Fall 2019 - Photojournalism - Exploring Italian Society
IPHTI-UT 1200
Wednesday 2:30-5:30 pm
Classroom Locations: Fondazione Studio Marangoni or on NYU Florence Campus as indicated in the Class Assignments

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 DSLR or mirrorless camera with manually adjustable aperture and speed. During the semester, students are assigned a number of LinkedIn Learning (Lynda.com) tutorials to learn the basics of digital post-production.

The course includes two mandatory field trips: 1) a two-day field trip to Naples on October 11-12. 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. 2) field trip to Rome on September 27, Museo di Trastevere: 

Considering the Required Co-Curricular Activities and field trips, the class on October 16 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 Elisa Perretti (elisa.perretti@gmail.com) FSM tech assistant 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 capodacqua@nyu.edu
Office Hours: Wednesday 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 and Articles: 40%
• Midterm Exam: 20%
• Final Exam: 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, articles, 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 4 students. The group must prepare a 10-minute presentation on 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 two 10-minute presentations 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 correct 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. Images are properly sized, and color corrected (as needed).
Images fulfill assignment requirements - Images clearly illustrate the assignment. Images are carefully composed. Images complement each other.

Effort and creativity - The images are creative, well-executed and compelling. Student contributes to reviews and group discussions.

Grading Guidelines

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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 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 the academic program.
- 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, audios and videos on NYU Classes - Resources:**
- WNYC Street Shots: Bruce Gilden
- *Photojournalism in the Age of Instagram*
- *Digital Photography Basics* - ebook (pdf)
- *Visual Impact: Conversation with Ed Kashi & Donald Weber*
- *iPhoneography: Innovation in Documentary Storytelling*
- Joel Meyerowitz - *What you put in the frame determines the photograph*
- Laurence Butet-Roch interviews Fred Ritchin, *Meta-narrative: Fred Ritchin on the future of photojournalism*
- *Magnum Photos - The Changing of a Myth*
- *Photography Hangout: Martin Parr*
- Mary Ellen Mark: *There is nothing more extraordinary than reality*
- Robert Frank, *The Man Who Saw America*
- *The New York Times forays into storytelling reporting via Instagram*
- Selection of articles, video and audio on the Ethics of Photojournalism, on New Trends in Photojournalism, and on the Ethics of Caption Writing
- W. Eugene Smith, *Photographic Journalism*, from *Photo Notes*, June 1948
- *The Many Lives of William Klein*

**LinkedIn Learning (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:

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).
- 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 - or any Cloud account to backup work.

Class Assignments and Topics:

Session 1 - September 4
Introduction to the course and the syllabus: course requirements and objectives, texts, materials, resources [LinkedIn Learning (Lynda.com), Kanopy, Film Platform]. Google Drive course folder and how to file assignments. Visit to FSM facilities. Q&A.

Introductory assignment due September 11 before 8:00 am. 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 the Google Drive folder “Photojournalism FA19>Assignments>Introductory Assignment”. **Downsize your images to jpg format before uploading.**
Session 2 - September 11

Review of Introductory Assignment.

Lecture: Introduction to the basics of photography. Basic digital workflow from raw to deliverable formats (jpg, tiff, etc.).

**Assignment #1 (Technical) due September 18 before 8:00 am:** 8 photographs related to the basics of photography as presented in the lecture must be uploaded to the Google Drive folder “Photojournalism FA19>Assignments>Assignment #1”. **See guidelines in the Google Drive folder. Downsize your images to jpg format before uploading.**

**Required Readings Session 2 (files on NYU Classes):**
Laurence Butet-Roch interviews Fred Ritchin, *Meta-narrative: Fred Ritchin on the future of photojournalism*
W. Eugene Smith, *Photographic Journalism*, from *Photo Notes*, June 1948

**Video Tutorials on LinkedIn Learning (Lynda.com):**
Photoshop CC 2019 Essential Training: The Basics - Chapters 1-2-4-5. Chapter 3 is optional.

Session 3 - September 18

Review of Assignment #1 (Technical).

Lecture: Photojournalism, Documentary Photography and Street Photography.

**Assignment #2 due September 25 before 8:00 am:** Feature, a visual essay. **See guidelines in the Google Drive folder.**

**Required Readings and Audio Session 3:**
*Photojournalism in the Age of Instagram* (file on NYU Classes).

**Video Tutorials on LinkedIn Learning (Lynda.com):**
Photoshop CC 2019 Essential Training: The Basics – Chapters 6-7-8.

**Required Co-curricular Activity on September 24 - Forced labour** - Talk with photographers Stefania Prandi and Lina Pallotta. Details during previous class.

Session 4 - September 25

**Group 1 - 10-minute presentation on readings and videos by 4 students, followed by Q&A.**

**Required Videos to be presented by Group 1 TODAY (links on NYU Classes Session 4):**
- 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

Review of Assignment #2.

Lecture: Photographers between documentary and street photography I.
Assignment #3 due October 2 before 8:00 am: *Comparing the old and the new. See guidelines in the Google Drive folder.*

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

Session 4 continues on September 27

Session 5 - October 2  
**Group 2** - 10-minute presentation on readings and videos by 4 students, followed by Q&A.  
**Required Readings & Videos to be presented by Group 2 TODAY (links on NYU Classes Session 5):**
Paul Taggart - *Insights on Photojournalism* on LinkedIn Learning (Lynda.com).  
Articles on the Ethics of Photojournalism.

Review of Assignment #3.  
Lecture: Photographers between documentary and street photography II.  
**Further Required Readings. **Not to be included in the in-class presentation.**
**Video Tutorials on LinkedIn Learning (Lynda.com):**

Session 6 - October 9 – Class held on NYU Florence Campus as indicated in the Class Assignments  
**Assignment for Session 8 October 16 before 8:00 am:** submission of a 600-word essay on one of the podcasts A *SMALL VOICE. CONVERSATIONS WITH PHOTOGRAPHERS*. List of podcasts associated to the name of the student given today. The essay must be uploaded to the Google Drive folder “Photojournalism FA19>Assignments>A SMALL VOICE Podcasts”.

**Assignment for Mid-term due Session 9 October 23 before 8:00 am:** minimum 8 photographs and 600-word article on the field trip to Naples must be uploaded to the Google Drive folder “Photojournalism FA19>Assignments>Mid-term”. **See guidelines for topics to document while in Naples in the brochure that will be given during field trip.**
Presentation of field trip to Naples. Video screening and guidelines.  
Professor Sberna gives information on the field trip and presents the dedicated website.

Session 7 - October 11-12  
**Mandatory field trip to Naples.** Before leaving watch all the materials in folder Naples Field Trip (videos, pdfs, online articles) on NYU Classes Session 7.

Session 8 - October 16  
Class cancelled.  
**REMINDER for TODAY before 8:00 am:** submission of a 600-word essay on one of the podcasts A *SMALL VOICE. CONVERSATIONS WITH PHOTOGRAPHERS*. The essay must be uploaded to the Google Drive folder “Photojournalism FA19>Assignments>A SMALL VOICE Podcasts”.

**Required Reading**
Session 9 - October 23
Presentation of Mid-Term project. You must submit your assignment for Mid-Term **TODAY before 8:00 am**. The Mid-term exam consists of at least 8 photographs and 600-word article on the field trip Naples to upload to the Google Drive folder “Photojournalism FA19>Assignments>Mid-Term”.

**Assignment #4 due November 6 - Highlights of Your Fall Break Trip. A Photo Journal.** Photographs can be taken with smartphones. It is required to present the assignment as an Adobe Spark Page or Video (max 1’). See guidelines in the Google Drive folder.

For inspiration watch (links on NYU Classes Session 9):

iPhoneography: Innovation in Documentary Storytelling
Richard Koci Hernandez - *iPhone Photography, from Shooting to Storytelling* on LinkedIn Learning (Lynda.com).

Session 10 - November 6

**Group 3** - 10-minute presentation on readings and videos by 4 students, followed by Q&A.

**Required Readings & Videos to be presented by Group 3 TODAY (links on NYU Classes Session 10):**

Articles and a video on Ethics of Caption Writing.

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

Review of Assignment #4.

Lecture: Ethics and Manipulation.

**Assignment #5 due November 13 before 8:00 am: Life on campus. See guidelines in the Google Drive folder.**

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


Session 11 - November 13

**Group 4** - 10-minute presentation on readings and videos by 4 students, followed by Q&A.

**Required Readings & Videos to be presented by Group 4 TODAY (links on NYU Classes Session 11):**

Richard Koci Hernandez – *Creative Inspirations* on LinkedIn Learning (Lynda.com).

Robert Frank - *The Man Who Saw America*.

Review of Assignment #5.

Lecture: Contemporary photojournalism.

**Assignment for next week Session 12 November 20 before 8:00 am:** submission of a 600-word essay on one of the photographers presented during today’s lecture on Contemporary photojournalism. Essays must be uploaded to the Google Drive folder “Photojournalism FA19>Assignments>Contemporary photojournalism”.

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


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

**Video Tutorials on LinkedIn Learning (Lynda.com):**

**Session 12 - November 20**

**REMINDER for TODAY before 8:00 am:** submission of a 600-word essay on one of the photographers presented during last week's lecture on *Contemporary photojournalism*. Essays must be uploaded to the Google Drive folder “Photojournalism FA19>Assignments>Contemporary photojournalism”.

**Group 5** - 10-minute presentation on readings and videos by 4 students, followed by Q&A.

**Required Readings & Videos to be presented by Group 5 TODAY (links on NYU Classes Session 12):**
Articles on New Trends in Photojournalism.

**Assignment for the Final Exam:** research on two different topics. On November 27 each student will have 5 minutes to present the two topics in class. Each topic (project) has to include at least 3 photographs and a 100-word text, and has to be uploaded to the Google Drive folder “Photojournalism FA19>Assignments>Two Topics for Final” by November 27 before 8:00 am.

**Video Tutorials on LinkedIn Learning (Lynda.com):**

**Session 13 - November 27**

**Group 6** - 10-minute presentation on readings and videos by 4 students, followed by Q&A.

**Required Readings & Videos to be presented by Group 6 TODAY (links on NYU Classes Session 13):**

- *Magnum Photos - The Changing of a Myth*

**Presentation of research on two different topics for the Final Exam. No project change allowed after today.**

**IMPORTANT REMINDER FOR THE FINAL EXAM:** 70% of the portfolio must be composed of new and/or unused photographs shot during the semester. 30% of photographs presented during previous assignments are allowed.

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

**Session 14 - December 4 – Class held on NYU Florence Campus as indicated in the Class Assignments**

Individual reviews and work evaluation before final exam. Photographs must be uploaded to the Google Drive folder “Photojournalism FA19>Assignments>Temporary folder for Final”.

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

**Further Required Readings.**

**December 4 time TBC - Villa Sassetti - Farewell party.**
Session 15 – December 11

The Final Exam consists of a final portfolio presentation (10/15 photographs) and a 600-word article that accompanies and/or illustrates the photographs.

Photographs and 600-word article must be uploaded to the Google Drive folder “Photojournalism FA19>Assignments>Final Exam” by TODAY before 8:00 am.

IMPORTANT REMINDER FOR THE FINAL EXAM: 70% of the portfolio must be composed of new and/or unused photographs shot during the semester. 30% of photographs presented during previous assignments are allowed.

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 24 - Forced labour - Talk with photographers Stefania Prandi and Lina Pallotta.
October 11-12 - Field trip to Naples.

Suggested Co-curricular Activities

September 30 - Growing up Black in Salvini’s Italy and being able to laugh about it. A Conversation with rapper Tommy Kuti.
November 26 - The Acton Photograph Archive Digitization Project - Villa La Pietra. For this event students must individually RSVP at lapietra.reply@nyu.edu.
December 10 - The Outsiders: Refugees in Europe since 1492.

More 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, an educator 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. Her most recent assignment is to curate and promote a private collection of photography that includes the works of more than 70 Italian women photographers and artists.

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.

Alessandra Capodacqua