

## DEGREE: **DEGREE IN ADVERTISING AND PUBLIC RELATIONS**

### 1. GENERAL DETAILS OF THE SUBJECT

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Name: **THEORY AND TECHNIQUE OF ADVERTISING PHOTOGRAPHY**

Level: 3º

Term: 1º

Type:  Basic

Compulsory

Elective subject

Credits (LRU / ECTS): 6

Theoretical credits:

Practical credits:

Year: 2016

Lecturer: Pablo Martínez Cousinou

E-mail: pablo.martinez@eusa.es

### 2. DESCRIPTION

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This unit combines a theoretical and practical approach to advertising photography. At the end of the course the student will be able to plan and realize an advertising photo assignment.

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.

As the course is oriented to exchange students, special attention will be given to contemporary Spanish photography.

### 3. SITUATION

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#### PREVIOUS KNOWLEDGE AND SKILLS:

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))

### 4. SKILLS

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#### SPECIFIC SKILLS

Knowledge of the History of Photography.

A critical approach to Advertising Photography messages.

Ability to create photo-advertising proposals and designs.

#### TRANSVERSAL GENERIC SKILLS

Ability to communicate through images and words.

Ability to be critic and self-critic.

Teamwork ability.

## 5. OBJECTIVES

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- Familiarise students with the possibilities of photography as a way of communication, its rhetoric and creative possibilities.
- Provide an analytic approach to contemporary images with special attention to advertising photography.

### SPECIFIC OBJECTIVES

- Provide a solid understanding of the camera and how to use technical aspects (shutter, lens, etc.) to creative effect.
- Develop the student skills in order to create own advertising photography proposals.
- Explore the portrait through the use of depth, distance, composition and light.
- Discover the inspiration of visual research in the creative practice of photography.
- Develop the student skills in image analysis, with special attention to advertising photography.
- Develop the student knowledge of photography's History ( Photograph-isms)
- Improve social and workgroup skills.

## 6. METHODOLOGY AND TEACHING TECHNIQUES

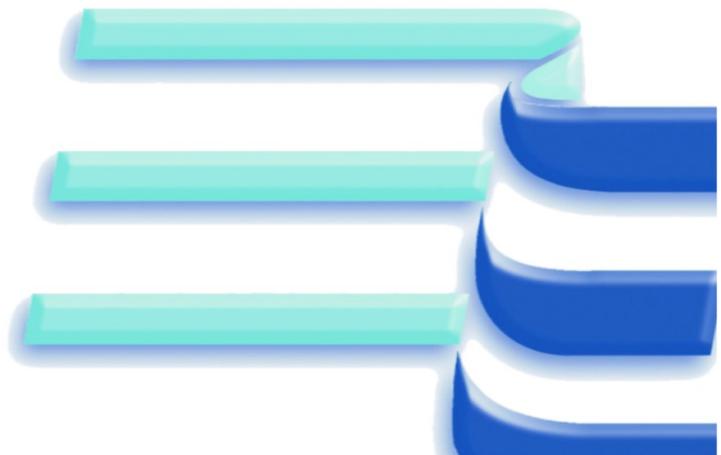
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### METHODOLOGY

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...

### TEACHING TECHNIQUES

- Master class and discussion    Tutorial session    Practical lessons  
 Visits and trips    Reading test   X Others: \_\_\_\_\_



Visits to exhibitions, art centres, galleries, institutions and cultural heritage places:

Photo walks: Technical basis.

- Camera Obscura: Torre de los perdigones (Seville).
- Guadalquivir River and its surroundings.
- Triana's Market.
- CAAC Andalusian Centre for Contemporary Art (Seville).
- Fototeca Municipal de Sevilla.
- Pottery Museum in Triana.

## 7. LIST OF TOPICS

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1.- AN INTRODUCTION TO VISUAL CULTURE, PHOTOGRAPHY AND ADVERTISING.

2.- FOUNDATIONS IN PHOTOGRAPHY.

3.- IMAGE ANALYSIS

4.- PHOTOGRAPH-ISMS

5.- PRACTICES IN ADVERTISING PHOTOGRAPHY

1.- AN INTRODUCTION TO VISUAL CULTURE, PHOTOGRAPHY AND ADVERTISING.

- Information, communication and knowledge.
- Visual Culture and Visual Studies.
- A kind of classification: photo-doc; photo-art, photo-ad,
- Visual communication and advertising.
- Telling stories through photography.

2a.- FOUNDATIONS IN PHOTOGRAPHY I.

- The "camera obscura" and the fixed image.
- The eye and the camera.
- Understanding light.
- Small, medium and large format cameras.
- Different types of lenses and its meaning
- The exposition triangle: ISO, shutter speed and aperture.
- Composition.

2 b.- FOUNDATIONS IN PHOTOGRAPHY II: DIGITAL PROCESS.

- Analogical and digital photography: differences and similarities.
- Images files (Raw, Tiff, Jpg, etc)
- Picture optimization and retouching. Workflow. Raw archives.
- Size of images.
- Digital Black and White.

3.- IMAGE ANALYSIS

- Visual semiotics.
- Cultural Studies.
- Image analysis methodology in four levels.

4a.- PHOTOGRAPH-ISMS I

- The invention of photography (1839 -1840)
- Into the modern (1850s - 1930s)
- Society & Humanity (1930s - 1970s)

#### 4b.- PHOTOGRAPH-ISMS II

- From Postwar Era to Postmodern (1950s - 1990s)
- Contemporary Photography (1980s - Nowadays)
- Annex: Contemporary Spanish Photography.

#### 5.- PRACTICES IN ADVERTISING PHOTOGRAPHY

- From the 1960's to the present day.
- Conceptual proposals: Photo & time, Photo & text, Photo & fiction
- The editing process.
- Final photo project.

#### ASSIGNMENTS (PRACTICES)

There will be weekly assignments based on briefs. Students should create an on-line gallery in **Flickr** to upload all the practices.

#### 8. REFERENCES

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##### Lecture in class: Susan Sontag (1973) On photography

**Barthes, Roland** (1961). El mensaje fotográfico. En (1992): *Lo obvio y lo obtuso*. Barcelona: Paidós.

(1964). Retórica de la imagen. En (1992): *Lo obvio y lo obtuso* Barcelona: Paidós.

(2007). *Camera lucida: reflections on photography*. Barcelona: Paidós.

**Berger, John** Ways of Seeing. London. [British Broadcasting Corporation](#) 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 Primer 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 professional's approach. San Diego. Elsevier Inc.

**López Mondéjar, Publio**: Historia de la fotografía en España. Lunwerg. Madrid, 1999.

**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  
**Sougez, 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 - Edited by a London photographers collective  
 www.exitmedia.net Spanish Editorial on Phtography  
 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.photovision.es -Revista Photovision - Sevilla  
 www.seesawmagazine.com  
 www.hyperallergic.com - Magazine on Art and its Discontents  
 www.1000wordsmag.com - On contemporary photography

Technique:

<http://ntic.educacion.es/w3/eos/MaterialesEducativos/mem2006/fotografia/index.html>  
<http://camerasim.com/camera-simulator/>  
<http://dofsimulator.net/en/>

Image analysis:

[http://www.analisisfotografia.uji.es/root2/intr\\_ingl.html](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  
 THE GREAT MOVEMENTS IN PHOTOGRAPHY vol. 3 Arte Editions.

**9. ASSESSMENT CRITERIA OPTION A**

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Attendance (> 75%)	
Attitude + weekly assignments	
+ midterm + final research presentation	

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. There will be a midterm assessment on the theoretical contents seen up until that point. It will be based on a written exam that includes an image analysis.

The student's mark will depend upon:

Participation during seminars: 10 %

Practices: 40 %

Ad photo project: 20%

Final exam: 30 %

## OPTION B

Attendance (< 75%)

Final exam (50 %) + research / creative project (50%)

The student that choose this assessment option will notify it to the professor before the end of October.

## 10. TEACHING ACTIVITIES

ECTS	
Lessons (6 * 10)	60
Students' work (6 * 15)	90
<b>TOTAL (6 * 25)</b>	<b>150</b>

	Theoretical sessions		Practical sessions		Activity			Exams		Units
	Lessons	Students' work	Lessons	Students' work	Nº	Length	Students' work	Exams	Students' work	
Week 1 <sup>a</sup>	2		2				2			
Week 2 <sup>a</sup>	1		1			2	2			
Week 3 <sup>a</sup>			2	1		2	2			
Week 4 <sup>a</sup>	1	1	1	1		2	2			
Week 5 <sup>a</sup>	2	1	2	1			2			
Week 6 <sup>a</sup>	1	1	1	1		2	2			
Week 7 <sup>a</sup>			4	4			10			
Week 8 <sup>a</sup>		1	2			2	5	2	8	
Week 9 <sup>a</sup>	2			1		2	4			
Week 10 <sup>a</sup>	2	1	2	1			4			
Week 11 <sup>a</sup>	2	1		2		2	4			
Week 12 <sup>a</sup>	1	1	1	2		2	2			
Week 13 <sup>a</sup>	2		2				2			
Week 14 <sup>a</sup>			2			2	10			
Week 15 <sup>a</sup>			2	3			5			
Week 16 <sup>a</sup>										
Week 17 <sup>a</sup>										
Week 18 <sup>a</sup>										
Week 19 <sup>a</sup>										
Week 20 <sup>a</sup>										
	(A)	(B)	(C)	(D)		(E)	(F)	(G)	(H)	<b>TOTAL</b>
<b>Horas Totales</b>	<b>16</b>	<b>7</b>	<b>24</b>	<b>17</b>		<b>18</b>	<b>58</b>	<b>2</b>	<b>8</b>	<b>150</b>

Activities	
Nº	Description
1	Photography practices out of Campus EUSA
2	Image analysis

3	Exhibition visits
4	
5	
6	
7	
8	

<b>Organization</b>	
Theoretical and practical lessons (A)+(C)	40
Activities developed in the class (E)	18
Exams and test (G)	2
<b>Attendance</b>	<b>60</b>
Study (theory and practice) (B)+(D)	24
Preparation of the activities (F)	58
Study for exams (H)	8
<b>Students' work</b>	<b>90</b>
<b>TOTAL (STUDENTS' WORK)</b>	<b>150</b>