

## BASIC DETAILS:

<b>Subject:</b>	FOTOGRAFÍA PUBLICITARIA		
<b>Id.:</b>	31890		
<b>Programme:</b>	GRADUADO EN PUBLICIDAD Y RELACIONES PÚBLICAS. PLAN 2014 (BOE 15/10/2014)		
<b>Module:</b>	TECNOLOGÍA, DISEÑO Y CULTURA VISUAL		
<b>Subject type:</b>	OBLIGATORIA		
<b>Year:</b>	3	<b>Teaching period:</b>	Primer Cuatrimestre
<b>Credits:</b>	6	<b>Total hours:</b>	150
<b>Classroom activities:</b>	57	<b>Individual study:</b>	93
<b>Main teaching language:</b>	Inglés	<b>Secondary teaching language:</b>	Castellano
<b>Lecturer:</b>	IRALA HORTAL, PILAR (T)	<b>Email:</b>	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, musical-editorial, 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.

**\* The mask is mandatory for all students at all times.**

**\* The social distance is mandatory at all times (in and out the classrooms).**

**\* The student must know and comply with the contingency plan "adaptation measures for health issues for students" [El alumno debe conocer y cumplir el plan de contingencia "Medidas de adaptación por cuestiones sanitarias para alumnos"]**

**\* It's not be possible to share equipment (like cameras) and the group works will be done through TEAMS.**

**\* If the student doesn't have or can't get a reflex camera due to the consequences on the daily work because the pandemic it could be possible to use another type of camera.**

**WARNING 1: 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.**

**WARNING 2: The student who must ask for a photographic camera he/ she must write an email to [sta@usj.es](mailto:sta@usj.es) and [pirala@usj.es](mailto:pirala@usj.es) asking for the camera. This mail must be written at least the day before to the day you need the camera.**

**\* The online sessions will be carry out through the TEAMS platform. The link to the TEAMS classroom meeting is on the PDU (at the top).**

## PROFESSIONAL COMPETENCES ACQUIRED IN THE SUBJECT:

<b>General programme competences</b>	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.
<b>Specific</b>	E09	Capacity and ability to create and develop graphic features, images, symbols and texts with

<b>programme competences</b>		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.
<b>Learning outcomes</b>	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 degree students ONLY.**

**The students must have/ get:**

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

**\* If the student doesn't have or get a reflex camera due to the consequences in the daily work of the pandemic it could be possible to use another type of camera.**

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

- Audiovisual language
- Creative theorys of the XX century
- Art direction and Design

**SUBJECT PROGRAMME:**

Observations:

**\* The mask is mandatory for all students at all times.**

**\* The social distance is mandatory at all times (in and out the classrooms).**

**\* It's not be possible to share equipment (like cameras) and the group works will be done through TEAMS.**

**\* If the student doesn't have or can't get a reflex camera due to the consequences on the daily work because the pandemic it could be possible to use another type of camera.**

**1. Muy importante:** la profesora podrá introducir cualquier modificación en la programación presentada, así como en los contenidos, sistemas de evaluación y prácticas, siempre que sea

necesario de acuerdo a la evolución del curso y de la situación sanitaria. **2.** Es esencial que los estudiantes lean y sigan el **plan de contingencia: "medidas de adaptación por cuestiones sanitarias para alumnos"** y que asuman su responsabilidad individual, así como las consecuencias del no seguimiento de las mismas. **3.** Los estudiantes deberán hacer uso de los programas que la Universidad pone a su disposición durante las semanas online: **email, PDU y Microsoft Teams** (entre otros); además, mantendrán el mismo horario de las asignaturas y deberán cumplir con las normas de asistencia y de puntualidad. **4.** La materia se va a iniciar siguiendo un **sistema híbrido** que alternará sesiones presenciales y sesiones online síncronas. De esta forma, los estudiantes **acudirán presencialmente al aula las semanas impares del calendario académico; las semanas pares se hará un seguimiento online** desde casa (mediante sesiones síncronas en Teams). En la programación se ha marcado convenientemente a través de qué sistema se desarrollará cada semana y sesión.

### Subject contents:

<b>1 - Introduction</b>
1.1 - Commercial photography - editorial photography
<b>2 - Technique as a creative medium</b>
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
<b>3 - Working on a project</b>
3.1 - Characteristics and purposes of a photographic project
3.2 - The conceptual script / photographic brief
<b>4 - Genres</b>
4.1 - Portrait / Fashion
4.2 - Product Photography
4.3 - Urban/natural landscape
4.4 - 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 analysis and discussion about photography, photographers and the profession, class presentations (individual/ pair/ group), photographic assignments, individual/ pairs/ group projects, readings and shootings projects.

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](https://www.pinterest.com/IralaPilar/photography)

**Use of technology and the personal telephone:** New technologies (on and off line) are an instrument of work, training, learning and fundamental academic and social relationship today. For this

reason the student is asked to use the personal computer in a consistent, mature and responsible way. The computer may not be used during classes to play games or attend to personal or leisure matters, that means for everything that is not directly related to the activity that takes place in class at that time. Neither can mobile phones or other devices be used during class without prior notice and express consent of the professor.

#### Student work load:

Teaching mode	Teaching methods	Estimated hours
Classroom activities	Master classes	21
	Other theory activities	8
	Practical exercises	3
	Practical work, exercises, problem-solving etc.	4
	Coursework presentations	2
	Films, videos, documentaries etc.	5
	Assessment activities	14
Individual study	Exam	0
	Tutorials	3
	Individual study	25
	Group coursework preparation	41
	Project work	15
	Compulsory reading	9
<b>Total hours:</b>		<b>150</b>

#### ASSESSMENT SCHEME:

##### Calculation of final mark:

Fashion-portrait assignment:	20 %
Product/object assignment:	20 %
Musical or editorial assignment:	20 %
Food photography assignment:	20 %
Test:	20 %
<b>TOTAL</b>	<b>100 %</b>

\*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:
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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:

Michael Freeman Photographer	<a href="http://www.michaelfreemanphoto.com/">http://www.michaelfreemanphoto.com/</a>
PhotoEspaña	<a href="http://www.phedigital.com/">http://www.phedigital.com/</a>
National Geographic (photo section)	<a href="http://photography.nationalgeographic.com/photography/?source=NavPhoHome">http://photography.nationalgeographic.com/photography/?source=NavPhoHome</a>
Caborian (tips and news)	<a href="http://www.caborian.com/">http://www.caborian.com/</a>
Photography Grants and Awards	<a href="http://photographygrants.blogspot.com/">http://photographygrants.blogspot.com/</a>
Real Sociedad Fotográfica de Zaragoza	<a href="http://www.rsfs-es.com/">http://www.rsfs-es.com/</a>
Magnum Agency	<a href="http://www.magnumphotos.com">www.magnumphotos.com</a>
Xatakafoto (news)	<a href="http://www.xatakafoto.com/">http://www.xatakafoto.com/</a>
**PhotoLit - data bank on photographic literature	<a href="http://www.photolit.de/">http://www.photolit.de/</a>
**Exposure: to create photo stories	<a href="https://exposure.co/">https://exposure.co/</a>
**Have a Nice Book	<a href="https://www.youtube.com/channel/UCm1YUcl5z0O4cnDNfjcNaTA/featured">https://www.youtube.com/channel/UCm1YUcl5z0O4cnDNfjcNaTA/featured</a>
Albedo Media	<a href="https://www.albedomedia.com/">https://www.albedomedia.com/</a>