Class Description:
This is an introductory course to photojournalism, documentary and visual story-telling that focuses on contemporary life of Europe, 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. New technologies have transformed how news photography is produced and distributed. However, the strength of the still image is still powerful.

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 website 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.
- Artisans and traditional crafts.
- Food culture.
- Migration, multiculturalism and integration.
- The role of women in Italian contemporary society.
- Special events (social, cultural, sport, etc).

The course combines lectures, field trips, discussions on readings and videos, reviews 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.

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. During the semester, students are assigned a number of Lynda.com tutorials to learn the basics of digital post-production.

The course includes one mandatory two-day field trip to Naples on October 12-13. This field trip is one of the highlights of the course. It is held in conjunction with prof. Sberna's class The Politics of Organized
Crime (POC), and it is a unique opportunity to meet people who have been on the front-line to fighting the Camorra and the Mafia in general, as well as local photographers who have been documenting political and social aspects of Naples.

Considering the Required Co-Curricular Activities and the field trip, the class on November 6 has been 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.

Labs: all computers on campus are equipped with Adobe Photoshop. You also have access to the Digital Lab and the Darkroom Lab at Fondazione Studio Marangoni in Via San Zanobi 32R, Monday through Thursday from 10:00 am to 5:00 pm. Please note that access to FSM’s Labs is granted upon availability. To ensure your space/time slot make a reservation via email with Gianluca Leonardi, FSM tech assistant, (gianluca.leonardi90@gmail.com) and cc your instructor Alessandra Capodacqua (ac95@nyu.edu). Always make sure you receive a confirmation email before coming to FSM, as access could be declined due to previous reservations made by other classes/students.

Classroom Location: Fondazione Studio Marangoni is located 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 3:00 pm to 7:00 pm. 70% of the books are in English, and NYU students are encouraged to make use of it.

Instructor Details:
Name: Alessandra Capodacqua
NYUGlobal Home Email Address: ac95@nyu.edu
Office Hours: Tuesday 5:30-6:30 pm or by appointment
Villa Ulivi Office Location: N/A
Villa Ulivi Phone Number: +39 055 5007 300

Desired Outcomes:
[Modified by the instructor]
On completion of this course, students should:

- Have improved their ability to express their ideas 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 an understanding of how to research questions in photojournalism and visual storytelling.
- 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 review.
Assessment Components

[Modified by the instructor]

- Attendance, Participation, Discussions and Oral Presentations: 15%
- Photo Assignments, Articles and Essays (see each assignment in syllabus for further details): 40%
- Midterm Exam (at least 8 photographs and 300-word article): 20%
- Final Exam (10/15 photographs and a 300-word article): 25%

Failure to submit or fulfill any required course component results in failure of the class.

Course grades are based on active class participation, assignments, essays, quantity and quality of energy and imagination invested in each assignment, execution of photographic theory in practice, oral presentation and final review. 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 responsible for weekly readings, videos, tutorials, and resource material 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 and moderate the discussion. Fellow students will ask questions and animate the dialogue. All the students will be part of a 10-minute presentation during the semester.

Assignments are designed to explore social topics and bring the students to develop a good command of the camera. Assignments must be completed for the day indicated in the syllabus.

Photographs and articles/essays must be uploaded to the appropriate Google Drive folder BEFORE 8:00 am of THE DATE INDICATED ON THE SYLLABUS. Submissions received after 8:00 am are treated as late. Handwritten papers are not accepted.

Assessment Expectations:

[Modified by the instructor]

**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 and offers structured arguments in her/his work. 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 reviews on time and prepared, for her/his contributions to class discussion, and for asking questions and commenting on peers’ 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 subjects covered in class. There is little or no critical awareness and the research is clearly negligible.

Criteria for evaluating photographs and assignments:

- **Images are filed on time and as instructed** - Properly named. Filed by deadline. In the correct folder. The required number of images.
- **Images are technically proficient** - Images are properly exposed. The subject is clearly focused. The images are properly sized, and color corrected (as needed).
- **Images fulfill assignment requirements** - The image clearly illustrates the assignment. They are carefully composed. The images complement each other.
- **Effort and creativity** - The images are creative, well-executed and compelling. Student contributes to reviews.

Grading Guidelines

- A = 94-100
- A minus = 90-93
- B plus = 87-89
- B = 84-86
- B minus = 80-83
- C plus = 77-79
- C = 74-76
- C minus = 70-73
- D plus = 67-69
- D = 65-66
- F = below 65

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 the Moses Center 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:

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 the number of class times over a single week.
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 assistance.
- For absences that last for two or more consecutive days, a doctor’s certificate, “certificato medico” is required. The doctor will indicate in writing the number of days of bed rest required. Please note these certificates can only be obtained on the day you see the doctor and cannot be written for you afterwards.
- Absences can ONLY be excused if they are reported WITHIN 48 HRS of your return to class via the online NYU Florence Absence Form
- OAS will not accept a student email or telephone call regarding an absence due to illness
- OAS will only notify faculty of absences REPORTED on the ABSENCE FORM
- 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
- 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 Dialogues, Acton Miscellany or the Graduate Lecture series.
- 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
- 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.
Writing Center:
The Writing Center, located in Villa Ulivi, offers you feedback on any type of writing, at any stage in planning or drafting; very rough drafts are welcome. Sign up for a consultation at the Writing Center’s website and submit your working draft or ideas at least six hours in advance to NYU Florence Writing Center. You can drop in for a consultation M-Th, but remember that appointments are given priority. Please also note that the Writing Center does not correct or “fix” your writing but prompts you to think and work. The aim is to create stronger writers in the long term, not necessarily perfect papers in the short term.

Required Texts:

Readings and videos on Google Drive “Photojournalism FA18”:
WNYC Street Shots: Bruce Gilden
Code of Ethics - National Press Photographers Association
*Digital Photography Basics* - ebook (pdf)
Visual Impact: Conversation with Ed Kashi & Donald Weber
Five articles on the Ethics of Photojournalism (33 pages - pdf)
Four articles on New Trends in Photojournalism (30 pages - pdf)
iPhoneography: Innovation in Documentary Storytelling
Joel Meyerowitz - What you put in the frame determines the photograph
Magnum Photos - The Changing of a Myth
Photography Hangout: Martin Parr
Mary Ellen Mark: There is nothing more extraordinary than reality
Seven articles and one video on Ethics of Caption Writing (25 pages and video 2 minutes 35 seconds - pdf)
Suzi Jenkins, *The changing faces of Tuscan tourism*, (2 pages - pdf)
The New York Times forays into storytelling reporting via Instagram
W. Eugene Smith, *Photographic Journalism*, from *Photo Notes*, June 1948, (2 pages - pdf)
The Many Lives of William Klein
**Lynda.com Tutorials and Videos:**

Jim Heid - *Photography: First Steps* (39m 48s).

Richard Koci Hernandez - *iPhone Photography, from Shooting to Storytelling* (1h 45m).

Richard Koci Hernandez - *Creative Inspirations* (2h).


Ben Long - *Foundations of Photography: Black and White* (3h 3m).

Rick Smolan - *Creative Inspirations* (1h 19m).

Paul Taggart - *Insights on Photojournalism* (26m 17s).

Copies of each textbook are available for consultation and short term loans in the Villa Ulivi Library. Extra copies of some textbooks are also available for semester long loans. More information on Books and Course Materials.

**Supplemental Texts:**


Maria Antonella Pelizzari, *Photography and Italy*, Reaktion Books, 2010

Fred Ritchin, *After Photography*, Norton & Campany, 2010


**Check these blogs weekly for new content:**

- [Lens - NYT](#)
- [On Photography by Teju Cole - NYT](#)
- [Photo Booth at The New Yorker](#)
- [LightBox - TIME](#)
- [In Sight – Washington Post](#)
- [Lens Culture](#)

**Internet Research Guidelines:**

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

**Additional Required Equipment:**

- DSLR or mirrorless camera with manually adjustable aperture and speed.
- Memory cards (SD, miniSD, Compact Flash, etc).
Class Assignments and Topics:

Session 1 - September 4

Introduction to the course and the syllabus: course requirements and objectives, texts, materials, resources (Lynda.com, Kanopy, Film Platform). Google Drive course folder and how to file assignments.

Basic digital workflow from raw to deliverable formats (jpg, tiff, etc.). Intro to RawTherapee (open source app).

Students introduce themselves: what is your background and why you want to take this course.

Visit to FSM facilities.

Q&A.

Introductory assignment due September 11. This assignment is NOT graded:

- **Research work**: 5 photographs that are relevant to you as a representation of Florence and Italy before arriving. It is allowed to use images from the internet; cite all sources;
- **Shooting and writing**: 5 photographs and a 300-word article to describe your experience in a new neighbourhood, the people and everything that catches your attention; focus exclusively on the street you live.

10 (5+5) photographs and article must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Introductory Assignment” by September 11 before 8:00 am. Downsize your images to jpg format before uploading.

Required Readings Session 1:


Video Tutorials on Lynda.com:

Jim Heid - *Photography: First Steps*.


Session 2 - September 11

Review of Introductory Assignment. This assignment is NOT graded.

Lecture: Introduction to the basics of photography.

**Assignment #1 (Technical)** due September 18: 8 photographs related to the basics of photography must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Assignment #1” by September 18 before 8:00 am. See cheat sheet in Google Drive folder. Downsize your images to jpg format before uploading.

Required Readings Session 2:


Video Tutorials on Lynda.com:

Session 3 - September 18
Classroom Location on NYU Florence Campus as indicated in the Class Assignments.

Review of Assignment #1 (Technical).
Lecture: Photojournalism, Documentary Photography and Street Photography.
Assignment #2 due September 25: Feature, a visual essay. Students are allowed to take photographs with their camera and/or mobile device. See cheat sheet in Google Drive folder. 8 photographs and 300-word article must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Assignment #2” by September 25 before 8:00 am.

Required Readings Session 3:
Anne Darling, Storytelling with Photographs: How to Create a Photo Essay. Chapters 4-5-6.
iPhoneography: Innovation in Documentary Storytelling

Further Required Videos. Not to be included in the in-class presentation.

Video Tutorials on Lynda.com:
Photoshop CC 2018 Essential Training: The Basics – Chapters 6-7-8.

Session 4 - September 25
Group 1 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students, followed by a 20-minute discussion.
Review of Assignment #2.
Lecture: Photographers between documentary and street photography I.
Assignment #3 due October 2: The city of Florence and the Florentines between consumerism, tourism, crafts tradition and food culture. 8 photographs and 300-word article must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Assignment #3” by October 2 before 8:00 am. Downsize your images to jpg format before uploading.

For inspiration on Assignment #3 read pdf and online articles Session 4:
Suzi Jenkins, The changing faces of Tuscan tourism (pdf)

Florence’s fading artisan culture
Florence seeks a better class of tourist to share its besieged medieval treasures | The Guardian
HVS | In Focus | Florence, Italy
Italian Food Culture 101 – A Primer
Italy vs. the tourists | The Florentine
The Oltrarno artisans

Required Readings & Videos Session 4 to be presented by Group 1 on September 25:
Alex Webb and Rebecca Norris Webb, On Street Photography and the Poetic Image. (pages 6-15)
WNYC Street Shots: Bruce Gilden
Photography Hangout: Martin Parr
Mary Ellen Mark: There is nothing more extraordinary than reality
Joel Meyerowitz - What you put in the frame determines the photograph
The Many Lives of William Klein

Further Required Readings. Not to be included in the in-class presentation.
Anne Darling, Storytelling with Photographs: How to Create a Photo Essay. Chapters 7-8-9.

Session 5 - October 2
Classroom Location on NYU Florence Campus as indicated in the Class Assignments.

Group 2 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students, followed by a 20-minute discussion.

Review of Assignment #3.

Lecture: Photographers between documentary and street photography II.

Assignment #4 due October 9: Comparing the old and the new. Follow the instructions to complete the assignment:
1) Watch 2 videos: Burke + Norfolk: Photographs From The War In Afghanistan and Simon Norfolk on Victorian photographer John Burke in Afghanistan.
2) Research archive photos of Florence or a city of your choice and create a visual essay as inspired by the Burke + Norfolk project. It is allowed to use archive images from the internet; cite all sources.
3) 8 old (archive) photographs + 8 new photographs and a 300-word article must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Assignment #4” by October 9 before 8:00 am.

Required Readings & Videos Session 5 to be presented by Group 2 on October 9:
Five articles on the Ethics of Photojournalism (33 pages – pdf).

Further Required Readings. Not to be included in the in-class presentation.

Video Tutorials on Lynda.com:

Session 6 - October 9

Group 3 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students, followed by a 20-minute discussion.

Review of Assignment #4.

Presentation of field trip to Naples. Video screening and cheat sheet.
Professor Sberna gives information on the field trip and present the dedicated website.
Assignment for Mid-term on October 23: at least 8 photographs and 300-word article on the field trip to Naples must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Mid-term” by October 23 before 8:00 am. See cheat sheet for topics to document while in Naples.

**Required Readings & Videos Session 6 to be presented by Group 3 on October 9:**

*Visual Impact: Conversation with Ed Kashi & Donald Weber*

**Further Required Readings. Not to be included in the in-class presentation.**

**Session 7 - October 12-13**
Mandatory field trip to Naples. As this field trip is a unique opportunity to take interesting photographs, shoot as much as possible.

Before leaving for Naples be sure to watch the videos, and read the pdfs and the online articles in “Photojournalism FA18>Naples”.

**Session 8 - October 16**
**Group 4** - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students, followed by a 20-minute discussion.

Lecture: Ethics and Manipulation.

Review of photographs made in Naples. Bring a selection of about 30 photographs taken during field trip on an external HD or flash drive.

Assignment for Mid-Term: at least 8 photographs and 300-word article on the field trip to Naples must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Mid-Term” by October 23 before 8:00 am.

**Required Readings & Videos Session 8 to be presented by Group 4 on October 16:**
Alex Webb and Rebecca Norris Webb, *On Street Photography and the Poetic Image.* (pp. 41-59).

Seven articles and one video on Ethics of Caption Writing (25 pages and video 2 minutes 35 seconds - pdf)

**Session 9 - October 23**
Presentation of Mid-Term project. You must submit your assignment for Mid-Term TODAY before 8:00 am. It consists of at least 8 photographs and 300-word article on the field trip Naples to upload to Google Drive folder “Photojournalism FA18>Assignments>Mid-Term”.

**Session 10 - November 6**
Class cancelled.

**Session 11 - November 13**
**Group 5** - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students, followed by a 20-minute discussion.

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Lecture: Contemporary photojournalism.

Assignment for next week: submission of a 300-word essay on one of the photographers presented during today’s lecture on Contemporary photojournalism. The written assignment for Session 12 consists of a 300-word essay on one of the photographers presented during the lecture on Contemporary photojournalism. Essays must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Contemporary photojournalism” by November 20 before 8:00 am.

Assignment for the final project: research on two different topics to work on for the Final Exam. Next week you will have 5 minutes to present two projects in class (3 photographs and a 100-word text, each project). During class there will be a group discussion on which one to select for the Final Exam. Each project must include at least 3 photographs and a 100-word text. Each project must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Temporary folder for Final” by November 20 before 8:00 am.

Required Readings & Videos I Session 11 to be presented by Group 5 on November 13:


For further inspiration on your final project, watch these two Lynda.com videos:


Video Tutorials on Lynda.com:


Session 12 - November 20

REMINDER: submission of a 300-word essay on one of the photographers presented during last week’s lecture on Contemporary photojournalism. The written assignment for Session 12 consists of a 300-word essay on one of the photographers presented during the lecture on Contemporary photojournalism. Essays must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Contemporary photojournalism” by November 20 before 8:00 am.

Presentation of the assignment for the Final Exam: each student has 5 minutes to present two projects (at least 3 photographs and a 100-word text, each project). Group discussion on which one to select for the Final Exam. The Final Exam consists of a final portfolio presentation (10/15 photographs) and a 300-word article that accompanies and/or illustrates the photographs. Photographs and 300-word article must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Final Exam” by December 11 before 8:00 am.

Video Tutorials on Lynda.com:


Session 13 - November 27 - FSM Digital Lab.

Group 6 - Presentation and discussion on readings and videos. 10-minute presentation by 2/3 students, followed by a 20-minute discussion.

Assignment for next week: submission of a 300-word essay on one of the podcasts on A SMALL VOICE, CONVERSATIONS WITH PHOTOGRAPHERS. List of podcasts associated to the name of the student given today. The essay must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>A SMALL VOICE Podcasts” by December 4 before 8:00 am.
Group review and work evaluation before final exam. Today is the deadline if you want to change the subject of your final project. No changes are allowed after this date. Photographs must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Temporary folder for Final”.

Photo editing and post-processing. More shooting if necessary.

**Required Readings & Videos Session 13 to be presented by Group 6 on November 27:**

Magnum Photos - The Changing of a Myth

**Session 14 - December 4**

Classroom Location on NYU Florence Campus as indicated in the Class Assignments.

REMINDER: submission of a 300-word essay on one of the podcasts on A SMALL VOICE, CONVERSATIONS WITH PHOTOGRAPHERS. List of podcasts associated to students has been given last week. The essay must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>A SMALL VOICE Podcasts” by December 4 before 8:00 am.

Individual reviews and work evaluation before final exam. Photographs must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Temporary folder for Final”.

Photo editing and post-processing. More shooting if necessary.

**December 5 at 6:00 pm - Villa Sassetti - Farewell party.**

**Session 15 - December 11**

The Final Exam consists of a final portfolio presentation (10/15 photographs) and a 300-word article that accompanies and/or illustrates the photographs.

Photographs and 300-word article must be uploaded to Google Drive folder “Photojournalism FA18>Assignments>Final Exam” by December 11 before 8:00 am.

**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.

**Required Co-curricular Activities**

**September 18** talk by Holly Tarquini at 6:00 pm at Villa Sassetti.

**October 10** talk by photographer Donata Pizzi at 6:00 pm at Villa Sassetti.

**October 12-13** mandatory field trip to Naples.

**November 26** talk by photographer Lorie Novak, NYU professor, at 6:00 pm at Villa Sassetti.

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Suggested Co-curricular Activities

October 2 Museum Meetings: “Harold and China. Photographs from the Acton Collection” opening of the exhibition curated by Feiran Lyu, NYU student at 6:00 pm - Villa La Pietra, Salone and Biblioteca.

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 teaches photography in Italian and in English for national and international schools and colleges.

As a curator, Alessandra has developed exhibitions of photography and has participated to the creation of festivals of photography in Italy and abroad.

She is regularly invited for portfolio reviews: her task is to help photographers organize and expand their artistic production; she also gives photographers feedback for improving their career. Her area of interest ranges from landscape photography, to self-portraiture, documentary and street photography, visual storytelling. She often acts as juror for International Photo Awards and Prizes and is a regular contributor to the LensCulture website.

Her photographs are shown nationally and internationally. Her works are in private and public collections, including the Galleria degli Uffizi in Florence and the Maison Européenne de la Photographie in Paris.

Professor Capodacqua's website.