# Instructor Details

**Alessandra Capodacqua**  
NYU Home Email Address: capodacqua@nyu.edu  
Office Hours: Thursdays 4:00-5:00 pm on campus or by appointment

For field trips refer to the email with trip instructions and trip assistant’s cell phone number.

# Class Details

**Semester:** Spring 2016  
**Full Title of Course:** Photojournalism - Exploring Italian Society

**Meeting Days and Times:**  
Lectures and critiques are held on **Tuesdays 2:30-5:30 pm**. On **Thursdays 3:00-4:00 pm** prof. Capodacqua will be on campus for individual and group meetings with the students, screenings and Photoshop reviews in Aula Lucca. **Open Digital Lab** at Fondazione Studio Marangoni in Via San Zanobi 32R: Tuesday, Wednesday, Thursday 10:00 am/1:00 pm.

Taking into account the field trip and special LPD Documentary Photography Lectures, **four Thursday meetings have been cancelled:** February 18, March 10, April 7 and April 21. Also note that on **March 24** there is a **special event** planned on campus, therefore all classes are cancelled. Make sure you always refer to the syllabus or ask your professor if in doubt, as there might be some exceptions or changes throughout the semester.

**Classroom Location:** the course is held at Fondazione Studio Marangoni in downtown Florence - San Lorenzo area, three blocks away from Piazza San Marco, where the #25 bus stops. FSM has two locations: fsmgallery in Via San Zanobi 19R (classroom and library), and FSM in Via San Zanobi 32R (digital lab). **Remember that Florence has a singular address system with two number sequences running side by side.** Residences have a number in black or blue, while businesses have numbers in red. The R in "San Zanobi 19R" and "San Zanobi 32R" stands for red.

FSM’s library is located in Via San Zanobi 19R. It is entirely dedicated to photography, with over 4,000 books. It is open Monday to Saturday from 3 to 7 pm. 70% of the books are in English, and NYU students are encouraged to make use of it.

# Prerequisites

There are no prerequisites for this course. **A digital SLR camera with manually adjustable aperture and speed is required.**
**Class Description**

**Photojournalism - Exploring Italian Society** is an introductory course to photojournalism, documentary and visual story-telling that focuses on contemporary life of Italy and Florence, a city best known as a UNESCO World Heritage site, as well as a European city attempting to rise to the challenges that currently confront other urban environments throughout Europe and the world.

The course draws its strengths from the unique resources of the program at Villa La Pietra, the city of Florence, and Italy in general. From labor protests, to commemoration of historic events, to immigrant populations, mass transit and tourism, Florence and Italy have many compelling contemporary visual stories to tell. Students have the unique opportunity to capture these topics in images.

Working in collaboration with the public policy conferences organized by **La Pietra Dialogues**, students become the narrators of current Italian, European and Global issues as they attend lectures and conferences, meet prominent guest speakers and work beside their peers participating in reporting workshops. Students photographs may be selected to appear on the web site of LPD.

Students are able to explore different aspects of contemporary Italian culture and society, through various photo assignments. This course provides students with a clear grasp of photography, photo-reportage and visual story-telling.

Assignments to be covered may include, among others:

- Impact of tourism in Florence and Italy.
- The role and image of women in Italy.
- Artisans and traditional crafts in Florence.
- Food culture in Italy.
- Multiculturalism in contemporary Italian society.
- Special events (social, cultural, sport, etc).

The course combines lectures, field trips, shooting sessions, discussions on readings and videos, critiques on the photographs produced by students, visits to exhibitions and museums (if available), meetings with photographers. The course also includes video screenings on the works and life of Italian and European documentary photographers and photojournalists. Lectures cover the history of photojournalism, as well as theoretical and technical aspects related to documentary and street photography and photojournalism.

**One of the highlights of the course is the field trip to Naples, in conjunction with prof. Sberna's class The Politics of Organised Crime (POC). This is a unique opportunity to visit Naples and meet people who have been in the first-line to fight the Camorra and the Mafia in general. This is a mandatory field trip and it is held on March 4-5, 2016.**

Students are not expected to already have a basic knowledge of photographic technique. Each student must have a digital camera with manually adjustable aperture and speed, and a laptop, possibly equipped with a post processing software (Photoshop, etc.) During the semester, students are assigned a number of Lynda.com’s tutorials to learn the basics of digital post production.
Desired Outcomes

On completion of this course, students should:

- Have improved their ability to think critically, and express their thoughts clearly through their pictures and related written work.
- Have improved their understanding of the opportunities to independently produce photographs in a broad range of styles, while working in different communities and cultures.
- Have mastered a basic understanding of how to research questions in photojournalism and visual story-telling.
- Recognize works by the principal protagonists of the history of photojournalism and documentary photography as well as for the work of contemporary photojournalists and documentary photographers.
- Have worked towards a cohesive body of work to be shown in the final exhibition and final portfolio critique.

Assessment Components

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Participation and Class Presentations (2 presentations on readings and videos)</td>
<td>15%</td>
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<tr>
<td>Photo Assignments (3 photo assignments with 300-word essay, for a total of about 90 images produced)</td>
<td>40%</td>
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<td>Midterm Exam (photo assignment on field trip to Naples with 300-word essay)</td>
<td>20%</td>
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<tr>
<td>Final Exam (presentation of the portfolio composed of 10/15 photographs, a 300-word essay and 300-word personal statement)</td>
<td>25%</td>
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Failure to submit or fulfil any required course component results in failure of the class.

Course grades are based on active class participation, assignments, papers, quantity and quality of energy and imagination invested in each assignment, execution of photographic theory in practice, oral presentation and final critique. Students are expected to attend all classes; absences will affect course grade. Tardiness to class is not tolerated as it disrupts the class in session.

Students are required to read the literature and watch the videos indicated in the bibliography for each class. Throughout the semester there will be a set time for discussion on readings and videos with presentations by a group of 2/3 students. The group must prepare a 10-minute presentation on the previous week’s readings and videos to give to the class. Therefore all the students will be part of a 10-minute presentation at least twice during the semester.

Assignments are designed to explore social topics and bring the students to develop a good command of the digital camera. Assignments must be completed for the day indicated in the syllabus. Photographs and essays must be uploaded to the appropriate folder on Google Drive BEFORE 9:00 am OF THE DATE INDICATED ON THE SYLLABUS. Submissions received after 9:00 am are treated as late. Handwritten papers are not accepted.

It is strongly advised that students take at least 30 new photographs per week to be able to select and present their best work for critique.

Assessment Grading:

Grade A/A-: The student’s photographic work demonstrates an excellent understanding of the subject matter. The student makes excellent use of empirical and theoretical material
Expectations

The student writes comprehensive essays/exam questions and her/his work shows strong evidence of critical thought. The student has distinguished himself/herself throughout the course of the semester for coming to class and critiques on time and prepared, for her/his contributions to class discussion, and for asking questions and commenting on other students’ work.

**Grade B+/B:** The student’s work shows a clear understanding of the assignments and materials covered in class. The candidate has demonstrated the ability to formulate and execute a coherent research strategy.

**Grade B-/C+/C:** The student’s work shows a basic understanding of the subject treated in the assignments and covered in class. The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

**Grade C-/D+/D:** The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research. The student does not participate in class discussion.

**Grade F:** The student’s work does not demonstrate understanding of the subject treated in assignments and covered in class. There is little or no critical awareness and the research is clearly negligible.

**Grade conversion**

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<th>Grade</th>
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<td>A-</td>
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<td>B+</td>
<td>87-89</td>
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<td>B</td>
<td>84-86</td>
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<td>B-</td>
<td>80-83</td>
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<td>C+</td>
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<td>C</td>
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<td>D</td>
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<td>F</td>
<td>below 65</td>
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**Grading Policy**

Please refer to Assessment Expectations and the policy on late submission of work.

**Academic Accommodations**

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their website [http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html](http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html) for further information.

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Center for Students with Disabilities at (212) 998-4980 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. For more information, see Study Away and Disability.
Attendance Policy

Attendance:
Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student's final course grade. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

For courses that meet once a week, one unexcused absence will be penalized by a two percent deduction from the student's final course grade. For courses that meet two or more times a week, the same penalty will apply to two unexcused absences.

Excused Absences:
In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student.

The only excused absences are those approved by the Office of Academic Support; they are as follows:

Absence Due to Illness
☒ If you are sick, please see a doctor (contact the Office of Student Life for information).
☒ Absences can ONLY be excused if they are reported WITHIN 24 HRS of your return to class via the online NYU Florence Absence Form:  
http://goo.gl/forms/OtCiTgmLt6
☒ We will not accept a student email or telephone call regarding an absence due to illness. We will not notify your faculty about these absences.
☒ The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences.

Due to Religious Observance
☒ Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday.
☒ Information regarding absences due to religious observance must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form:  
http://goo.gl/forms/OtCiTgmLt6. Please note that no excused absences for reasons other than illness can be applied retroactively.

Due to a class conflict with a program sponsored lecture, event, or activity
☒ All students are entitled to miss one class period without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by La Pietra
Information regarding absences due to a class conflict must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form: [http://goo.gl/forms/0kCiTqmLt6](http://goo.gl/forms/0kCiTqmLt6). Please note that no excused absences for reasons other than illness can be applied retroactively.

**Students with questions or needing clarification about this policy are instructed to contact a member of the Office of Academic Support located in Villa Ulivi or to email florence.academicsupport@nyu.edu**

### Late Submission of Work

- All course work must be submitted on time, in class on the date specified on the syllabus.
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date.
- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.

### Plagiarism Policy

**PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:**
The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

In the event of suspected or confirmed cases of plagiarism, The faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school. Please consult the “Academic Guidelines for Success” distributed on your USB key at Check-in and on the NYU Florence Global Wiki.

For a detailed description of some possible forms of plagiarism and cheating please consult the Community Compact that you signed at Orientation, a copy of which is on the above mentioned Wiki and USB key.

### The Writing Center

The Writing Center, located in Aula Belvedere in Villa Ulivi, offers you feedback on any type of writing, at any stage in planning or drafting. Sign up for a consultation at [wp.nyu.edu/florencewriting/](http://wp.nyu.edu/florencewriting/) and submit your working draft or ideas a day in advance to [florence.writingcenter@nyu.edu](mailto:florence.writingcenter@nyu.edu). Drop in for a consultation M-Th, but remember that appointments are given priority. Be assured that very rough drafts are welcome. Please note that we do not correct or “fix” your writing; instead we prompt you to think and work. Our aim is to create stronger writers in the long term, not necessarily perfect papers in the short term.

### Required Texts and Videos


The book is available at [International bookshop - La Feltrinelli](http://www.lafeltrinelli.it)

Via de’ Cerretani, 40R - 50123 Firenze - Tel: 199 151 173 - Fax: 055 288482

[firenze.international@lafeltrinelli.it](mailto:firenze.international@lafeltrinelli.it) - [www.lafeltrinelli.it](http://www.lafeltrinelli.it)

Opening Hours:
| **at Villa Ulivi Library** | Monday - Friday: 9:00 am – 9:00 pm  
Saturday: 9:00 am – 10:00 pm  
Sunday: 9:00 am – 9:00 pm |
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<tr>
<td>W. Eugene Smith, <em>Photographic Journalism, from Photo Notes</em>, June 1948, (2 pages - <a href="#">pdf</a>)</td>
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<td>Suzi Jenkins, <em>The changing faces of Tuscan tourism</em>, (2 pages - <a href="#">pdf</a>)</td>
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<tr>
<td>Fred Ritchin, <em>Bending The Frame</em>, Aperture, 2013 (3 chapters - <a href="#">pdf</a>)</td>
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<td>Five articles on the Ethics of Photojournalism (22 pages – <a href="#">pdf</a>)</td>
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<td>Three articles on new trends in Photojournalism (25 pages – <a href="#">pdf</a>)</td>
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<td>Digital Photography Basics - ebook (<a href="#">pdf</a>)</td>
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<tr>
<td><strong>Lynda.com Tutorials and Videos</strong></td>
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<tr>
<td>Deke McClelland - <em>Photoshop CC 2015 One-on-One: Fundamentals</em></td>
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<td>Paul Taggart - <em>Insights on Photojournalism</em></td>
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<td>Richard Koci Hernandez - <em>iPhone Photography, from Shooting to Storytelling</em></td>
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<td>Richard Koci Hernandez - <em>Creative Inspirations</em></td>
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<tr>
<td>Ben Long - <em>Foundations of Photography: Black and White</em></td>
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<tr>
<td>Chris Orwig - <em>Photoshop CC for Photographers: Camera Raw 9 Fundamentals</em></td>
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<td><strong>Supplemental Texts(s) (not required to purchase as copies are in NYU-L Library or available on line)</strong></td>
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<tr>
<td>Maria Antonella Pelizzari, <em>Photography and Italy</em>, Reaktion Books, 2010</td>
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<tr>
<td>Fred Ritchin, <em>After Photography</em>, Norton &amp; Campany, 2010</td>
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<tr>
<td><strong>CHECK THESE BLOGS WEEKLY FOR NEW CONTENT AND FOLLOW THEM ON TWITTER:</strong></td>
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<td><a href="http://lens.blogs.nytimes.com/">http://lens.blogs.nytimes.com/</a> - @nytimesphoto</td>
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<td><a href="http://www.newyorker.com/culture/photo-booth">http://www.newyorker.com/culture/photo-booth</a> - @tnyphotobooth</td>
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<td><a href="http://lightbox.time.com/">http://lightbox.time.com/</a> - @timepictures</td>
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<td><a href="http://www.lensculture.com">http://www.lensculture.com</a> - @lensculture</td>
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<td><strong>WEBSITES (SELECTION):</strong></td>
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<tr>
<td>L’OEIL DE LA PHOTOGRAPHIE</td>
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<tr>
<td><a href="http://www.loeildelaphotographie.com">http://www.loeildelaphotographie.com</a></td>
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MAGNUM
https://www.youtube.com/channel/UCnbM8uFCWZ508e8V1UvFMEA
https://www.youtube.com/channel/UCLd8lu4VbglvEVdNKBdHTRw

DEVELOP PHOTO
http://www.youtube.com/channel/UCoHD_aDA3Om1LY Zy9E_iQ

THE ART OF PHOTOGRAPHY
http://www.youtube.com/channel/UC7T8roVtC_3afWKTOGtLlBA

EASTMAN HOUSE
http://www.youtube.com/channel/UCTi-A2VNbcBmsp-vYKsKcyg

AMERICAN SUBURBIX
http://www.americansuburbx.com/artists
http://www.americansuburbx.com/explore/interview

TED
http://www.ted.com/speakers/taryn_simon.html
http://www.ted.com/talks/sebastiao_salgado_the_silent_drama_of_photography
http://ideas.ted.com/sebastiao-salgado-a-gallery-of-spectacular-photographs/
http://www.ted.com/talks/ivan_baan_ingenious_homes_in_unexpected_places
http://www.ted.com/playlists/close_up_and_personal
http://www.ted.com/talks/james_nachtwey_s_searing_pictures_of_war
http://www.ted.com/talks/nathan_myhrvold_cut_your_food_in_half
http://www.ted.com/speakers/kitra_cahana
http://www.ted.com/talks/edward_burtynsky_photographs_the_landscape_of_oil

BLOGS
http://photojournalismlinks.com
http://socialdocumentary.net/
http://www.e-photoreview.com
http://www.aphotoeditor.com
http://www.burnmagazine.org
http://tomaskh.com/blog/
http://magazine.viiphoto.com
http://blakeandrews.blogspot.com
http://cphmag.com
http://www.dvafoto.com
http://www.beikey.net/mrs-deane
http://ispmagazine.tumblr.com

OTHER LINKS
http://mediastorm.com/
http://inmotion.magnumphotos.com/essays
http://viiphoto.com/
http://www.panos.co.uk MULTIMEDIA/?sgn=n
http://www.prospekt.it/
### Internet Research Guidelines

The careful use of internet resources is encouraged and a list of recommended websites is included in the syllabus. Failure to cite internet and other non-traditional media sources in your work constitutes plagiarism.

### Additional Required Equipment

- DSLR camera with manually adjustable aperture and speed.
- Memory cards (SD, miniSD, Compact Flash, etc).
- Cord to connect camera to computer or card reader.
- Laptop (possibly equipped with Photoshop or similar software).
- External hard drive (preferably) or flash drive (at least 16GB) to backup work.

### Week 1

**February 2**

2:30-5:30 pm

Introduction to the course and the syllabus: course requirements and objectives, texts, materials, Q&A.

Lecture: Introduction to the camera and the lens: how they function.

**Introductory assignment (not graded) due February 9:**

**Research work:** 10 photographs that are relevant to you as a representation of Florence and Italy before arriving. Images taken from the web are allowed. Remember to cite internet and other media sources.

**Shooting and writing:** 10 photographs and a 300-word essay that describe your experience in a new neighbourhood.

**Photographs and essay for Introductory assignment must be uploaded by February 9 before 9:00 am.**

**February 4**

3:00-4:00 pm

On-campus individual and group meetings. Review of photographs taken during the previous days. Photoshop review and video screenings.

**Take at least 30 photographs on the subject, to have a larger choice when selecting photographs to present to critiques.**

**Readings:**

- Laurence Butet-Roch interviews Fred Ritchin, Meta-narrative: Fred Ritchin on the future of photojournalism (pdf)
- W. Eugene Smith, Photographic Journalism (pdf)
- Digital Photography Basics - ebook (pdf)
- DCW - 10 rules of photo composition (pdf)

**Videos:**

- Three TED videos on seeing and creativity
  - Julie Burstein
  - Bill Shribman
  - http://ed.ted.com/lessons/what-cameras-see-that-our-eyes-don-t-bill-shribman
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<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>February 9</td>
<td>2:30-5:30 pm</td>
<td>Week 2 reminder: upload photographs (minimum 10 for each section of the assignment) and 300-word essay for assignment #1 by February 9 before 9:00 am. Lecture: Photojournalism, Documentary Photography and Street Photography. Critique and work evaluation for Introductory assignment. Assignment #1 due February 23: The city of Florence between consumerism, tourism, crafts tradition and food culture (for inspiration read suggested articles). Photographs (minimum 10) and 300-word essay for assignment #2 must be uploaded by February 23 before 9:00 am.</td>
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<tr>
<td>February 11</td>
<td>3:00-4:00 pm</td>
<td>On-campus individual and group meetings. Review of photographs taken during the previous days. Photoshop review and video screenings.</td>
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<tr>
<td>February 11</td>
<td>6:00 pm</td>
<td>Lecture by Italian Photographer Rocco Rorandelli (TerraProject Collective)</td>
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<td>March 5</td>
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<td>Suggested event to photograph: Carnival of Viareggio from February 7 to March 5, 2016.</td>
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Eva Timothy
http://ed.ted.com/lessons/the-story-behind-your-glasses-eva-timothy

Lynda.com:
Photoshop CC 2015 One-on-One (Chapters 1-2, total 1h 41m)

Take at least 30 photographs on the subject, to have a larger choice when selecting photographs to present to critiques. Be inspired by the textbook On Street Photography and the Poetic Image.

Readings:
Alex Webb and Rebecca Norris, On Street Photography and the Poetic Image. (pp. 6/23)
Anne Darling, Storytelling with Photographs: How to Create a Photo Essay. (Chapters 1-2-3)

For inspiration on Assignment #1 read the pdf and the online articles, and watch the videos:
Suzi Jenkins, The changing faces of Tuscan tourism (pdf)
http://www.huffingtonpost.com/Minimalism/italian-food-vs-america_b_1537703.html#s1024925&title=Pepperoni_vs_Peperoni
http://www.randomhistory.com/1-50/038italian.html
https://www.youtube.com/watch?v=bVZdsLuxS9c
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<tr>
<th>Week 3</th>
<th>February 16 2:30-5:30 pm</th>
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<tr>
<td><strong>Week 3 reminder: bring your camera to class on February 16.</strong></td>
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<td>Group 1 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students on Week 2 readings and videos. Details given during previous class.</td>
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<tr>
<td>Shooting session at Central Market and San Lorenzo. Bring your camera to class.</td>
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<td><strong>Shooting session - No on-campus meeting.</strong></td>
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<td><strong>Take at least 30 photographs on the subject, to have a larger choice when selecting photographs to present to critiques. Be inspired by the textbook <em>On Street Photography and the Poetic Image.</em></strong></td>
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<td><strong>Readings:</strong></td>
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<tr>
<td>Alex Webb and Rebecca Norris Webb, <em>On Street Photography and the Poetic Image.</em> (pp. 24/39)</td>
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<tr>
<td>Anne Darling, <em>Storytelling with Photographs: How to Create a Photo Essay.</em> (Chapters 4-5-6)</td>
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<td><strong>Videos:</strong></td>
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<td>Mary Ellen Mark <a href="http://www.youtube.com/watch?v=4w2aaO9WYh4">http://www.youtube.com/watch?v=4w2aaO9WYh4</a></td>
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<tr>
<td>Bruce Gilden <a href="http://www.youtube.com/watch?v=kkIWW6wrvrM">http://www.youtube.com/watch?v=kkIWW6wrvrM</a></td>
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<td>Joel Meyerowitz <a href="http://www.youtube.com/watch?v=Xumo7_JUeMo">http://www.youtube.com/watch?v=Xumo7_JUeMo</a></td>
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<td>Martin Parr <a href="http://www.youtube.com/watch?v=H2eKF5HQgyE">http://www.youtube.com/watch?v=H2eKF5HQgyE</a></td>
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<td>William Klein <a href="http://www.youtube.com/watch?v=InN9LMvjM7Y">http://www.youtube.com/watch?v=InN9LMvjM7Y</a></td>
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<tr>
<td>Ed Kashi &amp; Donald Weber <a href="https://vimeo.com/83702324">https://vimeo.com/83702324</a></td>
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</tr>
</tbody>
</table>

**Lynda.com:**
- Photoshop CC 2015 One-on-One (Chapter 3, total 1h 5m)
- Photoshop CC: Camera Raws 9 Fundamentals (Chapters 1-2-3-4, total 55m)
<table>
<thead>
<tr>
<th>Week 4</th>
<th>Photoshop CC 2015 One-on-One (Chapters 4-5-6, total 2h 23m)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>February 23</strong></td>
<td>Take at least 30 photographs on the subject, to have a larger choice when selecting photographs to present to critiques. Be inspired by the textbook <em>On Street Photography and the Poetic Image</em>.</td>
</tr>
<tr>
<td>2:30-5:30 pm</td>
<td><em>Reading:</em> Alex Webb and Rebecca Norris Webb, <em>On Street Photography and the Poetic Image</em>. (pp. 41/59)</td>
</tr>
<tr>
<td><strong>February 25</strong></td>
<td><em>Videos:</em> Brandon Stanton <a href="https://www.youtube.com/watch?v=Bcm6kwWvw9o#t=43">https://www.youtube.com/watch?v=Bcm6kwWvw9o#t=43</a></td>
</tr>
<tr>
<td>3:00-4:00 pm</td>
<td>Humans of New York Blog <a href="http://www.humansofnewyork.com">http://www.humansofnewyork.com</a></td>
</tr>
<tr>
<td><strong>March 1</strong></td>
<td>Lynda.com: Photoshop CC 2015 One-on-One (Chapters 7-8, total 1h 45m)</td>
</tr>
<tr>
<td>2:30-5:30 pm</td>
<td>Paul Taggart - <em>Insights on Photojournalism</em> (Full Movie, 26m)</td>
</tr>
</tbody>
</table>

- **Week 4 reminder:** upload photographs (minimum 10) and 300-word essay for assignment #1 by February 23 before 9:00 am.
- Group 2 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students on Week 3 readings and videos. Details given during previous class.
- Critique and work evaluation for assignment #1.
- **Short term assignment #2 due March 1 (1 week): Humans of Florence, a series of photographs inspired by the *Humans of New York Project*. Details on how to present this assignment given during class. Photographs (minimum 5) and 300-word essay on the short-term assignment #2 must be uploaded by March 1 before 9:00 am.
- On-campus individual and group meetings. Review of photographs taken during the previous days. Photoshop review and video screenings.

- **Week 5 reminder:** upload photographs (minimum 10) and 300-word essay for short term assignment #2 by March 1 before 9:00 am.
- Group 3 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students on Week 4 readings and videos. Details given during previous class.

*Readings:*
- Alex Webb and Rebecca Norris Webb, *On Street Photography and the Poetic Image*. (Chapters 7-8-9)
- Anne Darling, *Storytelling with Photographs: How to Create a Photo Essay*. (Chapters 7-8-9)
### March 3

**3:00-4:00 pm**

- Critique and work evaluation for short-term assignment #2.
- Presentation of field trip to Naples and related assignment (Mid-term). **Photographs (minimum 10) and 300-word essay for assignment on field trip to Naples must be uploaded by March 22 before 9:00 am.**
- On-campus individual and group meetings. Review of photographs taken during the previous days. Photoshop review and video screenings.

### Poetic Image

- (pp. 61/79)
- **Read the pdfs and the online articles before you leave for the field trip:**
  - Naples - A Historical Overview.pdf
  - http://www.vanityfair.com/culture/2012/05/naples-mob-paolo-di-lauro-italy
  - http://www.vice.com/print/live-die-naples-147-v15n8
  - https://www.aei.org/publication/naples-confidential/
- **FIELD TRIP WEBSITE** to be communicated
- Lynda.com: Photoshop CC 2015 One-on-One (Chapter 9, total 1h 19m)
- Richard Koci Hernandez – *Creative Inspirations* (Full Movie, 52m)

### Week 6

**March 4-5**

**Mandatory Field trip**

- **Field trip to Naples - Photographing people and places of the Camorra in Naples** – Make sure you have read pdf and online articles before you leave for the field trip. More details during previous class.

### Week 7

**March 8**

**2:30-5:30 pm**

- **Week 7 reminder:** on March 8 bring to class all the photographs taken during field trip to Naples (USB stick or external HD).
- **Group 4 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students on Week 5 readings and videos. Details given during previous class.**
- Selection of photographs taken during the field trip to

### Readings:

- Alex Webb and Rebecca Norris Webb, *On Street Photography and the Poetic Image.* (pp. 80/97)
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Activity</th>
<th>Notes</th>
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<tbody>
<tr>
<td>March 10</td>
<td>3:00-4:00 pm</td>
<td>Naples to include for the critique due March 22 (Week 8). Bring all the photographs shot in Naples.</td>
<td>8/27 – pdf</td>
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<td><strong>Shooting session - No on-campus meeting.</strong></td>
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<tr>
<td>Week 8</td>
<td></td>
<td>Week 8 reminder: upload photographs (minimum 10) and 300-word essay for assignment on Naples’ field trip (Mid-term exam) by March 22 before 9:00 am.</td>
<td>Take at least 30 photographs on the subject, to have a larger choice when selecting photographs to present to critiques. Be inspired by the textbook <em>On Street Photography and the Poetic Image</em>.</td>
</tr>
<tr>
<td>March 22</td>
<td>2:30-5:30 pm</td>
<td>Group 5 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students on Week 7 readings and videos. Details given during previous class.</td>
<td><strong>Readings:</strong> Three articles on new trends in Photojournalism (25 pages – pdf)</td>
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<td><strong>Mid-term exam: critique and work evaluation for assignment on field trip to Naples.</strong></td>
<td><strong>Videos:</strong> The New York Times forays into storytelling reporting via Instagram <a href="http://www.mobielmarketer.com/cms/news/media/19942.print">http://www.mobielmarketer.com/cms/news/media/19942.print</a></td>
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<td>Short term assignment #3 (1 week): a visual and written essay on a theme chosen in class. Students must take photographs with mobile devices and upload their stories on Instagram (#hashtag NYU_FLO_SP16). Details given during class. Photographs (minimum 10) and related captions must be uploaded by March 29 before 9:00 am.</td>
<td>iPhonography: Innovation in Documentary Storytelling <a href="https://www.youtube.com/watch?v=S-yyer_z5Yg">https://www.youtube.com/watch?v=S-yyer_z5Yg</a></td>
</tr>
<tr>
<td>March 24</td>
<td>3:00-4:00 pm</td>
<td><strong>NO CLASS – All day conference on campus.</strong></td>
<td><strong>Lynda.com:</strong> Photoshop CC 2015 One-on-One (Chapter 10, total 1h 2m)</td>
</tr>
<tr>
<td>Week 9</td>
<td></td>
<td>Week 9 reminder: upload photographs (minimum 10) and related captions for short term assignment #3 by March 29 before 9:00 am.</td>
<td>Richard Koci Hernandez - <em>iPhone Photography, from Shooting to Storytelling</em> (Full Movie, 1h 45m)</td>
</tr>
<tr>
<td>March 29</td>
<td>2:30-5:30 pm</td>
<td>Group 6 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students on Week 8 readings and videos. Details given during previous class.</td>
<td>Take at least 30 photographs on the subject, to have a larger choice when selecting photographs to present to critiques. Be inspired by the textbook <em>On Street Photography and the Poetic Image</em>.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Critique and work evaluation for short term assignment</td>
<td><strong>Reading:</strong> Alex Webb and Rebecca Norris Webb, <em>On Street Photography and the Poetic Image</em>. (pp. 98/123)</td>
</tr>
</tbody>
</table>
# Final Project

**March 31**

3:00-4:00 pm  
Assignment for the final project: research on two topics to work on for the final portfolio. On April 5 each student presents two projects (3/6 photographs and a 100-word text for each subject).

On-campus individual and group meetings. Review of photographs taken during the previous days. Photoshop review and video screenings.

## Week 10

**April 5**

2:30-5:30 pm  
**Week 10 reminder:** present two projects (3/6 photographs and a 100-word text for each subject). One project will be selected as Final for each student.

Group 7 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students on Week 9 readings and videos. Details given during previous class.

Presentation of 2 projects by each student. Discussion on which to select as Final project to be presented for the Final Exam, scheduled on May 10. The Final Exam consists of a final portfolio presentation (minimum 10 - maximum 15 photographs) accompanied by an essay and an artist statement (max 300 words for each text).

**April 7**

3:00-4:00 pm  
**Shooting session - No on-campus meeting.**

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**Suggested event to attend:**
Middle East Now Festival @ the Odeon Movie Theater, April 5-10, 2016.
http://www.middleastnow.it/now/en/

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**Lynda.com:**
Photoshop CC 2015 One-on-One (Chapter 11, total 1h 25m)

For further inspiration on your final project, watch these two short Lynda.com videos:
Ben Long, Foundations of Photography: Black and White (Introduction > Why black and white?, 5m 12s and Chapter 3 > Preparing your camera, 3m 34s)

**Week 11**

**April 7**

3:00-4:00 pm  
**Take at least 30 photographs on the subject, to have a larger choice when selecting photographs to present to critiques. Be inspired by the textbook On Street Photography and the Poetic Image.**

**Videos:**
Visual Storytelling: Tips from Photographer Laura Cook  
https://dailypost.wordpress.com/2014/07/31/visual-storytelling/

Storytelling Using Photography  
https://contrastly.com/storytelling/

35 Powerful Photos That Tell A Story  

Telling Stories With Photos  

Maggie Stieber  
http://www.maggieesteber.com/main.html#Bio

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**Take at least 30 photographs on the subject, to have a larger choice when selecting photographs to present...**
| April 12 2:30-5:30 pm | Group 8 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students on Week 10 readings and videos. Details given during previous class.  
Lecture: Ethics and Manipulation.  
Review of work done. Photoshop review.  
On-campus individual and group meetings. Review of photographs taken during the previous days. Photoshop review and video screenings. | present to critiques. Be inspired by the textbook On Street Photography and the Poetic Image.  
Readings: Five articles on the Ethics of Photojournalism (22 pages - pdf) |
| April 14 3:00-4:00 pm | \ |  |
| Week 12 | Lecture by Italian Photographer Alessandro Penso |
| April 18 6:00 pm  
Villa Sassetti Mandatory | Group 9 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students on Week 11 readings and videos. Details given during previous class.  
Lecture: Contemporary photojournalism.  
Review of work done. Photoshop review.  
Shooting session - No on-campus meeting. | Take at least 30 photographs on the subject, to have a larger choice when selecting photographs to present to critiques. Be inspired by the textbook On Street Photography and the Poetic Image.  
Reading: Fred Ritchin, Bending The Frame, Aperture, 2013, (Chapter 2 – pp. 28/46 – pdf)  
Video: Burke + Norfolk: Photographs From The War In Afghanistan [https://www.youtube.com/watch?v=XXrmbhpRG2U](https://www.youtube.com/watch?v=XXrmbhpRG2U) |
| April 19 2:30-5:30 pm | \ |  |
| April 21 3:00-4:00 pm | \ |  |
| Week 13 | Group 10 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students on Week 12 readings and videos. Details given during previous class.  
Last review and work evaluation before final exam. TBC that this class takes place in the digital lab at FSM in Via | Take at least 30 photographs on the subject, to have a larger choice when selecting photographs to present to critiques. Be inspired by the textbook On Street Photography and the Poetic Image.  
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Location</th>
<th>Notes</th>
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<tbody>
<tr>
<td>April 27</td>
<td>6:00 pm</td>
<td>Villa Sassetti Mandatory</td>
<td></td>
<td>47/78 – pdf)</td>
</tr>
<tr>
<td>April 28</td>
<td>3:00-4:00 pm</td>
<td>Lecture by Dutch Photographer Henk Wildschut</td>
<td>San Zanobi 32R.</td>
<td>Video: Magnum Photos -The Changing of a Myth <a href="https://www.youtube.com/watch?v=A0HmvL5KeXw">https://www.youtube.com/watch?v=A0HmvL5KeXw</a></td>
</tr>
<tr>
<td>Week 14</td>
<td></td>
<td>On-campus individual and group meetings. Review of photographs taken during the previous days.</td>
<td></td>
<td>Take at least 30 photographs on the subject, to have a larger choice when selecting photographs to present to critiques. Be inspired by the textbook <em>On Street Photography and the Poetic Image</em>.</td>
</tr>
<tr>
<td>May 3</td>
<td>2:30-5:30 pm</td>
<td>Group 11 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students on Week 13 readings and videos. Details given during previous class.</td>
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<tr>
<td></td>
<td></td>
<td>Last review and work evaluation before final exam. TBC that this class takes place in the digital lab at FSM in Via San Zanobi 32R.</td>
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<tr>
<td>May 5</td>
<td>3:00-4:00 pm</td>
<td>On-campus individual and group meetings. Review of photographs taken during the previous days.</td>
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<tr>
<td>Week 15</td>
<td></td>
<td>Week 15 reminder: upload photographs (minimum 10 – maximum 15), essay and artist statement for Final Exam by May 10 before 9:00 am.</td>
<td></td>
<td>Photographs to submit for Final portfolio presentation: minimum 10 - maximum 15. The photographs must be accompanied by an essay and an artist statement (max 300 words for each text). Details given during previous classes.</td>
</tr>
<tr>
<td>May 10</td>
<td>2:30-5:30 pm</td>
<td>Final Exam: final portfolio presentation (minimum 10 - maximum 15 photographs) accompanied by an essay and an artist statement (max 300 words for each text). Details given during previous classes.</td>
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</tbody>
</table>
### Classroom Etiquette

- Eating is not permitted in the classrooms. Bottled water is permitted.
- Cell phones should be turned off during class time.
- The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.
- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings and FSM’s facilities.

### Required Co-curricular Activities

See Field trip description under Week 6 above.
See Lectures and Events under Weeks 2, 12 and 13 above.

### Suggested Co-curricular Activities

Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.

### Your Instructor

**Alessandra Capodacqua**, born in Naples, lives and works in Florence.

A graduate in *European Languages and Literatures*, Alessandra is a photographer, a teacher and a curator of exhibitions. As an artist, she works with a variety of devices, from pinhole, toy, digital cameras, to mobile. She constantly expands her artistic development by experimenting with new digital technologies and alternative printing processes.

She has been teaching photography in Italian and in English for national and international schools and colleges. She currently teaches at NYU Florence, Studio Arts Center International (SACI), European Institute of Design (IED), and Fondazione Studio Marangoni.

As a curator, Alessandra has developed exhibitions of photography and has participated to the creation of festivals of photography in Italy and abroad, such as the *International Triennial Festival of Photography Backlight* in Tampere, Finland.

She is regularly invited for portfolio reviews: her task is to help photographers organize and develop their artistic work; she also gives photographers feedback for improving their career as photographers. Her main area of interest is documentary photography, photojournalism, street photography, and visual story-telling. She is often invited as juror for international Photo Awards and Prizes.

Her work is shown nationally and internationally. Her photographs are in private and public collections, including the Galleria degli Uffizi in Florence, the MUSINF in Senigallia, and the Museo di Montelupone (MC).
