

<p>POLI ESCOLA SUPERIOR EDUCAÇÃO COMUNICAÇÃO DESPORTO</p> <p>TÉCNICO GUARDA</p>	<h2>SUBJECT DESCRIPTION</h2>	<p>MODELO PED.012.03</p>
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<i>Course</i>	Multimedia Communication					
<i>Subject</i>	Theory and Practice of Photography					
<i>Academic year</i>	2023/2024	<i>Curricular year</i>	1st	<i>Study period</i>	1st semester	
<i>Type of subject</i>	Compulsory	<i>Student workload (H)</i>	Total: 135	Contact: 67,5	<i>ECTS</i>	6
<i>Professor(s)</i>	António Pereira de Andrade Pissarra					
<input checked="" type="checkbox"/> <i>Area/Group Coordinator</i> <input type="checkbox"/> <i>Head of Department</i>	<i>(select)</i> Joaquim Manuel Fernandes Brigas					

PLANNED SUBJECT DESCRIPTION

1. LEARNING OBJECTIVES

Identify the applications of photography in Multimedia Communication;

Know the stages of production and distribution of photographic images;

Assimilate the basic concepts of photography;

Register photographs, using digital cameras and their accessories and applying the rules of composition and image framing, as well as lighting techniques;

Edit photographic images, with a view to designing content to be included in audiovisual and multimedia creations and/or productions.

2. PROGRAM CONTENTS

Applications of Photography in Multimedia Communication

Stages of Production and Distribution of Photographic Images

Basics of Photography

Light & Lighting for Photography

Photographic Composition and Framing

Photographic Record

Introduction to the Digital Photographic Camera

Manual Operations of Digital Cameras

Photographic Accessories

Photo Editing

3. DEMONSTRATION OF THE COHERENCE OF THE SYLLABUS WITH THE OBJECTIVES OF THE COURSE

This curricular unit, through the established syllabus, aims to contribute to the integral formation of the student as a person and professional future. To this end, the content presented helps the training and preparation of students, making them aware of the need for know-how and know-how in the field of photography.

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Thus, the syllabus that is taught in this course was established according to the objectives that the students have to achieve. Thus, there is a coherence between the syllabus presented and the objectives that are sought to be achieved.

4. BIBLIOGRAPHY

Mandatory

- NG, T. (2009). *Handbook of Digital Photography*. Porto: Civilização Editora.
- FREEMAN, M. (2012). *The Photographer's Eye: composition, framing and design to get the best digital photographs* (2nd ed.). Lisbon: Dinalivro.
- FULLMAN, J., HALLINAN, C. and RICHARDS, J. (eds.) (2016). *Photography Digital Complete Curso*. Alfragide: Texto Editores.
- HEDGE COE, J. (2009). *The Art of Digital Photography*. Porto: Civilização Editora.
- LANGFORD, M. (2003). *Basic Photography* (5th ed.). Lisbon: Dinalivro.
- SANTOS, J. (2015). *PHOTOcomposition: principles, techniques and inspiration to create unique photographs*. Lisbon: Centro Atlântico.
- SANTOS, J. (2010). *Photography: light, exposure, composition, equipment*. Lisbon: Centro Atlântico

Complementary

- ALLEN, E. & TRIANTAPHILLIDOU (2011) *The Manual of Photography*. Boston: Elsevier Focal Press.
- ANG, T. (2009) *The Complete Photographer*. London: DK Publishing.
- ANG, T. (2009) *Handbook of Digital Photography*. Porto: Civilização Editora.
- BAMBERG, M. (2010) *101 Quick and Easy Ideas Taken from the Master Photographers of the Twentieth Century*. Boston: Course Technology Cengage Learning.
- BARTHES, R. (1980) *Rhetoric of the Image*. In A. Trachtenberg, *Classic Essays on Photography*. Sedgwick: Leete's Island Books.
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- BERGER, J. (1980) *Understanding a Photograph*. In A. Trachtenberg, *Classic Essays on Photography*. Sedgwick: Leete's Island Books.
- CLARKE, G. (1997) *The Photograph*. Oxford: Oxford University Press.
- FANCHER, N. (2015) *Studio Anywhere – A Photographer's Guide to Shooting in Unconventional Locations*. San Francisco: Peachpit Press.
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- PARELLO, I. (2011) *Chasing the Light – Improving your Photography with Available Light*. Berkeley: New Riders.
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- THOMAS, J. D. (2014) *The Art and Style of Product Photography*. Indianapolis: John Willey & Sons.
- TUTTLE, S. (2014) *Art of Everyday Photography – Move Toward Manual and Creative Photos*.
- WESTON, E. (1980) *Seeing Photographically*. In A. Trachtenberg, *Classic Essays on Photography*. Sedgwick: Leete's Island Books.

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5. TEACHING METHODOLOGIES (ASSESSMENT RULES)

The methodology to be followed is based, in general, on the practical work to be developed by the students, based on guidelines, working documents and bibliography provided by the teacher.

The theoretical-practical classes are preceded by theoretical presentations on the activities to be carried out. With the apprehension of the different techniques and knowledge, the students perform practical application work, using the resources available in the classroom, with the support of the teacher. On the other hand, through tutorial guidance, the teacher guides, monitors and evaluates the students' learning or independent work.

Project work, with in-class monitoring/guidance of the students' projects.

The evaluation of the curricular unit is defined through the following elements:

- practical application work;
- carrying out a photographic project;
- frequency.

The following aspects will be valued:

- participation, effort and evolution;
- creativity and originality;
- critical analysis skills;
- ability to implement concepts in exercises.

Evaluation grid

Component	Value %	Absolute value
Participation – includes worksheets in class and photo missions	25	5
Image collection – thematic record	20	4
Image collection – technical record	15	3
Frequency	30	6
Implementing a website – Profession Photographer	10	2
Total	100	20

Evaluation regime by exam: theoretical part – 50% = 10 points; Practical part – 50% = 10 points.

6. DEMONSTRATION OF THE COHERENCE OF THE TEACHING METHODOLOGIES WITH THE OBJECTIVES OF THE COURSE

The teaching and learning methodologies seek the integrated development of the knowledge referred to in the syllabus in the students and the achievement of the established objectives and skills.

7. ATTENDANCE REGIME

Students, who do not attend 2/3 of the hours of classes taught, will receive the mention of failed. However, absences with legal justification will be excluded.

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8. CONTACTS AND OPENING HOURS

Contacts:

António Pereira de Andrade Pissarra, papa@ipg.pt

Office: 2.9 – **Telephone extension:** 5021

Office Hours:

Tuesday: 14:30-16:30

Thursday: 11:00-13:00

9. OTHER

Students always occupy the same workstation in every class. Students covered by special legislation must agree with the teacher in the first two weeks of the academic semester, an alternative work plan, in the absence of which they will have to respect the general plan. Papers not monitored by the teacher will not be evaluated.

DATE

16 February 2024

SIGNATURES

Area Coordinator of Communication, Advertising and Public
Relations

(Coordinating Professor with Aggregation Joaquim Manuel Fernandes Brigas)

Professor

(Professor António Pereira de Andrade Pissarra)