PG 235 PHOTOGRAPHING ART AND MONUMENTS
IES Abroad Rome

DESCRIPTION:
The course illustrates the basic techniques (i.e. lighting, exposure, composition, color, etc.) used to photograph archaeological sites, architectural monuments and landscapes, as well as works of art and archaeological finds, thereby putting students directly in touch with the city's material culture and cultural heritage. Students start with a detailed overview of the digital camera's automatic and manual functions and finally learn the basics about management of files on the computer. The course brings together the technical and aesthetic components through an analysis of some of the more important art historical themes that characterize the contexts students are photographing. The main aim of the course is to develop compositional abilities as the key to take better pictures, rather than relying mainly on editing techniques. The latter will be introduced in their basic components.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: One course in Art History is recommended, but not required.
Students must bring their own digital camera and instruction manual (a copy can usually be downloaded from the manufacturer's website). Students should have a digital SLR (single lens reflex) or a high-end compact camera featuring:

1) RAW files
2) wide-angle starting from at least 28mm equivalent
3) P (program), S (shutter priority) A (aperture priority) M (manual) exposure control setting

Compact cameras, for example: Nikon Coolpix P7000 and P7100 and following, Canon Powershot G11, G12 (G-SERIES) and following, S95 and S100 and following, Sony NEX AND ALPHA series, Panasonic Lumix FZ150, 200, 1000, LX5 and all the G series. Similar models are also available with Samsung and Olympus (PEN SERIES).
Please keep in mind that if you plan on buying the camera, prices are generally lower in the U.S.A. than in Italy, but you can have the Italian 22% IVA deducted in specific shops if you show your passport.
Students are suggested to have an external hard disk to save their course pictures.

METHOD OF PRESENTATION:

- Class lectures
- Slide shows
- Shooting sessions at monumental and archaeological sites
- PC lab sessions
- Moodle

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation (10%)
- Midterm exam (25%)
- Final portfolio (45%)
- Written comments (20%)

***Details Of Required Work:**
Format of the exam: Both midterm and final exams will made of different sections such as short answers, filling the blanks, true of false, multiple choices and exposure calculation.
Final Portfolio: Students are required to keep a digital folder of all work done in the course during the semester so the instructor can review student work and progress. Best photographs are selected and kept in a digital portfolio, which is handed in at the end of the semester.

Journal: The journal is intended to keep track of student impressions, observations, strategies used in photo taking and self-evaluation of work. The journal is handed in at different stages in the course of the semester.
The final portfolio will consist of 10 photographs, 6 of which taken in places of Rome, either visited during field studies or by the students themselves. The remaining 4, worth 15% of the assessment of the final portfolio, will be taken autonomously by the students in places of the Augustan Rome suggested by the teacher.

Grading Rubric for student participation:

A	**Excellent participation** The student's contributions reflect an active reading of the assigned bibliography. Skillfully synthesizes the main ideas of the readings and raises questions about the applications and implications of the material. Demonstrates, through questions and comments, that he or she has been capable of relating the main ideas in the readings to the other information discussed in the course, and with his or her own life experience. The student makes informed judgments about the readings and other ideas discussed in class, providing evidence and reasons. He/she respectfully states his/her reactions about other classmates' opinions, and is capable of contributing to the inquiry spiral with other questions. The student gets fully involved in the completion of the class activities.
B	**Very good participation** The student's contributions show that the assigned materials are usually read. Most of the time the main ideas are identified, even though sometimes it seems that applications and implications of the information read were not properly reflected upon. The student is able to construct over others' contributions, but sometimes seems to interrupt the shared construction to go over tangents. He/she is respectful of others' ideas. Regularly involved in the activities but occasionally loses concentration or energy.
C	**Regular participation** The participant evidences a regular reading of the bibliography, but in a superficial way. He/she tries to construct over others' ideas, but commonly provides comments that indicate lack of preparation about the material. Frequently, contributions are shallow or unarticulated with the discussion in hand.
F	**Insufficient participation** Consistently, the participant reads in a shallow way or does not read at all. Does not participate in an informed way, and shows lack of interest in constructing over others' ideas.

LEARNING OUTCOMES:
By the end of the course students will be able to:

- Advance in the learning of photography;
- Identify form, content, light and materials in works of art;
- Develop an understanding for different light contexts;
- Be able to choose when and how to take a picture;
- Master fundamental computer technology to improve digital photography;
- Appreciate historical and art historical significance of photographed works.

ATTENDANCE POLICY:
Attendance is mandatory for all IES classes, including field studies. If a student misses more than two classes, 2 percentage points will be deducted from the final grade for every additional absence. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical emergencies or family emergencies. IES will only consider extreme emergency cases and will strictly adhere to this policy.

CONTENT:

Week	Content

Week 1	Slide show of sample images from previous courses. The camera's main functions. Introduction to the fundamentals of composition.
Week 2	More about camera functions. Photographic walk in the center or Rome.
Week 3	Technical analysis and critique of photographs created in the previous session: photo projections, discussion. Understanding the photograph as a computer file - how to adjust the brightness and contrast.
Week 4	More about composition. Photographic walk on the Capitoline Hill.
Week 5	Introduction to RAW files. Technical analysis and critique of photographs created in the previous session: photo projections, discussion, work with photo enhancement software.
Week 6	Quick review. Midterm exam.
Week 7	More about RAW files. Photographic walk at the Museum of the Markets of Trajan: archaeological and urban landscape together.
Week 8	Picture viewing - Work with Photo enhancement software. Photographic walk in the center of Rome.
Week 9	Technical analysis and critique of photographs created in the previous session: photo projections, discussion, work with photo enhancement software.
Week 10	Photographic walk in the Museum Centrale Montemartini
Week 11	Technical analysis and critique of photographs created in the previous session: photo projections, discussion, work with photo enhancement software. Preparation for photo exhibition.
Week 12	Final critique. Final assignments due. Preparation for photo exhibition.

REQUIRED READINGS:
Freeman, Michael. "The Photographer's Eye: Composition and Design for Better Digital Photos"
Technical articles on line indicated by the instructor.

RECOMMENDED READINGS:

- Ang, Tom. Digital Photography Masterclass. DK Publishing, 2008.
- Rome. Art and Archaeology (ed. by Andrea Augenti), Scala Group, Firenze 2003.
- Schneider Adams, Laurie. Italian Renaissance Art. Westview Press: 2001 (selected parts).
- Ward-Perkins, J.B. Roman Imperial Architecture. London: Pelican History of Art, 1981.
- Collins, S., How to Photograph Works of Art: A Practical Guide for Artists, Photographers,
- Private Collectors, Gallery Owners, Antique Dealers and Anyone Interested in Photographing Art, by Amphoto Books, 1992.