

Degree programme	Type	Course
Interactive Communication	FB	1

Contact lecturer

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Prerequisites

No specific prior knowledge is required. However, students are expected to have an interest in photography and the visual arts.

Group languages

You can consult this information at the [end](#) of the document.

Objectives

The development of the subject is oriented towards the acquisition of skills for the conceptualization, realization and critical assessment of photographic projects in diversity of genres.

By the end of the course, students will be able to:

- Understand the essential technical foundations of photography, including camera operation, exposure control, focus, lighting, and composition.
- Develop practical skills to produce, edit, and present photographs that are both technically sound and conceptually meaningful.
- Situate photography within its historical and cultural development, identifying major milestones, influential figures, and key transformations from the camera obscura to the digital era and post-photography.
- Critically reflect on the social, aesthetic, and communicative role of photographic images in the construction of memory, identity, and contemporary visual culture.
- Adopt a critical, thoughtful, and ethically informed approach to photography, recognizing its social, political, and cultural implications.
- Create meaningful images by understanding photographic technique as a creative tool for expressing ideas, emotions, and perspectives rather than as an end in itself.
- Integrate perspectives of gender, diversity, and sustainability, recognizing how images can both reinforce and challenge inequalities and stereotypes.

Learning outcomes

- CM02 (Apply the fundamentals of the photographic, audiovisual and multimedia languages to develop interactive content, products, applications and services in accordance with the principles of ethical responsibility and respect for fundamental rights and duties, diversity and democratic values, with inclusive and non-sexist proposals.) Apply the fundamentals of the photographic, audiovisual and multimedia languages to develop interactive content, products, applications and services in accordance with the principles of ethical responsibility and respect for fundamental rights and duties, diversity and democratic values, with inclusive and non-sexist proposals.

- CM04 (Work as a team in the processes of conceptualising, materialising and implementing proposals for content, products, applications and interactive services within the framework of a professional practice sensitive to society's problems and challenges.) Work as a team in the processes of conceptualising, materialising and implementing proposals for content, products, applications and interactive services within the framework of a professional practice sensitive to society's problems and challenges.
- KM03 (Recognise the fundamentals, concepts and main techniques of photographic, audiovisual and multimedia production and post-production used in the development of interactive communicative projects.) Recognise the fundamentals, concepts and main techniques of photographic, audiovisual and multimedia production and post-production used in the development of interactive communicative projects.
- SM02 (Distinguish the photographic, audiovisual and multimedia languages used in interactive communication projects.) Distinguish the photographic, audiovisual and multimedia languages used in interactive communication projects.
- SM03 (Communicate information and ideas appropriately and correctly in standard Catalan, Spanish and English, as well as when developing and defending arguments related to communication history, theories and structure.) Communicate information and ideas appropriately and correctly in standard Catalan, Spanish and English, as well as when developing and defending arguments related to communication history, theories and structure.

Contents

Block 1. Introduction to Photography and Fundamental Technical Concepts

Principles of the photographic process; a brief history of photography and its evolution; major milestones and influential figures. Introduction to basic camera operation.

Block 2. Photographic Technique

Camera operation: the exposure triangle (aperture, shutter speed, and ISO sensitivity), focusing, and depth of field.

Block 3. Composition and Aesthetics

Principles of photographic composition; theories of color and form. Communicative functions of photography, including documentary, artistic, commercial, and social photography.

Block 4. From Analogue to Digital Photography

Technical and conceptual differences between analogue and digital photography. The impact of digitalization on photographic practice and contemporary visual culture.

Block 5. Contemporary Photography

Characteristics of post-photography. Artificial intelligence and image production. Photography on social media, mobile imaging, and emerging performative practices.

Block 6. Photographic Curation

Criteria for selecting and sequencing images from technical, aesthetic, narrative, and conceptual perspectives. Developing and editing a photographic series. Classification, archiving, and metadata management.

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Teoría	15	0.6	CM02

Seminarios	15	0.6	CM02
Prácticas	22.5	0.9	CM02
Tutorías	7.5	0.3	CM02
Trabajo autónomo	77	3.08	CM02

The course combines active learning methodologies that integrate theory and practice, including interactive lectures, theoretical and practical seminars with required readings, case studies, individual and group tutorials, and Challenge-Based Learning (CBL). Within this framework, students address a real photographic challenge linked to a specific communication need. Working collaboratively, they progress through the three phases of CBL: Engage (understanding the challenge and developing empathy with the context), Investigate (conducting theoretical research, visual exploration, and photographic prototyping), and Act (implementing the proposed solution and evaluating both the process and its impact).

A detailed schedule outlining the content of each session will be presented on the first day of the course and will also be available on the course's Virtual Campus, where students will find the teaching materials provided by the instructors, along with all the information necessary to successfully follow the course. Should the teaching modality need to change due to force majeure in accordance with the decisions of the competent authorities, the teaching staff will inform students of any modifications to the course schedule and teaching methodologies.

Annotation: within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continuous assessment activities

Title	Weight	Hours	ECTS	Learning outcomes
Workshops and Seminars	45%	9	0.36	CM02, CM04, KM03, SM02, SM03
Examen	20%	2	0.08	KM03, SM02, SM03
Final Project	35%	2	0.08	CM02, CM04, KM03, SM02, SM03

The exam will cover material from both the lecture and seminar/practical sessions. The dossier and any assigned readings are mandatory and may also be included in the assessment. Passing the course requires passing the theory exam. Students are entitled to a resit (second-sitting exam) as long as they were assessed on activities accounting for at least two-thirds of the final course grade.

Failure to attend the exam will result in a grade of Not Assessable.

Grade reviews will take place during office hours. An appointment must be scheduled in advance by email.

This course does not offer a single-assessment system.

Any irregularity in an assessment (academic dishonesty, plagiarism, or improper use of artificial intelligence, unless such use is explicitly permitted in the course guide) that could meaningfully affect the grade will result in that assessment receiving a 0. If the course guide requires a minimum grade on that assessment to pass the course, or if multiple irregularities occur across assessments within the same course, the final grade will be 0. Students who commit any of these irregularities may also face disciplinary action. Students suspected of submitting work written by someone else, or copied, may be asked to provide earlier drafts or other materials proving the work is original. Instructors may also ask students to explain or defend their work in person, run AI-detection checks, or take any other steps they deem necessary.

AI technologies may be used in this course for the supporting tasks defined at the start of the term. Using AI to generate visual or written content is allowed only when an assignment's instructions explicitly say so. Beyond that, using AI to produce all or part of any graded work is not permitted.

Students must clearly flag any AI-generated content, name the tools they used, and include a short reflection on how AI shaped their process and final result. Failing to disclose AI use on a graded assignment counts as an academic integrity violation and can lead to a partial or full grade penalty, plus further sanctions in serious cases.

Bibliography

Basic bibliography:

- Barthes, Roland. (1980). Camera Lucida: Reflections on Photography. Barcelona: Paidós.
- Berger, John. (2016). Ways of Seeing. Barcelona: Gustavo Gili.
- Fontcuberta, Joan. (2015). Pandora's Camera: Photography after Photography. Barcelona: Gustavo Gili.
- Freeman, Michael. (2007). The Photographer's Eye: Composition and Design for Better Digital Photos. Barcelona: Blume.
- Hedgecoe, John. (1992). The Photography Manual: A Complete Guide for the Amateur Photographer. Barcelona: Omega.
- Monroy, A., & Artavia, L. (2024). Fanzine Creation Practice in Photography Education. Bellaterra: Universitat Autònoma de Barcelona. <https://ddd.uab.cat/record/309887>
- Sontag, Susan. (2006). On Photography. Barcelona: Alfaguara.

Supplementary bibliography:

- Aumont, Jacques. (1992). The Image. Barcelona: Paidós.
- Brea, José Luis. (2010). The Three Eras of the Image: Image-Matter, Film and E-image. Madrid: Akal.
- Dondis, Donis A. (1980). A Primer of Visual Literacy. Barcelona: Gustavo Gili.
- Flusser, Vilém. (2001). Towards a Philosophy of Photography. Madrid: Síntesis.
- Fontcuberta, Joan. (2011). The Fury of Images: Notes on Post-Photography. Barcelona: Galaxia Gutenberg.
- Indij, Guillermo, & Silva, Adriana. (2017). Click!: Photography and Aesthetics. Buenos Aires: La Marca Editora.
- Joly, Martine. (1993). Introduction to Image Analysis. Buenos Aires: La Marca Editora.
- Manovich, Lev. (2003). The Paradoxes of Digital Photography. Buenos Aires: Malba-Jumex.
- Mitchell, Melanie. (2024). Artificial Intelligence: A Guide for Thinking Humans. Madrid: Capitán Swing.
- Monroy, Adriana. (2022). The Traditional Work of Art in Post-Photography: What Is a Sculpture Doing on Instagram? Artefacto, 1(31), 7. <https://doi.org/10.56992/a.v1i31.7>
- Soto Calderón, Andrea. (2020). The Performativity of Images. Santiago: Metales Pesados.
- Zelcer, Mariano. (2021). Becomings of the Photographic: Digital Images in Contemporary Devices. Buenos Aires: Teseo.

** The bibliography may be revised and updated throughout the course.*

Software

Affinity Photo

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
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(TE) Theory	6	Spanish	first semester	afternoon
(PLAB) Practical laboratories	61	Catalan/Spanish	first semester	afternoon
(PLAB) Practical laboratories	62	Catalan/Spanish	first semester	afternoon