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Photography in Barcelona

UNH Course Code: PHT301BCN

Subject Area: Photography

Level: 300

Prerequisites: None Required

Language of Instruction: English

Contact Hours: 45

Recommended Credits: 3

Description:

Learn how the camera can be used in a foreign environment as an exciting tool of documentary record, cross-cultural understanding, artistic expression and self-discovery. After an introduction to the fundamentals of photography, both traditional and digital, your camera will be constantly trained on the city of Barcelona itself, its architecture, history, people, and rich culture. As you develop your technical, compositional and critical skills as a photographer you will create a portfolio of images that will both showcase and celebrate your whole unforgettable study abroad experience. Throughout the course you will be able to post your best work on the course website to record and display your experiences.

Your in-class workshops will develop your practical and theoretical skills, and your photographic trips throughout the streets and squares of the city center will be complemented with a guided in-depth visit to different photo shows.

Throughout the course your instructor will frequently deliver critical reviews of your work, but you will also be actively involved in analyzing and evaluating your own work and the work of others in a collaborative atmosphere of constructive reflection and criticism. You'll have the opportunity to post your work on the course web site in order to record and display your experiences.

You may choose to work with traditional or digital photography. Either way, it is important that you bring a 35 mm SLR (single lens reflex) camera (digital or traditional). Digital cameras must have a minimum of 4 mega pixels. Traditional cameras must be able to be loaded with 35 mm films. The camera must be functioning, and particularly if old and unused for a long time, has to be reviewed professionally before you leave the U.S. Do not bring any film with you as it is frequently destroyed by airport security scans.

If you are enrolled in any other electives there may be the possibility of executing a photographic project as part of your work requirements for those courses.

Learning Objectives:

- To comprehend and practice the basic operation and role of cameras in the creation of photographic images.
- To develop a more advanced understanding of the role of light and shadow in the creation of visual form and texture.

- To become critically aware of the basic problems of communicating ideas and meaning through photography.

Instructional Format:

Class will meet twice a week for 1 hour and 30 minutes per lesson. Some of our meetings will be in class for critiques, slide shows and presentations, but we will spend a large proportion of our time out and about taking photographs. In addition, we will make at least two field trips to different exhibitions. At all times a continuous and fertile exchange between teacher and students of notions and ideas, answers and questions, suggestions, doubts and, above all, practical examples are expected.

Form of Assessment:

The creative aspect of the course is fundamental: I will give some assignments, and you will keep a technical journal (in which you have to write class notes, assignments, etc.), and you will keep a second journal which will be equally important: it should be a “creative” journal in which you can freely document your feelings and impressions by writing, drawing and inserting images. It can also refer to other aspects of your life here in Barcelona (e. g., it can include theatre or cinema tickets, receipts, etc.). In addition you will do two written assignments (20% each) that will check your understanding of some technical and theoretical points.

Participation	10%
Midterm Written Assignment	20%
Photographic Assignment 1	10%
Photographic Assignment 2	10%
Photographic Assignment 3	10%
Photographic Assignment 4	10%
Photographic Assignment 5	10%
Final Written Assignment	20%

Class Participation: When determining your class participation grades, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Indeed, willingness to share views in classroom discussions and the insightfulness of your comments and questions about assigned readings will all be taken into account when evaluating your participation. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ 9.70-10.00
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A 9.00-9.69
You make useful contributions and participate voluntarily, which are usually based upon some reflection and familiarity with required readings.	B/B+ 8.40-8.99
You make voluntarily but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- 7.70-8.39
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C 7.40-76.90
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D+/C- 6.70-7.39
You are unable to make useful comments and contributions, being occasionally absent from, generally passive in, and unprepared for class.	D-/D 6.00-6.69
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F Below 6.00

CEA Attendance Policy:

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day's class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and performance.

- In each three-credit 15-week course, a maximum of the equivalent of two weeks of accumulated absences due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.
- Your final course grade will drop one full letter grade (e.g. A- to B-) for each additional class missed beyond this two week period, regardless of the reason for your absence. However, you will automatically fail a course if your absences exceed the equivalent of three weeks of class.

Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week. Consequently, the Dean and Program Director will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

Required Readings:

Required Readings come from a class reader that will be handed out at the start of the course, containing:

- 1 - A chapter of *Invisible cities* by Italo Calvino
- 2 - *A History of Photography*, by Peter Stepan
- 3 - *Summer of Love*, by Ian Walker
- 4 - A chapter on basic photography, by Henry Horenstein
- 5 - *Documentary Dilemmas*, by Brett Rogers
- 6 - Two extracts about portraiture, one by Lisa Le Feuve, another by Georgia O'Keefe
- 7 - A chapter from *On Photography*, by Susan Sontag
- 8 - An interview of Mark Ellen Mark, by Mark Edward Harris

Please note that acquiring the course reader is mandatory, and that it is mandatory for students to have their own personal copy of the reader.

Required Movies:

These are available in the CEA library:

- 'En Construcción' by José Lois Guerin
- 'The Impassioned Eye' by Heinz Butler

Required Supplies/Fees:

You will be required to spend between 150 and 200 Euro on journals, film, and developing during this course. You also must have the following:

- A 35mm SLR (single lens reflex) camera (digital or traditional) which has manual functions. Digital cameras must have a minimum of 4 mega pixels.

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Course Content

Session	Topic	Activity /Field Trip	Assignment(s)
1	Introduction to the course and to how we will use Barcelona a setting for our photography.	Checking your cameras (you should bring all your stuff – SLR cameras with manual mode – the first lesson)	At the end of the first lesson I will give each of you a chapter of <i>Invisible cities</i> by Italo Calvino. Finding an invisible city in the visible Barcelona will be the goal of this course
2	Theory: the functioning of a SLR (Single lens reflex) camera. Exposure, depth of field.		1 st assignment: your street/your quarter: the first impact of Barcelona on you (review of 1 st ass. will be in session 7)
3	A brief introduction to the history of photography		Reading: A History of Photography, by Peter Stepan
4	Urban analysis session	Slide show about landscape – Analysis of some famous photographic projects about cities <i>Atget, Paris;</i> <i>William Klein, New York;</i> <i>Josef. Koudelka, Chaos.</i> Comparison between Robert Frank's <i>The Americans</i> and Paul Strand's <i>Un paese</i> (the glance of an European at the States and the glance of an American at Europe)	Reading: Summer of Love, by Ian Walker
5	Technical review: the exposure. Different ways of measuring the light		From H. Horenstein: Photography, a basic manual, the chapter about exposure
6		Field trip to the Born Area	

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Session	Topic	Activity /Field Trip	Assignment(s)
7	Analysis of your works	Critique of assignment number 1	Assignment number 2: one day in your apartment (at least 5 images and a written statement. Critique will be held in session n. 12)
8	Lecture on Making Documents	A glance at some authors: Josef Sudek, William Egglestone	Reading: Documentary Dilemmas, by Brett Rogers
9	An introduction to the theory of color		
10		Field trip to the Eixample	
11	Describing human condition	Slide show on portraits	Readings: two extracts about portraiture, one by Lisa Le Feuve, another by Georgia O'Keefe
12	Analysis of your works	Critique of assignment number. 2	Assignment number. 3: Portraits 10 images at least (critique will be held in session n. 16)
13	Review for the mid term written assignment	Individual meeting if needed	
14	Mid term written assignment due- 2000 words		Reading: Susan Sontag: from <i>On photography: Plato's cave</i>
15	Return of corrected written assignments	Individual meeting	

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Session	Topic	Activity /Field Trip	Assignment(s)
16	Critique of assignment number. 3		Assignment number 4. On an unknown person's trail. 7 images at least (critique will be held in Session n. 21)
17	My way of telling... Presentation of my own work/A selection of prints from my projects	Slide show	
18	Gallery visit 1		
19	NO CLASS	NO CLASS	NO CLASS
20		Movie: Documentary about Henri Cartier Bresson	Reading: an interview of Mark Ellen Mark, by Mark Edward Harris
21	Gallery visit 2		
22	Analysis of your projects	Critique of Assignment number 4	Assignment number 5 10 images at least Open theme
23	Humanistic photography and concerned reportage	A Glance at some famous authors' Projects: Sebastiao Salgado, <i>Workers</i> Michael Ackerman, <i>End time City</i> , F.S.A. photographers, Walker Evans and James Agee's <i>Let us now praise famous men</i> and others	

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Session	Topic	Activity /Field Trip	Assignment(s)
24		Field trip to the Raval	
25		Movie: En Construcción	
26	Free work to prepare For the final presentation		
27	Final written assignment 2000 words due. Free work to prepare For the final presentation		
28	Final presentation	Critique of your images	