



Universidad
de Navarra

Photography and visual storytelling (Diseño)
Guía docente 2024-25

PRESENTACIÓN

Course Name: Photography and Visual Storytelling

Course description:

Building an image bank for reference for a photographer is fundamental in order to visually convey a story. It's like a muscle, the more you use it the stronger you get. References are there not to be copied but act as inspiration and photographers need to study what makes an image interesting and why it appeals to them. In this course, students will learn how to think and plan a photograph so that it transmits the values and information inherent to their projects. The creation of mood boards, the use of lighting and planning a photograph or photographic essay will be the center of the course. The analysis of key photographers work and the understanding of the history of photography will be key.

Degree: Design

Module in the Degree Program: **Module VI:** Optionality. Mentions of product (subject 1) / fashion (subject 2) and service (subject 3) design.

Year: Fourth

Semester: First

Number of Credits: 4,5 ECTS

Type of Course: Optional

Language: English

Instructors:

Course tutor: Lala Herrero (M^a Eulalia Herrero), mherreros@unav.es

Guest teacher: Gregori Civera, studio@gregoricivera.com

Department: Department of Theory and Design

Office: School of Architecture

Lecture Room. AULA TBD

- **Schedule:**
- TBD



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COMPETENCIAS

Competences:

1. Understand the work of key photographers through the history of photography in fashion, still life and space photography.
2. Learn to create a moodboard and plan a photograph with all its main features previously defined.
3. Learn through practical classes how to create a photograph.
4. Plan and create an image or series of images that convey a visual storytelling.

GRADE COMPETENCES

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.

SPECIFIC

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



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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

PROGRAMA

PROGRAM AND SCHEDULE:

The first 2 days of class will be theoretical. To prepare for these classes the students are required to read and watch the following books and videos: THE KNOWLEDGE AND CONTENT OF THESE BOOKS AND VIDEOS WILL BE QUESTIONED IN CLASS AND ASSESSED AS PART OF CLASS PARTICIPATION

1. **On Photography, Susan Sontag**
2. **Ways of Seeing, John Berger**
3. **Understanding a Photograph (en castellano Para Entender la fotografía de John Berger), se encuentra online: https://innopac.unav.es/record=b4665611~S1*sp**

Must see Videos:

Visual Acoustics: The Modernism of Julius Shulman

<https://www.youtube.com/watch?v=gjBMgxLDTWM>

Richard Avedon - Darkness and Light – Documentary

PROGRAM:

1. Importance of visual references in Photography
2. Short history of fashion's visual references
3. How visual and cultural references communicate meaning
4. Thinking before shooting a photograph: what do I want to convey?
5. Fashion Photography
6. The photographer as an art director: Steven Meisel
7. Creating an effective photography Mood board

PRACTICAL CLASS

Students are required to bring their cameras and photographic equipment on September 8th, although the school will provide for some to share among groups:

1. Irving Penn: Product photography by its master



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2. Julius Schulman: Space photography
3. Lighting theory and work shop

PHOTOGRAPHER (presentations)

On September 22 each student will make a presentation of the chosen photographer. EACH PRESENTATION HAS TO BE 5 MINUTES

All students must present the work of the photographers in the list, choosing a name in advance. The work of the photographer must be presented with the following questions answered:

How does this photographer work?

What are the main aspects of his/her photography?

What are its 3 most well known Photographs?

CLASS Photography Museum Collection Visit & Review of Ideas for Final Project

TBD: (final presentations). EACH PRESENTATION HAS TO BE 5 MINUTES

Presentation of Mood boards and photographs conveying mood boards

ACTIVIDADES FORMATIVAS

Educational activities

I. Classroom teaching activities

1. Lectures on Photographic history, visual references and Moodboard Creation

Lectures are given by the professor on the themes indicated in the syllabus with the help of the blackboard, power point presentations, videos and animation movies.

2. Practical work

They include:

- Presentation by the professor of lighting, framing, background considerations related to the course.
- Responses to students' questions by the professor.

Each student may have personal interviews during practice hours with the professor to help him/her with personal learning.

3. Evaluation

Individual presentations on a chosen photographer, moodboard and photograph or photoessay to assess the successful accomplishment of the objectives

II. Personal work



Students must understand themes covered early in the course to be able to comprehend information presented later in the course, and will have to be able to integrate material learnt throughout the course. Therefore, it is important that they do not fall behind and try to set aside regular times outside of class to work on the course material.

1. Students are recommended to read the assigned reading and view the recommended documentaries for the subject before the lecture covering that topic. Being familiar with topics beforehand will allow students to get the most out of the lecture.
2. Students should conduct personal study using the professor's notes, notes taken in lectures and recommended books if needed.
3. Students have to prepare oral presentations in English.

ACTIVIDADES FORMATIVAS	HORAS	
AF01	Asistencia y participación en clases presenciales teóricas	22,5
AF02	Asistencia y participación en clases presenciales prácticas	22,5
AF04	Realización de trabajos dirigidos	9
AF06	Estudio y trabajo personal	58.5

EVALUACIÓN

Assessment

There will be 3 Presentations to be taken into account that will be a 90% of the grade. The other 10% will be dependant on attendance and class participation.

To calculate the final grade, course performance and grading will be determined as follows :

Class participation and attendance 10 % (ATTENDANCE IS MANDATORY; FAILING TO ATTEND MORE THAN 80% OF CLASS HOURS WILL RESULT IN FAILING THE COURSE)

Presentation on Photographer's analysis: 20%

Essay on mandatory books; 20 %



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Each student must write an "Argumentative Essay" based on the book of their choice and must submit it through Turnitin by November 30th. The Argumentative essay must be between 1000-1200 words and should follow all guidelines for written assignments in terms of style, structure, citation and content (see below). Essay guidelines:

- Title including complete bibliographic citation for the work (i.e., title in full, author, place, publisher, date of publication, edition statement, pages, special features [maps, color plates, etc.], price, and ISBN.
- One paragraph identifying the thesis, and whether the author achieves the stated purpose of the book.
- One or two paragraphs summarizing the book.
- One paragraph on the book's strengths.
- One paragraph on the book's weaknesses.
- One paragraph on your assessment of the book's strengths and weaknesses.

Final work: 50 %

- 20% Individual Moodboard to convey all aspects of image to a client.
- 30% Photographic final result (Photoessay or individual art work)

The presentations will be graded taking into account the oral presentation (content and skills to communicate in English).

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)

Exams review

Students will be able to review the presentations in an interview with the professor, after publication of the grades, in a day and place that will be indicated.

JUNE EXTRAORDINARY CALL ASSESSMENT

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.



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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.

Students with special learning needs

Accommodation will be provided for students with special learning needs, either regarding the methodology and/or evaluation of the course, but they will be expected to fulfill all course objectives.

HORARIOS DE ATENCIÓN

Professor Lala Herrero will be available by appointment.

- Please send her an email to mherreros@unav.es to set up an appointment

BIBLIOGRAFÍA

Bibliography and Resources:

2 fundamental books about photography and storytelling:

1. On Photography, Susan Sontag [Localízalo en la Biblioteca](#)
2. Ways of Seeing, John Berger [Localízalo en la Biblioteca](#)
3. Understanding a Photograph (en castellano Para Entender la fotografía de John Berger), se encuentra online: https://innopac.unav.es/record=b4665611~S1*sp

Must see Videos:

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<https://www.youtube.com/watch?v=gjBMgxLDTWM>

Richard Avedon - Darkness and Light – Documentary

<https://www.youtube.com/watch?v=4XEIT1udbFM&feature=youtu.be>

All Works by Irving Penn are indicated for the student of this class. All the bibliography on Irving Penn can be found in the link below.

<https://irvingpenn.org/bibliography>

<https://www.businessoffashion.com/articles/intelligence/irving-penn-an-oral-history>

There are many great photography books that the students interested in photography should look at. Below is a small excerpt :



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Brooke-Adler, Isabel. "Baron von Meyer." *Art Journal* (1899): 270-272.

Chase, Edna Woolman, and Ilka Chase. *Always in Vogue*. Garden City, N.Y.: Doubleday and Company, 1954. [Localízalo en la Biblioteca](#)

Edwards, Owen. "Blow-Out: The Decline and Fall of the Fashion Photographer." *New York* 6, no. 22 (28 May 1973): 49-56.

Ewing, William A., and Nancy Hall-Duncan. *Horst*. New York: International Center of Photography, 1984.

Steve Edwards. *Photography: A Very Short Introduction*. OUP Oxford; 2006. Accessed July 23, 2022. <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,cookie,uid&db=nlebk&AN=201030&lang=es&site=eds-live&scope=site>

Frenzel, H. K. *Hoyningen-Huené: Meisterbildenisse*. Berlin: Verlag Dietrich Reineer, 1932.

Garner, Philippe, and David Alan Mellor. *Cecil Beaton, 1920-1970*. New York: Stuart, Tabori and Chang, 1995.

Rod Giblett, Juha Tolonen. *Photography and Landscape : Photography and Landscape*. Intellect Books; 2012. <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,cookie,uid&db=nlebk&AN=1135701&lang=es&site=eds-live&scope=site>

Goldberg, Vicki, and Nan Richardson. *Louise Dahl-Wolfe*. Foreword by Dorothy Twining Globus. New York: Harry N. Abrams, 2000.

Hall-Duncan, Nancy. *The History of Fashion Photography*. New York: Alpine Press, 1978. [Localízalo en la Biblioteca](#)

Harrison, Martin. *Appearance: Fashion Photography since 1945*. New York: Rizzoli International, 1991. [Localízalo en la Biblioteca](#)

Hayden-Guest, Anthony. "The Return of Guy Bourdin." *New Yorker* 70, no. 36 (7 November 1994): 13-46.

Heinrich M. *Architectural Photography*. Birkhäuser; 2009. <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,cookie,uid&db=cat00378a&AN=bnav.b2232089&lang=es&site=eds-live&scope=site>

Howarth S, McLaren S. *Street Photography Now*. Thames & Hudson; 2010. <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,cookie,uid&db=cat00378a&AN=bnav.b2967395&lang=es&site=eds-live&scope=site>

Kramer, Hilton. "The Dubious Art of Fashion Photography." *New York Times*, 28 December 1975.

JEFFREY, I. **Photography : a concise history**. [s. l.]: Thames and Hudson, 1996. ISBN 0500201870. Disponível em: <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,cookie,uid&db=cat00378a&AN=bnav.b3743077&lang=es&site=eds-live&scope=site>.

Lehmann, Ulrich. *ChicClicks: Creativity and Commerce in Contemporary Fashion Photography*. Boston: The Institute of Contemporary Art in collaboration with Hatje Cantz Publishers, 2002.



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Liberman, Alexander. *The Art and Technique of Color Photography: A Treasury of Color Photographs by the Staff Photographers of Vogue, House and Garden, and Glamour*. New York: Simon and Schuster, 1951.

J.J. Long, Andrea Noble, Edward Welch. *Photography: Theoretical Snapshots*. Routledge; 2009. Accessed July 23, 2022. <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,cookie,uid&db=nlebk&AN=279211&lang=es&site=eds-live&scope=site>

DANIEL PALMER. **Photography and Collaboration : From Conceptual Art to Crowdsourcing**. London, UK: Bloomsbury Academic, 2017. ISBN 9781350008311. Disponible en: <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,cookie,uid&db=nlebk&AN=1447287&lang=es&site=eds-live&scope=site>

Ray, Man. *Self-Portrait: Man Ray*. London: Andre Deutsch, 1963. [Localízalo en la Biblioteca](#)

Sargeant, Winthrop. "Profiles: Richard Avedon." *New Yorker* 34 (8 November 1958): 49-50.

Shinkle E. *Fashion Photography : The Story in 180 Pictures*. Thames and Hudson; 2017. <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,cookie,uid&db=cat00378a&AN=bnav.b4494961&lang=es&site=eds-live&scope=site>

Steichen, Edward. *A Life in Photography*. New York: Doubleday and Company, 1963.

Thornton, Gene. "Turbeville Gives Fashion a Torture Treatment." *New York Times*, 24 January 1977.

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Atget by [John Szarkowski](#)

(2004, MoMA)

American Photographs by Walker Evans [Localízalo en la Biblioteca](#)

(originally published 1938; 75th anniversary edition, Tate Publishing)

[Bystander: A History of Street Photography](#) by Colin Westerbeck and Joel Meyerowitz

(originally published 1994; new edition, Laurence King)

[The Americans](#) by Robert Frank

(originally published in France in 1958; special edition Steidl)

[Diane Arbus: An Aperture Monograph](#)

(Aperture, 1972)



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[Crimes and Splendors: The Desert Cantos of Richard Misrach](#)

(Bulfinch, 1996)

[The Complete Untitled Film Stills by Cindy Sherman](#)

(MoMA, 2003)

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