

**COURSE DATA****DATA SUBJECT****Code:** 36578**Name:** Photography theory and technique**Cycle:** Undergraduate Studies**ECTS Credits:** 6**Academic year:** 2026-27**STUDY (S)**

| Degree   | Center  | Acad. year | Period        |
|--|---|------------|---------------|
| 1333 - Degree in Audiovisual Communication                               | Facultat de Filologia,<br>Traducció i Comunicació | 2          | First quarter |
| 1937 - Double Degree Program in Audiovisual Communication and Journalism | Facultat de Filologia,<br>Traducció i Comunicació | 2          | First quarter |

**SUBJECT-MATTER**

| Degree   | Subject-matter                          | Character  |
|--|---|------------|
| 1333 - Degree in Audiovisual Communication                               | Tecnologías de los medios audiovisuales | COMPULSORY |
| 1937 - Double Degree Program in Audiovisual Communication and Journalism | Segundo Curso (Obligatorio)             | COMPULSORY |

**COORDINATION**

PICAZO SANZ PATRICIA

**SUMMARY**

Photography Theory and Technique is a compulsory course of the Degree in Audiovisual Communication and of the Double Degree in Audiovisual Communication and Journalism that is part of the subject Technology of Audiovisual Media.

Analysis and fundamentals of still image capture. It updates the knowledge acquired by students in Communication Technologies I, but adapted to the specificity of the photographic image: properties of light, the camera obscura, lenses, geometry of image formation. Its fixation and capture by chemical and electronic means. Theoretical knowledge of the chemical laboratory and theoretical and practical knowledge of the digital tools of treatment and manipulation of illumination. Expressive resources and their function. Introduction to the history and photographic genres. Training in the use and performance of the main editing, post-production, composition, sound and graphics tools for the creation and realization of photographic contents.



## PREVIOUS KNOWLEDGE

### RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

There are no specified enrollment restrictions with other subjects of the curriculum.

### OTHER REQUIREMENTS

No other types of requirements are considered.

## COMPETENCES / LEARNING OUTCOMES

### 1333 - Degree in Audiovisual Communication

Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.

Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.

Students should be able to adapt to technological and socio-occupational changes.

Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).

Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.

Students should be able to express themselves fluently and effectively in their own languages, as well as in a third language (preferably English), taking advantage of the linguistic and literary resources that are most appropriate for the different forms of media.

Students should be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.

Students should be able to understand and apply the techniques and processes of audiovisual production and transmission in the different phases, from the conception of a project until its commercialisation. This knowledge will lead to the development of the ability to plan and manage human resources, budget and technological resources, including all the processes involved in the management of audiovisual companies in their various fields.

Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.

Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.

Students should have an understanding of the different languages, codes and modes of representation



used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.

Students should have both a theoretical and practical understanding of the scientific fundamentals of optics and the ability to process measurements in relation to the amount of light and chromatic quality during the construction of images, both in the professional field of photography and in the direction of photography for film and other video-graphic productions.

Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.

Students should have the capacity and creativity necessary to take expressive and thematic risks within the scope and timeframes of communicative production, applying well-founded solutions and perspectives to the development of projects.

Students should possess the ability to organise and plan their tasks, performing them in an orderly manner and prioritising the journalistic processes in a logical manner.

Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.

Theoretical and practical knowledge of technologies applied to audiovisual media (photography, radio, sound, television, video, cinema, and multimedia supports), including the ability to use them in the construction and handling of the different products involved in the field of audiovisual communication.

## DESCRIPTION OF CONTENTS



## **TOPIC 1: Physical and perceptual fundamentals of light.**

- 1.1. Electromagnetic spectrum and visible light
- 1.2. Interactions of light with matter: absorption, reflection, diffraction, refraction
- 1.3. Color theory and visual perception
- 1.4. Image formation and geometry

## **TOPIC 2: A look at history. Origin and early developments of photography.**

- 2.1. Precursors and primitive processes
- 2.2. Chemical photography: Latent image, development and fixing. Black and white and color in chemical photography.
- 2.3. Technical evolution (from chemical to digital)

## **TOPIC 3: Cameras and lenses.**



- 3.1. Types and components of photographic cameras
- 3.2. Sensors: characteristics and operation
- 3.3. Lenses: types, focal length and depth of field

#### **TOPIC 4: Photography as cultural discourse.**

- 4.1. Photography as a cultural practice: representation, identity, and difference
- 4.2. Photography as a technology of power/knowledge: construction of discourses and counter-discourses.
- 4.3. Photographic genres from a cultural perspective

#### **TOPIC 5: Basic photographic technique**

- 5.1. Aperture and depth of field
- 5.2. Motion and shutter speed

#### **TOPIC 6: Intentionality and photographic expression**

- 6.1. Framing, composition and dynamism
- 6.2. The photographic project

#### **TOPIC 7: Lighting in photography**

- 7.1. Natural light and exposure parameters: aperture, shutter speed and ISO
- 7.2. Control and measurement of light in the studio with flash
- 7.3. Portrait and product photograph

#### **TOPIC 8: Digital Image Processing and Editing**

- 8.1. Digital Encoding and File Formats
- 8.2. Workflow and File Organization
- 8.3. Basic Digital Retouching: Lightroom and Photoshop in Photographic Practice
- 8.4. Digital Photomontage

### **Learning outcomes**

These contents will be reflected in the following learning outcomes:



- Measure light in image capture processes.
- Adjust color in image editing processes.
- Construct the chromatic and luminous texture of images in visual and audiovisual productions.
- Apply audiovisual production and dissemination techniques and processes in their various phases.
- Manage technologies applied to the media.
- Understand the codes and modes of representation specific to audiovisual communication.
- Identify the social, cultural, and historical relevance of the aesthetic proposals of the audiovisual industries.

## WORKLOAD

### PRESENCIAL ACTIVITIES

| Activity           | Hours        |
|--------------------|--------------|
| Theory             | 15,00        |
| Laboratory         | 45,00        |
| <b>Total hours</b> | <b>60,00</b> |

### NON PRESENCIAL ACTIVITIES

| Activity                              | Hours        |
|---------------------------------------|--------------|
| Attendance at other activities        | 0,00         |
| Individual or group project           | 25,00        |
| Independent study and work            | 35,00        |
| Preparation of lessons                | 0,00         |
| Preparation for assessment activities | 30,00        |
| Resolution of case studies            | 0,00         |
| <b>Total hours</b>                    | <b>90,00</b> |

## TEACHING METHODOLOGY

### On-site activities

The in-person teaching will follow the following methodologies:

- **Lecture.** Lectures in the initial theoretical group, mainly focused on the general explanation of the subject, as well as the necessary methodological notes in the laboratory classes.
- **Resolution of theoretical-practical problems.** Activities during laboratory classes, in which the theories and techniques explained in the lectures are put into practice through assessable exercises.
- **Classroom presentations and group work.** Development in successive stages of the process corresponding to the practical work of the "photographic project" in the audiovisual workshop.

### Off-site activities



Students will carry out the following non-face-to-face activities:

- **Preparation of individual or group assignments.** Work focused on the development of a project, whether individually or in groups, involves integrating the knowledge acquired and applying it autonomously in the practical field, facing problems and finding their own solutions, which prepares them for training oriented towards professional development.
- **Study and autonomous work** means that students dedicate time outside the classroom to assimilate the theoretical contents and put them into practice, through reading the recommended bibliography, preparing outlines, and consulting photographic materials proposed by the lecturer.
- **Preparation of assessment activities** is oriented towards the practical part of the subject and includes the planning, development, and editing of the four photographic practices proposed in the laboratory sessions. In this process, students will apply the technical and conceptual knowledge acquired, designing or completing the assessable practices proposed by the lecturer.

### Educational innovation

This course is part of the educational innovation project PIII-3900174 "For egalitarian and inclusive technology. Raising awareness about gender bias in digital applications and artificial intelligence" and follows the activities approved by the Permanent Training and Educational Innovation Service (SFPIE), among which the following stand out: 1. Implement proactive teaching methodologies within the team, which encourage student-motivation towards learning from a gender perspective; 2. Create curricular resources from a gender perspective.

### Sustainable Development Goals

This course especially takes into account the following Sustainable Development Goals:

- **SDG 4, Quality Education.** Target 7, for students to acquire the theoretical and practical knowledge necessary to promote sustainable development, human rights, gender equality, the promotion of a culture of peace and non-violence, global citizenship and the appreciation of cultural diversity, and the contribution to a culture of sustainable development.
- **SDG 5, Gender Equality.** Target 1, end all forms of discrimination against all women and girls everywhere in the world.

## EVALUATION

The general grading system will follow the Regulation of evaluation and grading of the Universitat de València for bachelor's and master's degrees, approved by the Consell de Govern on May 30, 2017 (ACGUV 108/2017).

### Assessment in the first examination period



The assessment in the first examination period will be carried out in the following way:

- **Final written exam (40%).** Assessment of theoretical knowledge according to the syllabus, including all aspects related to the use and technical knowledge of the proposed photographic equipment, through a theoretical test. This can be retaken in the second examination session.
- **Assessment of technical learning (50%).** Knowledge, use, and development of the tools and equipment available in the Audiovisual Workshop, through the real development of individual and/or group photographic projects and other practiques. This can be retaken in the second examination session.
- **Assessment of attitude and participation in class dynamics (10%).** This cannot be retaken in the second examination period.

For the evaluation of laboratory practices, attendance at 80% of the sessions is required. To pass the course, it is essential to pass both the final written exam and the assessment of technical learning through the proposed practical assignments, obtaining a minimum score of 5 out of 10 in each of these parts. Only if both parts are passed will the combined grade be calculated. The final numerical grade will be the weighted sum of each of the established assessment methods.

### Assessment in the second examination period

The assessment in the second examination period will maintain, if applicable, the grades obtained in the blocks passed in the first examination period. The evaluation of the blocks failed or not presented will be carried out in the following way:

- **Final written exam (40%):** Assessment of theoretical knowledge according to the syllabus, covering all aspects related to the handling, technical knowledge, and operation of the proposed photographic equipment, through a theoretical exam.
- **Assessment of technical learning (50%):** This will be carried out through a technical-practical system that will replace the laboratory practices that have not been completed.
- **Assessment of attitude and participation in class dynamics (10%).** This cannot be retaken in the second examination period. The grade obtained in the first examination period will be maintained.

To pass the course, it is essential to pass both the final written exam and the assessment of technical learning through the proposed practical assignments, obtaining a minimum score of 5 out of 10 in each of these parts. Only if both parts are passed will the combined grade be calculated. The final numerical grade will be the weighted sum of each of the established assessment methods.

### Remarks

- Both in the exam and in any other tests, exercises, or written assignments, correct spelling and grammar will be required. Each mistake will result in a reduction of the obtained grade, which may lead to failing the assignment.
- If plagiarism is detected in any assessment task, it may be graded with a numerical score of



zero, regardless of any disciplinary procedure that may be initiated and, if applicable, any sanction in accordance with current legislation.

- Intellectual honesty is vital in academic communities and for the fair assessment of student work. All assignments submitted in this course must be original. Assignments involving fraudulent collaboration or the use of artificial intelligence tools (such as ChatGPT or others) will not be accepted, except when their use is part of the course content and is authorized by the teaching staff.

## REFERENCES

### Basic references

- Barthes, Roland. (2020). *La cámara lúcida*. Paidós.
- Chavez, Conrad (2025). *Adobe Photoshop Classroom in a Book 2025 Release: The Official Training Workbook from Adobe*. [First edition]., Adobe Press.
- Dubois, Philippe. (2022). *El acto fotográfico: De la representación a la recepción*. Paidós.
- Langford, Michael. (2011). *Fotografía básica de Langford. Guía para fotógrafos* (9ª ed.). Ediciones Omega.
- Sougez, Marie-Loup. (2023). *Historia de la fotografía* (ed. ampliada). Cátedra.

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- Abreu Sojo, Carlos. (2002). *Los géneros periodísticos fotográficos*. CIMS.
- Adams, Ansel. (2000). *La cámara*. Omnicón.
- Ang, Tom (2000). *Fotografía digital: guía para la creación y manipulación de imágenes*. (Ed. rev. y act). Blume.
- Fontcuberta, Joan. (2015). *El beso de Judas. Fotografía y verdad* (3ªed.) Editorial GG.
- Freeman, Michael. (2022). *El ojo del fotógrafo: Composición y diseño*. Blume.
- Freeman, Michael. (2012). *Guía completa de la fotografía digital* (5ª ed. revisada y actualizada). Blume
- Hunter, Fil, Steven Biver, and Paul Fuqua (2015). *Light-Science & Magic: An Introduction to Photographic Lighting*. 5th ed. Burlington, Mass: Focal Press.
- Marzal Felici, Javier. (2007). *Cómo se lee una fotografía: Interpretaciones de la mirada*. Cátedra.
- Sontag, Susan. (2021). *Sobre la fotografía*. Debolsillo.