



CIEE Seville, Spain

Course name:	Urban Photography Workshop: The City from Inside
Course number:	PHOT 3001 SCMJ
Programs offering course:	Liberal Arts, Advanced Liberal Arts, Business and Society and Communication, New Media and Journalism – Spanish Programs
Language of instruction:	Spanish
U.S. Semester Credits:	1
Contact Hours	20
Term:	Spring 2020

Course Description

The city is full of paths that end and begin again, a labyrinth whose doors of entrance and exit we do not know. The world around us moves so fast that it blurs our vision and moves us through an invisible city, a world that can be revealed through a photographic lens. A camera lets us rediscover the reality we live in, forces us to stop and look, and above all makes us consider what could be transferred to the two-dimensional world of photography.

Seville, as a starting point, takes us deep into its neighborhoods, specifically the historic center, the most extensive in Spain and one of the largest in Europe, covering nearly 4 square kilometers limited in part by the natural border of the Guadalquivir River.

It's a large area that includes the neighborhoods El Arenal, Encarnación-Regina, Allfalfa, San Bartolomé, San Lorenzo, San Gil, Museo, Santa Catalina, Santa Cruz, Feria, San Julián, San Vicente; all of which will help the students develop their photographic projects, through its inhabitants. The students will photographically cover small territories to articulate the ways of life and interaction with the environment. Students will develop a visual project according to their concerns and needs. It will be a project from within, where the view is recycled to be able to view again.

The Casco Antiguo, Historic Downtown, remains a maze of narrow streets, relatively low and small houses, that correspond almost exactly to the ancient walled city of Seville, whose cultural and historic heritage will help us immerse ourselves through the distinct "Sevilles" of different eras.

Learning Objectives

The objectives of this course are aimed at disseminating and implementing the various techniques and content related to photography and the city, while producing images that can be used to document and create a visual map of the different neighborhoods of the Andalusian capital. This workshop will take us through the *Historic Center of Seville*, "a city inside another," an idea that will accompany us throughout the course. The historic center is a vibrant and surprising urban environment, which will serve as our meeting point and catalyst to develop a photographic project from its conception to the final presentation.

Course Prerequisites

This course is open to all students interested in visual culture and story-telling in a human environment, urban or otherwise. Basic photography skills will be required, and for this reason, the preference is indicated for Communication students. This preference, however, does not exclude



students from other fields who possess such knowledge or are willing to explore and learn. 4 semesters of college-level Spanish (or equivalent). Students need to have a GPA of at least 2.5.

Methods of Instruction

This course will be given through PowerPoint presentations, and projections of images and documentaries, visits to Photographic workshops and galleries, and in class discussions.

Assessment and Final Grade

The final grade will be based upon various criteria: concept assimilation, creativity of the final Project, narrative-visual coherency, ability to relate to one's environment, and personal and group motivation:

1. Evaluation and introductory exercises, six exercises	20%
2. Participation	30%
3. Photographic project about trash	10%
4. Final-individual project	40%

Course Requirements

Evaluation and introductory exercises, five exercises

Evaluation of the five exterior photographic exercises on the city and its citizens we will use postcards about the city, mirrors, polaroid, shadow games, exterior portraits to take pictures on "metaimage".

Participation

Evaluation of the participation in an active and productive way in class and in the exterior exits

Photographic project about trash

Evaluation of the project on waste, plastics and pollution, on final copies on paper of the students, where a creative look will be valued

Final-individual project

Evaluation of the final personal project on the theme chosen by the student, where the evolutionary process of each photographic project and its final set image / text / caption will be evaluated. This evaluation will be published and in class, students will participate with questions about the projects presented

Attendance Policy

Students are not allowed to miss class for unjustified reasons. For each unexcused absence, the participation portion of the grade will be lowered. Hence, it will be very difficult to receive a 100 in the class. Please keep this in mind. If a student misses class twice without a valid excuse (a note from a physician in the event of an illness), then the professor will automatically lower the final grade by 5 points (on a 100-point scale) for each class missed thereafter. Students with 6 or more absences will fail the course.



Students should arrive to class on time. Arriving more than 15 minutes late for a class will count as an unexcused absence. Please note that an excused absence is one that is accompanied by a doctor's note: signed stamped and dated. Travelling and/or travel delays are not considered valid reasons for missing class.

* Notes from a physician will only be valid and admitted by the Program Manager if the doctor confirms that the visit could not have been arranged at another time, or that the student was too ill to attend class that day.

Academic Honesty

Students are expected to act in accordance with their university and CIEE's standards of conduct concerning plagiarism and academic dishonesty. Use of online translators for work in Spanish will result in an automatic failure.

Linguistic Resource Center

Students of this course do not need to use the Center.

Weekly Schedule

Week 1:

Presentation.

Short introduction to Seville's historic center through photos from old newspaper clippings.

Strategies for visibility/invisibility in the city.

Review and screen various photographic projects related to the city and "ways" to get close to her.

-**Reading:** "La cámara de Pandora", Joan Fontcuberta (selection I)

Week 2:

Review and screen various photographic projects related to the city and "ways" to get closer to her. Begin to develop project topics, locations for the individual and group projects. Observation and analysis of work methods.

Documental and conceptual references. Hand out short introductory exercises, which will be done throughout the course. These exercises will be carried out by work groups.

-**Reading:** "La cámara de Pandora", Joan Fontcuberta (selection II)

Week 3:

Visit different areas of the historic center, search for and initiation of proposals and locations for the various personal projects. Observation and analysis of working methods.

Documental references/concepts

Viewing and following up on the parameters, sharing. These follow-ups will be ongoing, whether together or individually, in order to delve into the limitations presented by each project, technical or language-related.

-**Reading:** "Sobre la fotografía", Susan Sontag (selection I)

Week 4:

"Otra manera de contar historias". Theoretical-practical presentation from Miguel Romero (Communication Department at the University of Seville). "Street Photography". Theoretical-practical presentation by Alberto Rojas (CoberturaPhoto). Public presentation of the different



project proposals from each student. Review and follow project parameters that are set as a class.
-**Reading:** “Sobre la fotografía”, Susan Sontang (selection II)

Review and screen various photographic projects related to the city and “ways” to get closer to her. Students will present their project proposals. Viewing and reviewing of the proposals and locations for the different projects. Observation and analysis of working methods. Profiling the ultimate goals of each student regarding his/her personal project.
-**Reading:** “El beso de Judas”, Joan Fontcuberta (selection I)

Week 6:

Visit the different areas of the Historic Center, looking for proposals and locations for personal projects.

Observation and analysis of working methods.

Documental references/concepts

Viewing and following up on the project parameters, sharing. These follow-ups will be ongoing, whether together or individually, in order to delve into the limitations presented by each project, technical or language-related.

-**Reading:** “El beso de Judas”, Joan Fontcuberta (selection I)

Week 7

Review and screen various photographic projects related to the city and “ways” to get closer to her. Photo editing and in class presentation of the different projects proposals. Search for the final edition. Sharing.

Turn in the project plan and approximate end date.

-**Reading** “Contactos”, William Klein, Hiroshi Sugimoto, Cartier Bresson(selection)

Week 8

Working toward the final edition.

Final Draft and project presentation.

Introductory Proposals

- Ciudad/Ficción: Jeff Wall, Daweng Xing, Gregory Grewson, Di Corcia....
- Ciudad/Ruptura: Robert Frank, Martin Parr, Abelardo Morel, Denis Darzacq...
- Ciudad/Tiempo: Iosif Kiraly, Yuiji Saiga, Paul Grahman, Barbara Probsts...
- Ciudad/Palabras: Matt Siber, Sophie Calle, Hill Owens, Ken Lun
- Ciudad/Herida: Gabriele Basilico, últimas propuestas propuestas de Erik Kessell...

Course Materials

Readings

- “Contacts”, Hiroshi Sugimoto
- “Otra manera de contar”, John Berger (selección)
- “La cámara de Pandora”, Joan Fontcuberta (selección)
- “Fotografía hoy”, Susan Bright



- “Contacts”, Duane Michals
“Sobre la fotografía”, Susan Sontang (selección)
- “Creadores de imágenes”, Anne Celine Jaeger
- “Quien mira a quien”, John Berger
- “Contacts”, Jeff wall
- “Arquitectura, ciudades y visiones”, Gabriele Basilico

Filmography

- “Los niños del Barrio Rojo”, Ross Kaufman y Zana Briski
- “Los genios de la fotografía”, TV series
- “Contactos”
- “Manufactured Lanscapes”, Edward Baichwal
- “La ciudad de los fotógrafos”, Sebastián Moreno