# Course Title:
**Picturing Barcelona: Introduction to Photography**

## Course Code:
BARC ARSP 113

## Subject:
Photography

## Credits:
3

## Semester/Term:
- ☒ Semester
- ☐ J-Term
- ☐ Summer

## Course Description:
The course offers students a solid foundation in one of the most diffused media of the contemporary world: photography. Barcelona is an ideal city for photographic imagery, being a continuous pageantry of works of art situated within a diverse and dynamic architecture and unforgettable Modernist architecture. Students will be immersed in this world of imagery by walking in the Barcelona landscape, including urban sights and historical monuments. Using the local environment, students will experience a new culture through the medium of photography and its processes.

The focus will be on practical shooting techniques, professional portfolio presentation and creative thinking. Documentary Photography is a practice of measured reflection, a series of photographs that reflect time spent in a place, and an analysis of place and culture. The course will give students an academic insight into some of the historical and contemporary dialogues and approaches of documentary photography that follow continental vernaculars— for example; the objectivity and new objectivity movements in Europe and their corresponding influence on American photography, and American perspectives, including the reading of the photographic document as a witness of change and transformation based on cultural definition and revision of historical events.

## Course Requirements:

### Required Reading:
Digital access and/or copies will be provided at no cost to students.


Further Reading:


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**Assignments**

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<thead>
<tr>
<th>Course Requirements</th>
<th>Percentages</th>
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<tbody>
<tr>
<td>1. Written Assignments: Photo Paper 1</td>
<td>20%</td>
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<tr>
<td>2. Written Assignments: Photo Paper 2</td>
<td>25%</td>
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<tr>
<td>3. Mid-term Folio</td>
<td>20%</td>
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<td>4. Final Folio</td>
<td>25%</td>
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<tr>
<td>5. Participation &amp; Class Discussion (includes class debate)</td>
<td>10%</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
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**Equipment**

This course is about the image, not so much about cameras. We all have cameras with us every day when we carry our phones, so this course will teach you to use the camera phone better, as well as cater for those who want to use more advanced cameras like DSLRs or point and shoot cameras. If you have an iPhone or similar device, try to download an app that gives you more control over exposure—we can do that in class when you arrive as the apps change all the time.
READING ASSIGNMENTS
The reading assignments will be given before class. These will be on theoretical and philosophical issues about photography, and related to the following class. Students need to read the assignments to participate in the class debate and discussions.

PHOTOGRAPHIC & WRITTEN ASSIGNMENTS
Assignments are due at the beginning of class on the day scheduled for the critique. Failing to shoot the required number of pictures will adversely affect your overall grade. Failing to complete the written assignments on time will adversely affect your overall grade.

FINAL PROJECT
The course culminates with the student presenting a final portfolio with 12 printed and well-presented images. Important attention will be given to the images as part of a photographic series, rather than as just stand-alone images. Final prints could be presented in either black and white or color. The portfolio will be accompanied by a written artist statement about the work presented. These projects will be presented at the Student Art Show at the end of semester.

EMBEDDED EXCURSION
Spain, and in particular Catalonia is undergoing an existential identity crisis, based on an idea of place, and time, involving history, and the visual dynamics and the economics of human geography. The ‘Place’ workshop will take students on a road trip through Catalonia, away from the international city of Barcelona, and into the hinterland, to the ‘ordinary other’ and together with a structured visual approach based on theoretical analysis of local and global aspects of human geography and photography as a commodity and cultural signifier, we will creatively reconstruct the places visited into a photographic document functioning as individual and group interpretation of evolving political and geographic dynamics.

Learning Outcomes
On completion of the course, students should be able to:

<table>
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<tr>
<th>Learning Outcomes</th>
<th>Course Requirements used to assess outcomes</th>
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<tbody>
<tr>
<td>Develop an understanding of their own photographic language, and acquire a more critical eye in evaluating and reading the</td>
<td>Ongoing personal tutorial</td>
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<td></td>
<td>Photographic Assignments</td>
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<td>Class Participation &amp; Discussion</td>
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<td>(including class debate)</td>
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photographic image.

Gain insight into the place and use of photographic images in the media and society, and how these images are created and presented.

Class Participation & Discussion (including class debate)
Written Assignments
Mid-term and Final Folios

Gain a framework for creative skills, and an understanding of the visual language to successfully realize their ideas through the medium of photography.

Photographic Assignments

Gain technical skills on the correct use and operation of cameras, control and manipulation of the image through the post image making process to a high standard for display and evaluation.

Tutorials with Photoshop
Mid-term and Final Folios

**Course Outline:**

<table>
<thead>
<tr>
<th>Session</th>
<th>Topic</th>
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| **Session 1** | Course Introduction  
Light and the photographic image  
Langford, Michael, *Basic Photography, Light: How Images Form*, 7th edition,  
Focal Press, UK. 24-36. |
| **Session 2** | Cameras Explained, bring cameras to this class.  
Pages 25-69 |
| **Session 3** | Composition Explained and discovered, bring cameras to this class.  
Langford, Michael, *Basic Photography, Light: How Images Form*, 7th edition,  
| **Session 4** | Tutorial 1: individual student presentation of two first shoots on cameras and composition.  
Making Documents, successful strategies.  
Jay, Martin, *Scopic Regimes of Modernity*, |
<table>
<thead>
<tr>
<th>Session</th>
<th>Assignments and Readings</th>
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<tbody>
<tr>
<td>5</td>
<td>Gallery Visit 1</td>
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<tr>
<td>6</td>
<td>Portraits, who is in control?</td>
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<tr>
<td>7</td>
<td>Richard Avedon film part 2, Portraits practical, bring your cameras to this class.</td>
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<tr>
<td>8</td>
<td>Cultural Distinctions of the image- the semiotics of the continental divide. Reading assignment 8: Reading pack 8 ‘Styles of Photography’.</td>
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<tr>
<td>9</td>
<td>Landscape and photography, why we do it. Bring your cameras to this class. William Egglestone’s Guide, Introduction by John Szarkowski. Pages 5-14</td>
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<tr>
<td>11</td>
<td>Mid term individual thesis tutorial for photo project and paper.</td>
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<td>Session 12</td>
<td>Mid term individual thesis presentation.</td>
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| Session 13 | Truth or Fiction?  
Would we, should we, believe what we see?  
Dandis, Danis A, *Signs and Symbols*, in,  
| Session 14 | Further camera review, retouching, general digital processing and image management techniques. Bring your cameras and computers to this class. |
| Session 15 | My Work, an artist talks about their work.  
[www.fredfoto.net](http://www.fredfoto.net) |
| Session 16 | News, Features and Photojournalism.  
| Session 17 | The Photo Essay, the formula and marketing of the image in print.  
Ethics of the Image- would you shoot if...?  
| Session 18 | Multi Media, contemporary technical responses to post industrial image dissemination.  
| Session 19 | Time and the Image. Simultaneous reality in a frozen moment.  
| Session 20 | Words and Pictures, the graphic combination.  
| Session 21 | Individual thesis tutorial for final photo project and paper. |
| Session 22 | Final individual thesis tutorial for photo project and paper. |
| Session 23 | Art show |

**Other Policies:**

**Expectations**
Professional behavior is expected of all students. This includes preparation for classes, on-time attendance at classes, attendance at all group sessions and appropriate participation in the form of attentiveness and contributions to the course. Respect for the academic process is the major guiding principle for professional behavior and extends to all communications, including e-mail.

**Attendance/Participation**
Prompt attendance, full preparation, and active participation in class discussions are expected from every student in every class session.
**Course Policies**
For e-mail communications, students must use their Arcadia University e-mail account. Students are responsible for any information provided by e-mail or through Intranet postings.

**Plagiarism**
Representation of another’s work or ideas as one’s own in academic submissions is plagiarism, and is cause for disciplinary action. *Cheating* is actual or attempted use of resources not authorized by the instructor(s) for academic submissions. Students caught cheating in this course will receive a failing grade. *Fabrication* is the falsification or creation of data, research or resources to support academic submissions, and cause for disciplinary action.

**Late or Missed Assignments**
Will not be accepted for grading.

**Students with Disabilities**
Persons with documented disabilities requiring accommodations to meet the expectations of this course should disclose this information while enrolling into the program, and before leaving the United States so that appropriate arrangements can be made.

| Prerequisites: | None |