



## Photography in Rome

**UNH Course number:** PHT301FCO

**Subject Area:** Photography

**Level:** 300

**Prerequisites:** None

**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 Rome itself, its architecture, history, people, and rich culture, and 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, squares and gardens of the city centre will be complemented with a guided in-depth visit to the Rome Museums and Art Photo Galleries.

Throughout the course your instructor will frequently deliver critical reviews of your work, but you will also be actively involved in analysing and evaluating your own work and the work of others in a collaborative atmosphere of constructive reflection and criticism.

You may choose to work with traditional or digital photography. Either way, it is absolutely mandatory 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. Your camera must have a manual mode and at least a 50 mm lens (or a zoom including the 50 mm focal length). It 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.

**PLEASE NOTE: THIS COURSE DOES NOT INCLUDE ANY WORK IN A DARKROOM.**

### **Photography in Rome FAQ:**

**Q:** What kind of camera is suitable for this course?

**A:** An ordinary digital camera without manual mode will NOT suffice! Your camera MUST be either a digital single lens reflex camera (full manual functions, minimum of 4 megapixels), or a 35mm single lens reflex camera (full manual functions) and/with 50mm or equivalent lens (or a zoom lens including the 50 mm).

**Q:** Do I need to bring my camera's instruction manual?

**A:** Yes!

**Q:** Can I share a camera during this course?

**A:** No. It will be impossible to get your work done properly if you don't have constant access to your own camera.

**Q:** What kind of film is recommended if I do not have a digital camera?

**A:** I recommend color slides / transparencies. It is better that you do not buy them in the US since they can be fogged and damaged by the x-ray machines at the airport. Instead, you should wait to buy them here in Rome (we will go to the photo store together during the first lesson.)

**Q:** How much will I need to spend on film and developing?

**A:** You will be required to spend between \$150 and \$200 on film and developing during this course, if you have a non-digital SLR camera. If you have a digital SLR, you will be required to buy only CDs for your assignments.

**Q:** Is there a darkroom?

**A:** No. This course focuses on shooting and interpretation, and does not include the use of a darkroom or hands-on developing.

**Q:** What happens if I arrive without the right camera but I am enrolled on the course?

**A:** If you don't have the right kind of camera you will have a chance to purchase one after you arrive, as your professor will guide you in your purchase.

### **Learning Objectives:**

- comprehend and practice the basic operation and role of manual cameras in the creation of photographic images.
- develop a more advanced understanding of the role of light and shadow in the creation of visual form and texture , for creative and artistic purposes
- develop an awareness of the basic rules of composition to better communicate by images
- become critically aware of the basic problems of communicating ideas and meaning through the photographs , by training in Travel photography, Portrait photography and Reportage
- build an appreciation for the culture of images by studying the great Masters of photography and their different visual styles

### **Instructional Format:**

This course will meet once a week for 2 hours and 40 minutes. Most classes will be onsite, including visits to important photography exhibitions in art Galleries, International Cultural Spaces and Museums. Instruction will include lectures, group works, students' critical analysis of images, presentation of portfolios, written essay /research on Masters of photography. It is very important that you use the internet as an instrument of knowledge, along with the books. Your instructor will suggest some web-sites related to photography that will help you get a professional, broad understanding of the different aspects of this Art: technical and historical aspects, aesthetic, laws in photography. You are required to expose a minimum of 2 rolls of 36 exposure film (64 pictures) per week and to bring the processed film, small prints or contact sheets to the following class. A minimum of 20 rolls and 20 final prints for your Rome Portfolio are required.

**Form of Assessment:**

The instructor will use numerous and differentiated forms of assessment to calculate the final grade you receive for this course. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. However, you must complete all grading assessment categories to receive a grade for this course. In addition, your work and behavior in this course must fully conform to the regulations of the [CEA Academic Integrity Policy](#) to which you are subject. Your instructor may also require that you hand in an electronic copy of such work.

Class Participation	10%
Reports	10%
Weekly journal	10%
Written essays	15%
Assignments	15%
Midterm exam	15%
Final portfolio presentation	25%

Class Participation (10%): The grade will be calculated to reflect your participation in class discussions, your capacity to introduce ideas and thoughts dealing with the texts, your ability to interpret different uses of literary language and to express your analysis in intellectual, constructive argumentation. When determining your class participation grade, traditional criteria such as material preparation, completed reading before class, and collaborative group work are also 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. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect on your grade. 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 participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B/B+ (8.40–89.90)
You make voluntary 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 (7.00–7.69)
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	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

(0–5.90)

Reports (10%): on Masters of Photography and on Photo Exhibitions

Weekly journal (10%): Collecting pictures, drawings, ideas, reflections on Photography and your images of Rome.

Written Essays (15%): Will consist on three pages on a Master of Photography (with personal reflections on his/her artwork and the meaning of images).  
One page on an exhibition visited.

Assignments (15%): See the syllabus: assignments are different and depend on the level of the class.

Midterm Exam (15%): Individual critiques on composition, lenses, technical tools, natural and artificial light. Oral and written presentation of the students 'reports on the Masters of Photography. Short answers on the technical aspects of Photography.  
12 films developed / contact sheets required plus 10 finished prints for the portfolio.

Final portfolio presentation (25%): Individual critics on Composition, Technical solutions, use of Light, Lenses used. Presentation of the Portfolios accompanied by an oral thesis.

CEA Grading Scale				
Letter Grade	Numerical Grade Low Range	Numerical Grade High Range	Percentage Range	Quality Points
A+	9.70	10.00	97.0 - 100%	4.00
A	9.40	9.69	94.0 - 96.9%	4.00
A-	9.00	9.39	90.0 – 93.9%	3.70
B+	8.70	8.99	87.0 – 89.9%	3.30
B	8.40	8.69	84.0 – 86.9%	3.00
B-	8.00	8.39	80.0 – 83.9%	2.70
C+	7.70	7.99	77.0 – 79.9%	2.30
C	7.00	7.69	70.0 – 76.9%	2.00
D	6.00	6.99	60.0 – 69.9%	1.00
F	0.00	5.99	0 - 59.9%	0.00
W	Withdrawal			0.00
INC	Incomplete			0.00

### Appealing a Grade:

Please be advised: any grade dispute you have during the course must immediately be addressed with the instructor and definitively resolved before the last week of class. Only end-of-term assignments graded after the end of your program are subject to CEA's formal grade appeal procedure.

### 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 this course, a maximum of one day 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 missing two days of class, regardless of the reason for the absence.
- If your absences exceed three (3) days of class, you will automatically fail this course (e.g., B+ to F; miss four (4) or more days to receive an “F”).

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.

### **Arriving Late for Class:**

A student consistently arriving late for class displays an unacceptably deficient degree of participation, and an unacceptable lack of respect for his instructor and fellow students. Instructors will reflect students' persistent lateness by deducting percentage points from the total 10% earmarked for Participation as indicated on the syllabus. Please note that missing a significant portion of one of your classes can be considered a full absence at the discretion of the professor. Always communicate to your teacher if you need to leave early due to illness, or if you are late due to serious, unforeseen circumstances.

### **Missing Examinations:**

Students who miss mid-term or final examination at the assigned hours will not be permitted to sit a make-up examination without written permission from the Academic Dean. Permission will rarely be granted. It might be granted in the case of instances of serious, documented illness (see the attendance policy for more details), but never for travel.

Examinations will not be rescheduled under any circumstances, except in cases of genuine emergencies. Such cases should be taken to the Academic Dean in writing. Missing an examination for whatever reason is effectively an absence from class.

### **Cell Phones:**

During class time, all mobile phones must be switched off. In case of family emergency, students can keep their phones on (silent mode) after asking for permission before class starts.

### **Laptops:**

Responsible use of laptop computers during class is encouraged, and so when required by your professor you must be prepared to turn them off and/or close them during certain activities.

### **Required Readings:**

The required course textbook listed below has been pre-ordered for you at a local bookstore. The cost of this textbook is approximately 30 Euros. You must have constant access to this text for reading, highlighting and marginal note-taking. It is required that you have a personal copy of each. Additional copies will be placed on-reserve in the Resource Center for short-term loans. Periodical literature, articles, documents, maps, digital images and other sundry materials also required for your class are available in PDF or Word format, are stored in the e-course file assigned to each class, and are located on the CEA shared drive for in-house consultation or copying to your own USB flash-drive. You will be required to use these resources throughout

your studies. Direct access to additional resources and databanks are available to you through the online library of the University of New Haven (please consult your handbook). In addition, the Academic Advisor compiles a bank of detailed information about the libraries located here in the city and accessible to CEA students.

- John Hedgecoe, The Photographer's Handbook, Knopf Editions, New York, 352 pages
- Susan Sontag "On Photography"

### **Online Reference & Research Tools:**

Photography techniques :

<http://photographycourse.net>  
<http://www.digital-photography-school.com>

Masters of Photography :

[http://dir.yahoo.com/Arts/Visual\\_Arts/Photography/Photographers/Masters/](http://dir.yahoo.com/Arts/Visual_Arts/Photography/Photographers/Masters/)

Night Photography :

<http://www.schoolofphotography.com/courses/free-night-photography-lesson.html>

### **Professor Alessandro Zanazzo's web-sites:**

My new web-site :

<http://www.wix.com/alessandrozanazzo/photography>

Wild life and travel photography in Africa :

<http://www.markos.it/quaderni/album/zimbabwe/>

My facebook professional presentation : tape « Alessandro Zanazzo photographer »

<http://it-it.facebook.com/pages/Alessandro-Zanazzo-photographer/216551895051217>

### **Required Supplies/Fees:**

This course bears a \$50 course fee. Required course supplies are listed below:

- Digital camera (DSLR, or with full manual functions, minimum of 4 megapixels)  
***OR***
- 35 mm camera (SLR, full manual functions) – *macchina fotografica*
- 50 mm or equivalent lens (also a zoom including the 50 mm) – *obbiettivo 50 mm*

If you use a traditional camera, you will be required to spend approximately \$200 on film and developing during this course.

**Photography in Rome**  
**Course Content:**

Session	Topic	Activity	Student Assignments
1	<p style="text-align: center;"><b>Course Introduction: Class Requirements &amp; Objectives</b></p> <p>The camera body. Basic camera functions: exposure and how to meter light, focus the subject, the shutter speed (controlling movement). ISO and white balance. The camera lenses (wide-angle, telephoto, standard lens, zoom lenses). The depth of field and the aperture.</p>	<p>Meeting place: CEA Rome Center.</p> <p>Showing prints and books about the techniques and aesthetics of the language of images.</p> <p>Distribution of maps of Rome with the places where we shall meet during the on-site classes.</p> <p style="text-align: center;"><b>Slide Lecture and short video: “The Art of street Photography”</b></p> <p>What is Photography?</p> <p style="text-align: center;"><b>Basic Italian language dictionary : words-phrases for communicating with your subjects in Italy</b></p>	<p>1) Choosing one subject and taking different pictures with various aperture/shutter speed values.</p> <p>2) Taking the same subject’s picture by different focal lengths.</p> <p>Studying on web-sites internet The work of Steve Mc Curry and Robert Doisneau (in black and white)</p>
2	<p><b>Project # 1: Getting the Pictures:</b></p> <p>The Urban Landscape of Rome (How will you represent it?)</p> <p style="text-align: center;"><b>The human being in his urban landscape</b></p>	<p>Meeting point: metro station Ottaviano-S.Pietro.</p> <p>Visit to photo stores and labs in case you need purchasing or repairing your equipment.</p>	<p>Taking pictures of the same subjects using different points of view, using foreground and background as an important role in the composition.</p> <p>Water and stone, elements in Rome landscape</p>
3	<p><b>Evaluation of the photo - image for shadows and</b></p>	<p>Meeting point: Piazza Navona, Four Rivers Fountain.</p>	<p>Light and shadows : students shall take pictures of people, street portraits, textures, patterns, monuments and urban landscape</p>

	<p><b>highlights.</b> High contrast and low contrast images.</p> <p><b>Evaluating the Pictures</b> What is a good photograph? How to visually communicate the topic?</p>	<p>Piazza Navona, il Pantheon , Trevi Fountain . Visiting a photo store and a Photo gallery. Visiting a photography exhibition if scheduled. Visiting Caravaggio’s paintings in the church St Louis des Francais. Group discussion and analysis on the work made by the students.</p>	
4	<p><b>The use of filters for black and white and color photography:</b> red filter, polarizer, uv/skylight filter. How to use the hand –incident light meter to control high lights and shadows.</p>	<p>Meeting point: the central obelisque in Piazza del Popolo. The students shall take pictures of Piazza del Popolo (architecture, urban landscape), then the excursion will continue in the Villa Borghese -Park gardens and the lake (nature photography) and Spanish steps. Visiting an Exhibition of Photography.</p>	<p>Past, present and future in Rome. Visible and invisible. Panning and Zooming techniques. Masters: Ansel Adams, Man Ray, Sebastiao Salgado, Edward Weston, Josef Koudelka, William Klein .</p>
5	<p><b>The self portrait in the contemporary Art of Photography.</b> The Still life photography.</p>	<p>CEA classroom: Projection of a cd /slides and a dvd / YouTube tutorials. Group discussion on the students work and visual perception.</p> <p><b>Slide Lecture:</b> <b>Slide lecture and brief Film screening:</b> <b>“To learn to look” and “The decisive moment”- Henry Cartier Bresson</b> <b>Working Session:</b> Preparing for the Outside Shoot</p>	<p>Studio Portrait and use of artificial light: practical test. Assignment for the week : a research on the internet and/or in books , bringing a written report on a Master of Photography /favourite photographer -three pages including</p> <ol style="list-style-type: none"> <li>1) the photographer’s pictures/visual examples,</li> <li>2) Speaking about the Photographer’s life and works</li> <li>3) the students own reflections on the Master of Photography’ style.</li> </ol>
6	<p><b>Reportage</b></p>	<p>Outing: visiting and taking</p>	



	<b>photography and photo-journalism</b>	pictures of the area of Roman Forum and the Colosseum, S. Pietro in Vincoli	Learning to describing by images the main interest points of a place: describe by your picture a place and/or an event in Rome as if you are illustrating a travel magazine: “speaking by images”.
7	<b>Mid-term Examination</b>	Individual critiques. Oral and written presentation of the students ‘reports on the Masters of Photography. Short answers on the technical and cultural –artistic aspects of Photography 15 films developed / contact sheets required plus 10 finished prints for the portfolio.	Prepare for Exam
8	<b>Travel Photography</b>	Meeting Point: Largo Argentina, in front of the Theatre Argentina. Visiting Piazza delle Coppelle, Tiberina Island and the Mouth of Truth, Trastevere. Visiting a photography exhibition if scheduled	Choose five images from magazines and create your journal, including your own written commentary and reflections, criticizing the images’ potentialities in visual communication (images can be related to Fashion, Advertising, Reportage, etc.).
9	<b>The relationship between words and images. Photography and the Law</b> <b>The Portfolio:</b> How to put together the collective work Exploring Formats (book, brochure, poster, pamphlet)	CEA, classroom: Internet class to use the computers and visit several web-sites about the Art and history of Photography. <b>Working session:</b> critique & Discussion on presentation of a project	Students shall choose a text (a poem, the text of a song, a novel...) and take pictures inspired by the words, translating the text into images (examples by Masters of Photography).
10	<b>Night photography:</b> long exposure’s times, “painting by light”,	Night Photography: the class, instead of meeting in the morning will meet at 19:00, in the square of	Photographing a story, a day in your life, photo sequences of an event.

	people/cars in movement, abstract images.	Campidoglio, near Piazza Venezia, for taking pictures with tripod and experiencing long exposures times.	
11	<b>How to make the real unreal.</b>	Outing: Piazza Barberini, Via Veneto, Basilique S. Maria degli Angeli . Visiting an exhibition of Photography (Gagosian gallery or other).	Make double exposures and multiple images. The digital manipulation of an image. Editing an image by a software : levels, brightness, contrast, color balancing, saturation, cropping, etc.
12	<b>Advanced photo techniques in shooting pictures</b>	Outing: Night Photography 2: Castel S. Angel, The Bridge of Angels, St. Peter' Square.	Buying folders and cardboards and starting organizing the visual style of your personal Portfolio of images.
13	<b>Mounting the prints</b> and how to make your portfolio a mirror of your personal "way of seeing". Writing titles and/or technical data. <b>Photoshop</b> and photo-editing of chosen images.	Group critique. Printing for exhibition and final portfolio. Reflection on the students' experiences, personality, inner world, beliefs and emotions and how the students translated and expressed them into their final Portfolios.	Starting Creating the Final : choosing the last prints to include in your Portfolio, including black and white images, color pictures, digital manipulated images, pictures in sequences, etc.
14	<b>Final Exam</b>	Individual critics on Composition, Technical solutions, use of Light, Lenses used. Presentation of the Portfolios accompanied by an oral thesis. The students will present their Portfolios to the class, as a printed portfolio or as an audiovisual presentation, describing how they achieved their goal, explaining their personal aesthetic choices.	Prepare your printed pictures' portfolio, power-point presentation or audiovisual project.