



Photography and visual storytelling (Diseño)
Teaching guide 2026-27

INTRODUCTION

Course Description

Photography and Visual Storytelling

The course consists of a total of 5 sessions plus the final jury. These four sessions alternate **photographic theory** and **photographic practice**. To this end, there will be *master class sessions, visits to the Museum of Navarre collection, group reviews, two activities outside the university environment and the assistance of two specialised designers*. The aim is to work on **fashion photography, product photography, service photography and artistic photography**. The main purpose is to approach photography as a **professional tool** and, at the same time, photography as a **personal creative expression**.

- **Degree:** Design
- **Module in the Degree Program:** **Module VI:** Optionality. Mentions of product, fashion and service design.
- **Credits:** 4.5 ECTS
- **Year:** Fourth
- **Semester:** First
- **Type of course:** Optional
- **Course tutor:** Alicia Fernández Barranco (afernandez.92@unav.es)
- **Guest photographers:** Arnau Casado, Carlos Jiménez and Júlia de Balle
- **Language:** English
- **Timetable:** Mondays, 8:00-14:00h.
- **Room:** Aula 1

LEARNING OUTCOMES (COMPETENCES)

1. Students will understand photography as a **tool for personal creation**.
2. They will understand photography as a **tool for professional work**.
3. They will start to construct a **personal imaginary**.
4. They will acquire basic knowledge of the **history of photography** and the **main references** in each context.
5. They will develop **critical thinking around** the photographic images.

BASIC

BC1 – Students should have demonstrable knowledge and understanding of an area of study that builds on the base knowledge of general secondary education, and at a level at which, although supported by advanced text books, also includes aspects that imply knowledge related to the vanguard of the field of study.

BC3 – Students should have the ability to gather and interpret relevant data (normally within their area of study) in order to make judgments that reflection on relevant social, scientific or ethical issues.

BC4 – Students should be able to communicate information, ideas, problems and solutions to both a specialized and general audience.



BC5 – Students should have developed the learning and study skills that are necessary for undertaking studies with a high degree of autonomy.

GENERAL

GC1—Analyze, evaluate, and present the diverse strands of creativity that influence the field of design.

GC2 – Analyze, evaluate and present the creative qualities of the different technical and material resources in the field of design.

GC6 – Ability to speak English, B2 level, with knowledge of scientific and academic terminology related to the world of art, design, and applied arts.

GC7 – Analyze products or services in relation to the technological and productive possibilities of the creative industry.

OPC4 – Know and understand current trends in Product, Fashion or Service Design.

SPECIFIC

SC17 – Know the artistic traditions of Western culture and apply the corresponding technical, economic, social, and ideological foundations to design.

SC19 – Evaluate the foundation of Hispanic artisanal tradition and its application to design.

SC19 – Evaluate the foundation of Hispanic artisanal tradition and its application to design.

SC24 – Understand market strategies related to design.

OPTATIVES

OPC2 - Know the plastic trends and the professions involved in Services design; and the artistic and crafts traditions linked to Product and Fashion design.

OPC4 – Know and understand current trends in Product, Fashion or Service Design

PROGRAMME

1. Graphic analysis of the image
2. Conceptual and critical analysis of the image
3. Key photographic concepts and visual narrative
4. Photographic equipment
5. Fashion photography: artistic & commercial. Resources
6. Product photography: commercial. Resources
7. Documentary photography applied to services: the audiovisual format
8. Artistic photography

ACTIVITIES

1. Masterclasses with guests professional photographers (4h)
2. Theory lessons (11h)



Universidad de Navarra

3. Practical lessons: urban photography (photographic drift - city center) /photography on campus and at the school (editing workshop) (10h)
4. Workshop on visual narrative and audiovisual editing (4h)
5. Attendance at a masterclass at the University of Navarra Museum
6. Group and individual critiques (20h)
7. Exhibition setup (6h)

ASSESSMENT

ORDINARY SESSION

30% PHOTOGRAPHIC PROJECTS (fashion/product/services)

30% FINAL PHOTOGRAPHIC PROJECT (artistic)

30% PRACTICES

10% FINAL PRESENTATION

Criteria to pass the course

Students whose final grade is 5 points or more will pass the course. Students whose final grade is **below 5 points** will not pass the course and will be graded as *Suspense*. Students who do not take the final exam will not pass the course and will be graded as *No presentado*.

0,0-4,9 Suspense (SS)

5,0-6,9 Aprobado (AP)

7,0-8,9 Notable (NT)

9,0-10 Sobresaliente (SB)

MH Sobresaliente y matrícula de honor (SB, MH)

JUNE EXTRAORDINARY SESSION

Students not having passed the ordinary call in December will present an individual exercise in the extraordinary call of June. This individual exercise is 100% of the mark of the extraordinary call.

As stated in the General Evaluation Regulations of the University of Navarra approved in May 2019, "Students who request it may be evaluated in the extraordinary call, even if they have passed the course in that course. To do this they must request to be included in the minutes at least five days before the start of the exam period of that call. The final grade of the subject will be that of the extraordinary call, even if it is lower than the one obtained previously".

Therefore, the grade obtained in the extraordinary call will be the valid one, regardless of that obtained in the ordinary call, even the student may not pass the subject if he/she fails to attend.

TUTORING

- Please, send an email to **afernandez.92@unav.es** to set up an appointment.



Universidad de Navarra

BIBLIOGRAPHY

- A.A.V.V. (1989): *Lectura de imágenes*. Ed. Ediciones de la Torre. España.
- A.A.V.V. (1996): *Principios de teoría general de la imagen*. Ed. Pirámide. España.
- A.A.V.V. (2000): *Historia general de la fotografía*. Ed. Cátedra. España.
- A.A.V.V. (2014): *Del artefacto mágico al píxel. Estudios de Fotografía*. Ed. Universidad Complutense de Madrid. España.
- A.A.V.V. (2017): *CLIC! Fotografía y percepción*. Ed. La marca. China.
- A.A.V.V. (2018): *El uso de la foto*. Ed. Cabaret Voltaire. España.
- BARTHES, R. (2009): *La cámara lúcida. Notas sobre la fotografía*. Ed. Paidós Ibérica. España.**
- BENJAMIN, W. (2021): *Breve historia de la fotografía*. Ed. Casimiro. España.**
- BERGER, J. (2008): *Otra manera de contar*. Ed. GG. España.**
- BERGER, J. (2011): *Mirar*. Ed. GG. España.**
- BLEDA & ROSA (2017): *Campos de batalla*. Ed. Fundación por amor al arte. Barcelona.**
- CLIFFORD, C. (2008): *Una peripecia fotográfica por España*. Ed. Universidad de Granada. España.**
- DEL RÍO, V. (2021): *La memoria de la fotografía. Historia, Documento y Ficción*. Ed. Cátedra. España.
- DUBOIS, P. (1968): *El acto fotográfico: de la representación a la recepción*. Ed. Paidós. España.
- DURAND, R. (2012): *La experiencia fotográfica*. Ed. Serieve + Fundación Televisa. México.
- FERRATER, J.M. (2025): *Ferrater. Foto. Moda. Fuerza*. Ed. Ministerio de Cultura. España.**
- FLUSSER, V. (2001): *Para una filosofía de la fotografía*. Ed. La marca. Argentina.
- FONTCUBERTA, J. (2015): *El beso de Judas. Fotografía y verdad*. Ed. España.**
- FREUND, G. (2001): *La fotografía como documento social*. Ed. GG. España.
- GOMBRICH, E. (1992): *Lo que nos cuentan las imágenes: charlas sobre el arte y la ciencia*. Ed. Debate. España.
- GUSTAVSON, T. (2016): *Historia de la cámara fotográfica. Del daguerrotipo a la imagen digital*. Ed. Librero. España.
- MARTÍN, J. (2018): *El ver y las imágenes en el tiempo de internet*. Ed. AKAL. España.
- MARZAL, J. (2021): *Cómo se lee una fotografía. Interpretaciones de la mirada*. Ed. Cátedra. España.**
- MOLINERO, A. (2001): *El óxido del tiempo. Una posible historia de la fotografía*. Ed. Omnicon. España.
- PAGANO, G. (2008): *Vocabulario de imágenes*. Ed. Asimétricas. España.**
- PENN, I. (2001): *Still Life: Irving Pen Photographs (1938-200)*. Ed. Bullfinch. Estados Unidos.**



Universidad
de Navarra

SÁNCHEZ, A. (2020): *Genealogías de la mirada*. Ed. Cátedra. España.

SCHARF, A. (1994): *Arte y fotografía*. Ed. Alianza. España.

SHORE, S. (1970): *Lección de fotografía. La naturaleza de las fotografías*. Ed. Phaidon. Estados Unidos.

SONTAG, S. (2015): *Sobre la fotografía*. Ed. Debolsillo. España.

SZARKOWSKI, J. (2010): *El ojo del fotógrafo*. Ed. La Fábrica. España.