and ability to use communications technologies and techniques in the various media or combined and interactive media systems (multimedia), particularly to apply them to the field of advertising communications; special emphasis on the creation of new platforms, media, channels and devices which primarily facilitate the conceptualisation, design, development, production and dissemination of propaganda standards. |
| | E17 | Capacity to draw sources of inspiration from the modern cultural and intellectual scene for the creative performance of their profession, valuing the cultural roots - particularly artistic - which provide constructive support to advertising standards through mediating tools and methods in the evolution of creative activity. fesión. |
| | E23 | Capacity to manage emotions, stress and frustration in the face of difficulties appearing in the pursuit of projects and professional goals within a professional sector - that of advertising and public relations - whose pursuit requires, on the one hand, continuous interchange of proposals between the professional and the client and, on the other, a clear link between the technical and human level within a heterogeneous network of agents who comprise an organisation. |
| **Learning outcomes** | R01 | Understand the role of photography as an important part of creative and communicative language in advertising messages. |
| | R02 | Work suitably with recourse to the basic principles of photography. |

| | R03 | Handle the technical and stylistic components of photographic language. |
|---|-----|------------------------------------------------------------------------|
| | R04 | Construct advertising copy with an adequate photographic base. |
| | R05 | Apply photographic language to the various advertising media, formats and channels, and to those for PR where photography also plays an important role. |

**PRE-REQUISITES:**

**WARNING: This course is for Advertising degreee students ONLY.**

**The students must have**:

- Laptop (portable computer)
- **SLDR camera** (semi or professional digital camera)*

* Students can use the digital SLR cameras belonged to the Faculty. Students have to ask for them to the Technical Service of Audiovisuals (at the third floor of the faculty). To use the cameras students must ask the professor of this course to sign the authoration you can find at the Technical Service of Audiovisuals. The student mus do this at least with 2 days in advance.

* It's possible to share one camera between two students.

**\*The student is advised that if he/ she doesn't have his/ her own camera, and he/ she need to use this service he/ she must plan in advance with enough time (never the same day of the class) the request of the loan. If the student is not responsible about this issue he/ she could be ask to change his/ her courses enrollement.**

**The students must have some previous knowledge on:**

   - Audiovisual language

   - Creative theorys of the XX century

   - Art direction and Design

**SUBJECT PROGRAMME:**

Observations:

**WARNING: This course is for Advertising degreee students ONLY.**

Subject planning could be modified due unforeseen circumstances (group performance, availability of resources, changes to academic calendar, etc.) and should not, therefore, be considered to be immovable.

**Subject contents:**

| 1 - Introduction |
|---|
| 1.1 - Commercial photography - editorial photography |
| **2 - Technique as a creative medium** |
| 2.1 - Intro to DSLR camera |
| 2.2 - Lenses: types and uses / Understanding exposure and aperture |
| 2.3 - Light: types and quality / ISO / Light control |
| 2.4 - Colour vs Black and White |
| 2.5 - Composition (photographic language) |
| 2.6 - Digital editing: basic issues |
| **3 - Working on a project** |
| 3.1 - Characteristics and purposes of a photographic project |
| 3.2 - Designing a professional photo project |
| 3.3 - The conceptual script / photographic brief |
| **4 - Genres** |

| 4.1 - Portrait / Fashion |
| 4.2 - Product Photography |
| 4.3 - Food Photography |

Subject planning could be modified due unforeseen circumstances (group performance, availability of resources, changes to academic calendar etc.) and should not, therefore, be considered to be definitive.

**TEACHING AND LEARNING METHODOLOGIES AND ACTIVITIES:**

**Teaching and learning methodologies and activities applied:**

The learning methodology in this course is based on the student's independence and responsible work (alone and in pairs/ group work), creative thinking, curiosity, research tools, readings and personal effort.

The course will have some hours of lectures, but we'll have mainly in-class analysis and discussion about photography, photographers and the profession, class presentations (individual/ pair/ group), photographic assignments during the class (in classroom and outside), individual/ pairs/ group projects, readings and shootings during class and outside class time.

Individual work will be the main part of the learning methodology. Students will have to participate in reading, researching, preparing projects, shooting, editing and explaining every assignment on their own (sometimes in pairs/ groups).

There is Twitter account (@IralaPilar) where I publish news on the contents of the course, photography exhibitions, etc. There is also one interesting options with boards and pins on visual culture and photography: **www.pinterest.com/ IralaPilar/ photography**

**Use of personal computers and other smart devices**: New technologies are fundamental in our education, work and social relations and this is why students are encouraged to use them maturely and responsibly, but its use is forbidden during the classes unless expressly indicated by the teacher. Notes will generally be taken on paper. All smart devices must be turned off during the classes. Non-compliance with these rules may mean expelling the student from the class and the student failing continuous assessment.

**Student work load:**

| Teaching mode | Teaching methods | Estimated hours |
|---|---|---|
| **Classroom activities** | Master classes | 28 |
| | Other theory activities | 10 |
| | Practical exercises | 14 |
| | Practical work, exercises, problem-solving etc. | 4 |
| | Coursework presentations | 3 |
| | Films, videos, documentaries etc. | 5 |
| | Exam | 2 |
| **Individual study** | Tutorials | 3 |
| | Individual study | 20 |
| | Group cousework preparation | 33 |
| | Compulsory reading | 20 |
| | Recommended reading | 8 |
| | **Total hours:** | 150 |

**ASSESSMENT SCHEME:**

**Calculation of final mark:**

| Exam: | 20 | % |
|---|---|---|

| | | |
|---|---|---|
| Assigns 1a 1b: | 20 | % |
| Assign 2: | 20 | % |
| Assign 3: | 20 | % |
| Assign 4: | 20 | % |
| **TOTAL** | 100 | % |

*Las observaciones específicas sobre el sistema de evaluación serán comunicadas por escrito a los alumnos al inicio de la materia.

## BIBLIOGRAPHY AND DOCUMENTATION:

### Basic bibliography:

FREEMAN, Michael. Guía completa de luz e iluminación en fotografía digital. Barcelona: Blume, 2010. (b)

FREEMAN, Michael. El ojo del fotógrafo:composición y diseño para crear mejores fotografías digitales. Barcelona: Blume, 2010. (a)

SHORT, Maria. Contexto y narración en fotografía. Barcelona: Gustavo Gili, 2013. VER CAPÍTULOS DE LECTURA OBLIGATORIA EN EL DESGLOSE DE ACTIVIDADES POR SEMANAS

PRÄKEL, David. Principios de fotografía creativa aplicada. Barcelona: Gustavo Gili, 2011. VER CAPÍTULOS DE LECTURA OBLIGATORIA EN EL DESGLOSE DE ACTIVIDADES POR SEMANAS

PRICKEN, Mario. Creative Advertising. Ideas and Techniques from the World\\\'s Best Campaigns. London: Thames

LONDON, Barbara; STONE, Jim; UPTON, John. Photography. New Jersey: Pearson, 2013.

PETERSON, Bryan. Understanding Exposure. New York: AMPHOTO BOOKS, 2004.

EGUIZÁBAL, Raúl. Fotografía publicitaria. Madrid: Ediciones Cátedra: 2006.

LEIBOVITZ, Annie. Annie Leibovitz: A photographer's life, 1990 – 2005. Random House, 2006.

### Recommended bibliography:

LIPOVETSKY, Gilles. El imperio de lo efímero. La moda y su destino en las sociedades modernas. Barcelona: Anagrama, 1993.

LEIBOVITZ, A. At work. New York: Random House, 2008.

SOUGEZ, M. L. Historia de la fotografía. Madrid: Cátedra, 1991.

GAUTHIER, G. Veinte lecciones sobre la imagen y el sentido. Madrid: Cátedra, 2008.

JEFFREY, I. Cómo leer la fotografía: entender y disfrutar los grandes fotógrafos, de Stieglitz a Doisneau. Barcelona: Random House Mondadori, 2009.

SONTAG, S. Sobre la fotografía. Barcelona: EDHASA, 1981.

KRAUSE, Jim. Photo idea index things. How books, 2009

CAPUTO, Robert. People and portraits: secrets to making great pictures. Washington, D.C: National Geographic Society, 2002.

WEBB, Jeremy. Diseño fotográfico. Barcelona: Gustavo Gili, 2012

MADOZ, Chema. Obras maestras. Madrid: La Fábrica Editorial, 2009.

PETERSON, Bryan. Learning to see creatively. New York. AMPHOTO BOOKS, 2003.

PETERSON, Bryan. Photography and the Art of Seeing. Toronto. Key Porter, 2004.

FREEMAN, Michael. Toda la fotografía. Barcelona: Ediciones el Drac, 1993. (Any book of Freeman on photographic technique will be very useful)

IRALA, Pilar (2019). El síndrome de Barthes. La construcción retórica de la imagen fotográfica. Madrid: Editorial Fragua.

### Recommended websites:

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| Michael Freeman Photographer | http://www.michaelfreemanphoto.com/ |
| PhotoEspaña | http://www.phedigital.com/ |
| The Big Picture | http://www.boston.com/bigpicture/ |
| National Geographic (photo section) | http://photography.nationalgeographic.com/photography/?source=NavPhoHome |
| How I did it? (explanations on how photographers makescreative photographs) | http://www.comolahice.com/ |
| Caborian (tips and news) | http://www.caborian.com/ |
| Photographic documentation (Documentación fotográfica (on management photographic | http://documentacionfotografica.blogspot.com/ |

| documents) | |
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| Cienojos | http://www.cienojos.org/ |
| Número f (Number f) | http://numerof.com/blog/ |
| Photografphy Grants and Awards | http://photographygrants.blogspot.com/ |
| Real Sociedad Fotográfica de Zaragoza | http://www.rsfz-es.com/ |
| Magnum Agency | www.magnumphotos.com |
| Xatakafoto (news) | http://www.xatakafoto.com/ |
| **PhotoLit - data bank on photographic literature | http://www.photolit.de/ |
| **Exposure: to create photo stories | https://exposure.co/ |
| **Have a Nice Book | https://www.youtube.com/channel/UCmlYUcl5z0O4cnDNfjcNaTA/featured |
| Albedo Media | https://www.albedomedia.com/ |